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TEACHING ENGLISH AS A FOREIGN LANGUAGE

Educational guidance
for students, would-be teachers of English

Lugansk
SE “Taras Shevchenko LNU”
2011

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The educational guidance deals with realistic problems of teaching English at secondary schools. The purpose of the guidance is to introduce students to the foundations of the modern science of methodology and the formation of the skills to use in their future work.

The edition is addressed to the students, master students and English teachers

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Talent is what you have
Effort is what you give

Preface

Teaching English as a Foreign Language was written with the belief that students – future teachers – can benefit from the book that introduces them to some basic ideas, methods, approaches, and tools for teaching English. The book covers the areas that are critical to successful language instruction: knowledge of past and present teaching methods, background on techniques for teaching the language skills, awareness of important classroom management factors, and information that is useful for the language teacher's professional growth. It also contains descriptions of some activities, techniques, and tasks that have proved their efficiency. Many ideas and examples of techniques have been borrowed and adapted from books Teaching by Principles by Douglas H. Brown, How to Teach English by Jeremy Harmer, Teaching English as a Second or Foreign Language, edited by Marianne Celce-Murcia, Making It Happen by Patricia A. Richard-Amato, and Teaching Language in Context by Alice Omaggio Hadley.

Our aim in preparing the book has been not only to deliver knowledge to students but mainly to arouse their interest in methodology, stimulate their critical thinking about teaching, encourage them to reflect on their own strategies of learning foreign languages, and develop an interest in further reading. We strongly recommend students to study the following books in Ukrainian and Russian languages. Teaching Foreign Languages in Educational Establishments, edited by S.Yu. Nikolaeva, Methodology in Tables by S.Yu. Nikolayeva, and Teaching Foreign Languages (theory and practice) by A. N. Shukin. Students are also advised to read publications in journals Inozemni Movy (Foreign Languages) and Inostrannye Yazyki v Shkole (Foreign Languages in School). While reading books or publications in Ukrainian or Russian, students are recommended to make notes.

Future teachers of English should bear in mind that this is not

a book about the right way to teach. In English language teaching methodology there can be no recipes. Besides, it is a well-known fact that each teacher in each classroom develops his or her own philosophical foundation and ways of doing things.

The text of the book is intended to be learned in four modules and completed in two semesters.

Module 1 presents information about language teaching methods and principles of teaching English as a foreign language. Various theoretical and practical foundations for teaching pronunciation, vocabulary, and grammar are given in the module. A general methodological model for teaching new grammar material is described in Chapter 4.

Module 2 deals with teaching two receptive skills – listening and reading. A general methodological model for teaching receptive skills is described in Chapter 6. Chapter 9 deals with contextual considerations in language teaching by taking into account learners' various ages. Chapter 10 is devoted to the issue of the role of the teacher.

Module 3 deals with teaching two productive skills – speaking and writing. Examples of both oral and written communicative activities are given in Chapters 12 and 13. All the examples comply with the six characteristics of communicative activities described in Chapter 11. Chapter 14 serves as a guide for student groupings and Chapter 15 discusses issues of classroom management.

Module 4 serves as a guide for novice teachers who need to know how to create formalized lesson plans, how to manage classes, and how to assess students' skills. Sample lesson plans are provided in Chapter 16. Chapter 17 looks at the issue of testing; different types of tests are described. Chapter 18 treats teaching of culture, including various models for choosing cultural topics and materials and activities that integrate the teaching of language and culture. Chapter 19 highlights purposes of reflective teaching and topics explored by English language teachers. Chapter 20 introduces pathways for long-term professional growth.

The book is divided into twenty chapters. Each chapter has the following components:

- Questions to Think About
- Chapter Outline
- Chapter Goals
- Key Phrases
- The text of the Chapter

Each chapter begins with the questions to think about. After students have answered the questions (or not) they will have some expectations about what they will read in the chapter. Some questions are open-ended which means there can be several answers to them.

The chapter outline will tell readers what issues, questions or problems will be looked at in the chapter.

Chapter goals will tell students what exactly they are supposed to know, explain, define, or describe after they have completed the chapter.

Key phrases will be given in each chapter. Students are supposed to understand the meaning of these terms before they start reading.

Chapters are intended to be read, studied, and hopefully enjoyed. Of course, students may want to reread them several times.

General glossary gives some basic acquaintance with linguistic and methodological concepts.

The book ends with 10 appendices:

A contains internet resources which might be useful for both teachers and students.

B entitled "Ten Things Teachers should not Think About" gives some food for thought for teachers of foreign languages.

C gives taxonomy of common techniques for language teaching. Notice that three broad categories are used in the taxonomy: controlled, semi controlled, and free.

D offers a checklist of good language-teaching characteristics (adapted from Brown, (2000). You may wish to use this list as a self-check to determine some areas for continued professional growth

after you have studied Chapter 20. You may try rating yourself for each item on a scale of 1 (poor) to 5 (excellent) and see how you come out.

E is a checklist for observing other teachers and reflecting on your own teaching. You may wish to use the checklist after you have studied Chapter 19.

F shows the contrast between effective praise and ineffective praise (adapted from Brophy, 1981).

G gives examples of what you can say when you wish to praise your pupils. You might want to read appendices F and G after you have completed chapter 15.

H is just a small reminder of how we learn.

I describes study habits of successful pupils (adapted from the Internet). Pupils may apply these habits to all of their classes. You may want to develop any study habit you think you do not have.

J is an example of how teachers can present their teaching philosophy. After you have studied Chapter 19 you might want to put on paper your personal educational philosophy.

Acknowledgements

I would like to express my sincere thanks to Ms. Susan Atkinson, M.S., a Peace Corps volunteer, USA. Her helpful comments, support, proofreading, and encouragement were very valuable to me in the preparation of this book.

I am also grateful to Nataliya Ponevchinskaya, M.A., a young teacher of English, whose careful reading of the book was appreciated.

MODULE 1

CHAPTER 1
Language Teaching Methods – a Historical Perspective

QUESTIONS TO THINK ABOUT

1. In this chapter we will look at ten different methods. Are you puzzled by the variety of methods? Do you know anything about methods of teaching foreign languages?

2. Think about your own experiences while studying English. To what extent did the following help or hinder your success?

   a. Anxiety.
   b. Motivation.
   c. Attitude.

3. Recall a time when you studied English at school. To what extent were you involved physically in learning it? Do you wish you had been involved to a greater or a lesser extent with such activities? Why?

4. Have you ever thought of what methods of teaching English your teacher at school or university instructor was using in the classroom?

CHAPTER OUTLINE

- An Introduction to a Chapter
- Grammar-Translation Method
- Guine and the Series Method
- The Natural Method
- Direct Method
- Audio-Lingual Method (ALM)
- The Silent Way
- Suggestopedia
- Community Language Learning
- Total Physical Response Method (TPR)
- Communicative Language Teaching (CLT)
- Immersion Programs
- The Need for an Eclectic Approach

CHAPTER GOALS

After completing this chapter, you will be able to:

1. Name and briefly describe ten different methods of teaching foreign languages.

2. Describe the major characteristics of the following methods: direct method, ALM, CLT.

3. Explain the theoretical basis of the ALM and the Silent Way.

4. Write your own brief definitions of the ten methods.

5. Explain why a successful teacher should not be biased in favor of one method or another.

6. Explain the concept of "an eclectic approach".

KEY PHRASES

Method; approach; target language; four skills; activities; competence; usage; use; characteristics; eclectic approach

An Introduction to a Chapter

Many teachers of English as a foreign language now share the belief that a single right way does not exist. It is certainly true that no comparative study has consistently demonstrated the superiority of one method over another for all teachers, all students and all settings.

Presented in this chapter is a description of language teaching methods in practice today: the Grammar-Translation Method, the Direct Method, the Audio-Lingual Method, the Silent Way, Suggestopedia, Community Language Learning, the Total Physical Response Method, and the Communicative Approach. Of course, what is described here is only an abstraction. How a method is manifest in the classroom will depend heavily on the individual teacher's interpretation of its principles.

Some teachers prefer to practice one of the methods to the exclusion of the others. Many teachers prefer to pick and choose in a principled way among the methodological options that exist, creating their own unique blend.

Grammar-Translation Method

In the 18th and 19th centuries Latin and Greek were taught by means of what has been called Classical Method. In the 19th century the Classical Method came to be known as the Grammar-Translation Method. The Grammar-Translation Method focuses on developing students' appreciation of the target language's literature as well as teaching the language. Students are presented with target-language reading passages and then they answer questions that follow. Other activities include translating literary passages from one language into the other, memorizing grammar rules, and memorizing native-language equivalents of target language vocabulary. Class work is highly structured, with the teacher controlling all activities. Memorization is the main learning strategy and students spend their class time talking about the language instead of talking the language. Little thought was given at the time to teaching someone how to speak the language.

Guine and the Series Method

As we begin our insight into the history of "modern" foreign language teaching, let's look at the study of Francois, Guine, a French teacher of Latin whose insights and writings were truly remarkable.

In his mid-life he decided to learn German and went to Hamburg for one year. Upon arrival in Hamburg he started learning German grammar book and a table of the 248 irregular verbs! He did this in a matter of only 10 days and hurried to the university to test his knowledge.

"But alas!" he wrote, "I could not understand a single word!" Guine was undaunted. He returned to the isolation of his room, to memorize the German roots and to re-memorize the grammar book and irregular verbs. "But alas!" The result was the same as before. In the course of the year in Germany, Guine memorized books, translated Goethe and Shiller, and even memorized 30000 words from a German dictionary. At the end of the year Guine went home, a failure.

But there is a happy ending. Upon returning home Guine discovered that his 3-year-old nephew had, during that year, learned to speak. His nephew was a chatterbox of French! How was it that this little child succeeded so easily? The child must hold the secret to learning a language!

Guine spent a great deal of time observing his nephew and other children. He came to the following conclusions: language is a means of thinking, and representing the world to oneself.

Guine set about devising a teaching method. It was a method that taught learners directly (without translation) a series of connected sentences that are easy to perform. Guine was very successful with his method.

Natural Method

Since children learn naturally to speak before they read, speaking precedes writing and receptive skills precede productive ones. Proponents of the method tended to avoid the use of books in class. Like a child at home, a student had to be immersed in language and allowed to formulate his own thoughts. A great deal of pantomime accompanies the talk. With the aid of gesticulation, by attentive listening the beginner comes to associate certain acts and objects with certain combinations of sound, and finally reaches the point of reproducing the foreign words and phrases. The mother tongue is strictly banished.

Direct Method

The Direct Method allows students to perceive meaning directly through the target language because no translation is allowed. Visual aids and pantomime are used to clarify the meaning of vocabulary items and concepts. Students speak a great deal in the target language and communicate as if in real situations. Reading and writing are taught from the beginning, though speaking and listening skills are emphasized. Grammar is learned inductively. Problems have arisen with this approach because adults do not in fact learn exactly like children, and they express the need for explicit

instruction in grammar and other aspects of the language. The major characteristics of the method are the following:

1. Classroom instruction was conducted exclusively in the target language.
2. Only everyday vocabulary and sentences were taught.
3. Grammar was taught inductively.
4. Vocabulary was taught through demonstration, objects and pictures.
5. Both speaking and listening comprehension were taught.
6. Correct pronunciation was emphasized.

Audio-Lingual Method (ALM)

The Audio-Lingual Method is based on the behaviorist belief that language learning is an acquisition of a set of correct language habits. A learner repeats language patterns until he is able to produce them spontaneously. Once a given pattern – for example, subject-verb-prepositional phrase – is learned, the speaker can substitute words to make his/her own sentences. The teacher directs and controls students' behavior, provides a model, and reinforces correct responses. The Audio-Lingual method in some way represents a return to the direct method, as its main goal is to develop native-like speaking ability in its learners. It is an extension as well as a refinement of the Direct Method. Translation and reference to the mother tongue are not permitted. Just as the Direct Method was an extension of the Natural Method, so Audiolingualism had its theoretical roots in the Direct Method. Some of the things which led to the spread and success of this method include: greater amount of time, smaller classes, and greater emphasis on oral practice which led to automatic production of sentences. The major characteristics of the method:

1. New material is presented in dialogues.
2. Grammar is taught inductively.
3. Little or no grammatical explanation.
4. Vocabulary is very limited and learned in context (not in a list of isolated words).

5. Much use of tapes, language labs, and visual aids.
6. Great importance is attached to pronunciation.
7. Very little use of the mother tongue.
8. Errors are to be avoided at all costs.
9. Memorization of set phrases is important.

The Silent Way

The theoretical basis of the Silent Way is the idea that teaching must be subordinated to learning and thus, students must develop their own inner criteria for correctness. All four skills – reading, writing, speaking, and listening – are taught from beginning. Students' errors are expected as a normal part of learning; the teacher's silence helps foster self-reliance and student initiative. The teacher is active in setting up situations, while students do most of the talking and interacting. The theory of learning behind the Silent Way can be summarized in the following:

1. Learning is facilitated if the learner discovers or creates rather than remembers and repeats what is to be learned.

2. Learning is facilitated by problem solving involving the material to be learned.

Suggestopedia

This method seeks to help learners eliminate psychological barriers to learning. The learning environment is relaxed, with low lighting and soft music in the background. Students choose a name and character in the target language and culture, and imagine being that person. Students are encouraged to be as "childlike as possible". Thus, they become "suggestible". Dialogues are presented to the accompaniment of Baroque music. Students just relax and listen to them and later playfully practice the language during an "activation" phase.

Community Language Learning

In this method, teachers consider students as "whole persons", with intellect, feelings, instincts, physical responses, and desire to learn. Teachers also recognize that learning can be threatening. By understanding and accepting students' fears, teachers help

students feel secure and overcome their fears, thus helping them harness positive energy for learning. The syllabus used is learner-generated: students choose what they want to learn to say in the target language.

Total Physical Response Method (TPR)

This approach begins by primary importance on listening comprehension emulating the early stages of mother tongue acquisition, and then moving to speaking, reading, and writing. Students demonstrate their comprehension by acting out commands issued by the teacher; teacher provides original and often humorous variations of the commands. Activities are designed to be fun and to allow students to assume active learning roles. Activities eventually include games and skits. The objective of this approach is to connect physical activity with meaningful language use.

Communicative Language Teaching (CLT)

This approach argues that merely knowing how to produce a grammatically correct sentence is not enough. A communicatively competent person must also know how to produce an appropriate, natural, and socially acceptable utterance in all contexts of communication. 'Hey, buddy, you fix my car!' is grammatically correct but not as effective in most social contexts as 'Excuse me, sir could I have my car fixed today?' Communicative competence includes having grammatical knowledge of the system, and knowledge of the appropriateness of language use, such as sociocultural knowledge, paralinguistic (facial and gestural). The Communicative Approach stresses the need to teach communicative competence as opposed to linguistic competence; thus, functions are emphasized over forms. Students usually work with authentic materials in small groups on communicative tasks, during which they receive practice in negotiating meaning. The major characteristics of this method are:

- Meaning is paramount.
- Dialogs, if used, center on communicative functions and are not normally memorized.
- Language learning is learning no communicative.

- Effective communication is sought.
- Attempts to communicate are encouraged from the very beginning.
- Translation may be used where students need or benefit from it.
- Communicative competence is the desired goal.
- Teachers help learners in any way that motivates them to work with the language.
- Language is created by the individual often through trial and error.
- Fluency and acceptable language is the primary goal.
- Students are expected to interact with other people, either having hands-on experience, through pair and group work, or in their writings.
- The teacher cannot know exactly what language the students will use.

Immersion Programs

Students are instructed in most of their courses and school activities in foreign language. Instruction is usually begun in the foreign language and eventually incorporates the native language. The main objective of any immersion program is that all students acquire a high level of proficiency in oral, listening, and literacy skills. Fundamental to an immersion program is the belief that normal children have the inherent capacity to learn a foreign language without jeopardizing their native language expertise. Total immersion involves instruction of all subjects in the foreign language, including physical education and extracurricular activities. Partial immersion involves instruction in the foreign language for a half of the school day and in the native language for the other half.

The Need for an Eclectic Approach

At present, teachers of English around the world prefer some form of communicative teaching and learning, rather than audio-lingual method and its derivatives. However, we must remember that a successful teacher is not necessarily biased in favor of one

method or another. A teacher should be first of all competent in and comfortable with the methods she wants to use. She tends to select different teaching strategies from different methods, and blends them to suit the needs of her materials and students. She thinks in terms of a number of possible methodological options at her disposal for tailoring classes to particular contexts. Her approach should include most if not all of the principles that will be elaborated on in Chapter 2.

A diligent teacher continually learns new techniques from colleagues and students, as she or he interacts with them. The teacher needs to know new directions in teaching of English which are debated in journals and demonstrated in new textbooks. His/her own English speech, pronunciation, and writing should be as close to the "standard" as possible, or native-like.

His/her writing in English should be simple, straightforward and plain. He/she should have a good command and conscious knowledge of the grammatical structures of the language and should be at home with the grammatical terms used to describe the structures. He/she should be sensitive to the needs of his/her class.

He/she should have a clear voice, and should be energetic and enthusiastic so that the class will come alive in her presence. It is important for him/her to get all her students involved in the activities conducted in the class. A good actor she should be!

CHAPTER 2
The Principles of Teaching English as a Foreign Language

QUESTIONS TO THINK ABOUT

1. Think about learning foreign languages in general. To what extent do learners need other people or books or media to help them learn?

2. Do you think learning a language is different from learning other things? In what ways might it be different? In what ways might it be the same?

3. Who do you think is responsible for learning a foreign language – a teacher or a student?

4. Have you ever thought of principles of teaching English as a foreign language? Principles can be defined as guides to action or major foundation stones for teaching practice. Can you name two, three or more principles?

5. Suppose you are forced to design your own principles. What principles would you design?

CHAPTER OUTLINE

- Communicative Competence
- The Principle of an Integrated Approach
- The Principle of Conscious Approach
- The Principle of Activity
- The Principle of Visualization
- The Principle of Systematic Teaching
- The Principle of Accessibility
- Automaticity
- Meaningful Learning
- The Anticipation of Reward
- The Intrinsic Motivation Principle
- Strategic Investment
- Language Ego
- Self-confidence
- The Principle of Risk-Taking

- The Language-Culture Connection

CHAPTER GOALS

After completing this chapter, you should be able to:

1. Name and describe sixteen principles of teaching foreign languages.
2. Explain what the different principles imply.
3. Explain some possibilities of the principle of automaticity.
4. Explain how your classroom can reflect the principle of risk-taking.
5. Sum up each principle.

KEY PHRASES

Communicative competence; principle; conscious approach; automaticity; meaningful learning; anticipation of reward; intrinsic motivation; language ego; self-confidence; risk-taking; language-culture connection

Communicative Competence

The aim of teaching English at school is to teach students how to use English for communicative needs. One of the main methodological principles is the Principle of Communicative Competence. It means that students should be involved in oral and written communication throughout the whole course of learning English. Communicative goals are best achieved by giving great attention to language use and not just usage, to fluency and not just accuracy, to authentic language and contexts, and not just parallel structures. Some classroom implications of this principle are evident. Teachers try to keep every technique that they do as authentic as possible. Use language that students will actually encounter in the real world. Remember that some day your students will no longer be in your classroom. Make sure you are preparing them to be independent learners and manipulators or users of English "out there".

The Principle of an Integrated Approach

Students do not assimilate sounds, grammar units, lexical items as discrete components of the language, but they acquire

them in sentence-patterns, and pattern-dialogues related to certain situations. Students should use their skills as interdependent parts of their language experience.

The Principle of Conscious Approach

Students understand both the form and the content of the material they are to learn. Students are also aware of how they should treat the material while performing various exercises. Such an approach to language learning usually contrasts with "mechanical" learning through repetitive drill.

The Principle of Activity

This principle implies that mastering English is only possible if the student is an active participant in the process of learning. From psychology we know that activity arises under certain conditions. First of all, the learner should feel a need to learn the subject (in our case is a foreign language). The main sources of activity are motivation, desire and interest.

The Principle of Visualization

Visualization may be defined as a specially organized demonstration of linguistic material of the target language. Since pupils learn a foreign language in artificial conditions and not in real life, as in the case when children acquire their mother tongue, visualization should be extensively used in foreign language teaching.

Visualization implies an extensive use of audio-visual aids and audio-visual materials throughout the whole course of foreign language teaching.

The Principle of Systematic Teaching

Every work that is not done purely mechanically requires systematic approach to work implementation. The teaching of English must be systematic and very carefully planned. This means that the whole course and each lesson must be conducted according to a well-thought program or outline of the lesson.

The Principle of Accessibility

This principle implies the subject-matter of the instruction

must correspond to the age and mental abilities of the learners; be neither too difficult not too easy for them (the material should be slightly above student's level); and be neither too much nor too little

Automaticity

Now we will take a look at a set of principles which is called "cognitive" because the principles relate mainly to mental and intellectual functions.

Evidence of the success with which children learn foreign languages is difficult to dispute, especially when children are living in the country where this language is spoken. We attribute children's success to their tendency to acquire language subconsciously, which is without analyzing the forms of language. They learn the language without thinking about it. This childlike processing is sometimes called automatic processing. So, in order to manage the incredible complexity of language, learners must move away from processing language unit by unit and piece by piece, to an automatic processing in which language forms must be on the periphery of attention.

Overanalyzing language by thinking too much about its forms and rules hinder the graduation to automaticity.

What does this principle say to you as a teacher? Here are some possibilities.

• Make sure that a large proportion of your lessons are focused on the use of language for purposes that are as genuine as a classroom context might permit.

• Automaticity isn't gained overnight. Teachers need to exercise patience with students as teachers slowly help them to achieve fluency.

Meaningful Learning

Meaningful learning will lead towards better long-term retention than rote learning.

In the past, rote learning occupied much time of the class hour. Students were drilled and drilled in an attempt to learn

language forms. Now we know that drilling easily lends itself to rote learning. Teachers should avoid the following pitfalls of rote learning: too much grammar explanation; too many abstract principles and theories; too much drilling and memorization; activities whose purposes are not clear; activities that do not contribute to accomplishing the goals of the lesson; techniques that are very mechanical or tricky.

The Anticipation of Reward

According to this principle, human beings are universally driven to act or behave by the anticipation of some sort of reward that will ensue as a result of the behavior.

Really, there is virtually nothing that we do that is not inspired and driven by a sense of purpose or goal. The anticipation of reward is the most powerful factor in directing one's behavior. Some classroom implications of this principle for teachers are as follows:

- Provide verbal praise and encouragement to students as a form of short-term reward.
- Encourage students to reward each other with compliments and supportive action
- Display enthusiasm and excitement by yourself in the classroom because if you are dull, lifeless, bored and have low energy, you can be almost sure that your pupils will be the same.
- Try to get students to see the long-term reward in learning English by pointing out the prestige in being able to speak English.

The Intrinsic Motivation Principle

Simply stated, this principle is that the most powerful rewards are those that are intrinsically motivated within the learner.

Teachers can perform a great service to learners and to the learning process by considering what the intrinsic motives of their students are and by carefully designing classroom tasks. The students will perform the task because it is interesting, useful, or challenging, and not because they anticipate some rewards from the teacher.

Strategic Investment

In the past the language teaching profession largely concerned itself with the "delivery" of language to the student. Teaching methods, textbooks, or grammar rules were considered as the primary factors in successful teaching. Nowadays, teachers are focusing more intently on the role of the learner in the process. The "methods" that the learner uses are as important as the teacher's methods – or more so. Thus, this principle is – the successful mastery of the foreign language will be due to a learner's own personal "investment" of time, effort, and attention to the language.

Language Ego Principle

This principle is one of the four "affective" principles. The word "affective" means moving or touching the feelings. Simply stated this principle says that as human beings learn to use a foreign language, they also develop a new mode of thinking, feeling and acting – a second identity. The new "language ego" intertwined with the second language can easily create within the learner a sense of fragility and defensiveness.

A classroom implication of this principle suggests teachers must display supportive attitudes to their students. They must consider learners' language ego states because that will help them to determine who to call on, when to correct a students speech error, how much to explain something, and how "tough" they can be with a student.

Self-Confidence

This principle might also be called "I can do it!" principle or the self-esteem principle. In the heart of any learning is the condition that a person believes in his or her own ability to accomplish the task. The eventual success that learners attain in a task is partially a factor of their belief that they indeed are fully capable of accomplishing the task.

Some classroom applications of this principle indicate teachers must give ample verbal and non-verbal assurances to students,

sequence techniques from easier to more difficult, and sustain self-confidence where it already exists and build it where it doesn't.

The Principle of Risk-Taking

This principle strikes at the heart of educational philosophy. As a rule, teachers do not encourage risk-taking. Instead they encourage correctness and right answers. Most educational researches show the opposite to be more conducive of long-term retention and intrinsic motivation.

This principle means successful language learners must be willing to become "gamblers" in the game of language, to attempt to produce and interpret language that is a bit beyond their absolute certainty.

How can your classrooms reflect the Principle of Risk-Taking?

- Teachers can create an atmosphere in the classroom that encourages students to try out language, to venture a response.
- They can provide reasonable challenges in their techniques by making them neither too easy nor too hard.
- They can acknowledge students' risky attempts with positive affirmation.

The Language-Culture Connection

Language and culture are intertwined. Whenever you teach a language, you also teach a complex system of cultural customs, values, and ways of thinking, feeling, and acting. In Chapter 18 you will read about how teachers can integrate culture into language teaching and learning. Teachers should discuss cross-cultural differences with their students and emphasize that no culture is "better" than another. They should include among their techniques certain activities or materials that illustrate the connection between language and culture.

CHAPTER 3
Teaching Pronunciation

QUESTIONS TO THINK ABOUT

1. What is more important: teaching articulation (sounds of English) or intonation?
2. Do you think any learner can learn to pronounce English clearly and comprehensibly?
3. Which do you think should be a goal of teaching pronunciation: perfect pronunciation or intelligibility?
4. What kind of learners will always have a "foreign accent"?
5. Do you think age is an important factor which affects pronunciation learning?

CHAPTER OUTLINE

- The Importance of Pronunciation in Language Learning.
- Teaching Pronunciation: Then and Now.
- Factors Affecting Pronunciation Learning.
- The Content of Teaching Pronunciation.
- How to Teach Pronunciation.

CHAPTER GOALS

After completing this chapter, you will be able to:

1. Explain the importance of pronunciation in language learning.
2. Explain how pronunciation was taught in the past and how it is supposed to be taught now.
3. Name and describe five factors that affect pronunciation learning.
4. Explain the content of teaching pronunciation.
5. Give examples of techniques that can be used for developing students' ability to distinguish sounds, stresses, and intonation.
6. Give examples of recognition and reproduction exercises.

KEY PHRASES

Pronunciation; accent; intelligibility; top-down approach;

exposure; innate phonetic ability; recognition and reproduction exercises

The Importance of Pronunciation in Language Learning

When we teach English, we need to be sure that our students can be understood when they speak. They need to be able to say what they want to say. This means that their pronunciation should be at least adequate for that purpose.

One issue that confronts us in the teaching of pronunciation is that of accent. In other words, how important is it for our students to sound like native speakers of the language? Should they have a perfect British accent – or sound like Texans or residents of New Zealand, for example?

Some teachers seem to think that students should aim for this ideal. But we should bear in mind that it may be an unrealistic and inappropriate goal. Much more important, perhaps, is the goal of intelligibility. In other words, our aim should be to make sure that students can always be understood. They will need good pronunciation for this, though they may not need to have a perfect accent.

Views on teaching pronunciation have changed dramatically. In the past, pronunciation classes consisted of imitation drills, memorization of patterns, and explanations of phonetics. The current approach to pronunciation strongly contrasts with the early approaches. In the past teachers attempted to develop a learner's ability to articulate from the bottom up. Nowadays a top-down approach is taken in which the high priority is given to stress, rhythm, and intonation. Instead of teaching only the role of articulation within words, we teach its role in a whole stream of discourse. In other words, now we understand that the sounds of language are less crucial for understanding than the way they are organized. The rhythm and intonation of English are 2 major organizing structures that native speakers rely in the speech process. So, because of their major roles in communication, rhythm

and intonation merit greater priority in the teaching program than individual sounds.

Factors Affecting Pronunciation Learning

We will look at five factors that affect pronunciation and we will try to see how we can deal with each of them.

1. Native Language

Most English diphthongs are strange to Ukrainian-speaking pupils because they do not appear in their native language. Pupils are tempted to substitute sounds from their own language for them. Very often Ukrainian and Russian people speaking English use wrong intonation because of the Mother Tongue interference. That can lead to misunderstanding and impoliteness. For example "Will you wait for me↓ here?" is very impolite because of a wrong tone-pattern.

2. Age

Generally speaking, children under the age of puberty stand an excellent chance of "sounding like a native" if they have continued exposure to authentic contexts. Beyond the age of puberty, there is no particular advantage attributed to age. A 50-year-old can be as successful as an 18-year-old if all other factors are equal. So, youth has no special advantage!

3. Exposure

It is difficult to define exposure. One can actually live in a foreign country for some time but not take advantage of being "with the people". Research supports the notion that the quality and intensity of exposure is more important than its length.

4. Innate phonetic ability

As a teacher, you should bear in mind that pronunciation may be naturally difficult for some students. But they should not despair; with some effort and concentration, they can improve their competence.

5. Motivation and concern for good pronunciation

Some students are not particularly concerned with their pronunciation while others are. The extent to which their intrinsic

motivation propels them towards improvement will be the strongest influence of all five factors in this list. Teachers can help students to develop that motivation and concern by showing, among other things, how clarity of speech is significant in shaping their self-image.

Research suggests that any learner can learn to pronounce English clearly and comprehensibly.

The Content of Teaching Pronunciation

Students study English literary pronunciation, or Received Pronunciation. This is the language of radio, TV, theatres, universities and schools.

Proceeding from the aims and objectives that a foreign language syllabus sets out, students must assimilate the following three areas: sounds, stress, and intonation.

- Students should be able to articulate sounds both separately and in different contexts.
- Students are supposed to know which syllables in words are stressed. They should also know how to use stress to change the meaning of phrases, sentences and questions.
- Closely connected with stress is intonation. Intonation means the pitch you use and the music you use to change that pitch. Students should be able to recognize what meaning the intonation has. They should also know how to change the meaning of what they say through using intonation in different ways.

How to Teach Pronunciation

In teaching pronunciation there are two problems:

- To determine the cases where conscious manipulation of the speech organs is required, and the cases where simple imitation can or must be used.
- To decide on type of exercises and the techniques for using them.

Teaching English pronunciation should be based on principles described in the Chapter "Teaching by Principles". Students must

become conscious of the differences between English sounds stress and intonation and those of the native language.

Exercises used for developing pronunciation skills may be of two groups: recognition exercises and reproduction exercises.

Recognition Exercises

They are designed for developing students' ability to distinguish sounds, stress and intonation.

Several techniques can be recommended.

• The teacher pronounces the sentence "She is good at mathematics" and asks students to say which words are stressed. If they say "She, good, mathematics," they hear the stressed words.

• The teacher pronounces English phrases with a rising or falling tone and asks pupils to raise their

hands when they hear a rising tone. If pupils raise their hands in the right place, then it shows

they can hear fall and rise of the voice.

• The teacher explains the new sound [ŋ]. Then the teacher pronounces a number of words and

asks students to raise their hands when they hear the sound.

Reproduction Exercises

They are designed for developing pupils' pronunciation habits, i.e. their ability to articulate English sounds correctly and to combine sounds into words, phrases and sentences easily enough to be able to speak and comprehend while listening.

The following techniques can be recommended. Record the following conversation and play it for students. Ask students to guess who the participants are and what the setting is.

He: Ready? ↑
She: No. ↓
He: Why? ↓
She: Problems. ↓
He: Problems? ↑
She: Yes. ↓

He: What? ↓

She: Babysitter. ↓

After the students have figured out what is going on, the teacher plays the conversation again. This time the teacher puts the dialogue on the board and draws arrows next to each utterance. Then the students pronounce each word with the teacher. The teacher checks the rise or fall in pitch.

The material used for reproduction exercises or drills should be connected with the topic or unit of lesson pupils study. For example, to teach students the correct pronunciation of [w] the rhyme can be used: "Why do you cry Willy? Why? Why, Willy, why?"

If students are taught how to pronounce [d] they following proverb can used: A friend in need is a friend indeed.

The teacher may take poems, some useful expressions, short sentences, rhymes, geographical and proper names, international words as materials for pronunciation drills.

Pronunciation is a skill that should be developed and perfected throughout the whole course of learning the language. That is why the teacher should use pronunciation drills during every lesson, irrespective of the stage of instruction.

CHAPTER 4
Teaching Vocabulary

QUESTIONS TO THINK ABOUT

1. Which is more important: the acquisition of grammar or acquisition of vocabulary?

2. Some teachers tell their students to learn lists of 30 or 40 or even 50 words by heart. Do you think such a practice may have good results? Why not? Why yes?

3. When is a word considered to be learned?

4. What difficulties do you experience in assimilation of the vocabulary? What kind of words do you think are difficult/easy?

5. What things do students need to know about words they learn?

6. Have you ever thought of how you retain words?

7. Do you know any strategies for determining the meaning of words?

8. Which do you think is more useful: to learn isolated words or words in context?

9. What issues do you think will be looked at in this chapter?

CHAPTER OUTLINE

- The Importance of Teaching Vocabulary
- Selecting Vocabulary
- Difficulties Students Experience in the Assimilation of the Learning Vocabulary
- What Students Need to Know
- Techniques in Teaching Vocabulary
- Examples of Vocabulary Teaching
- The Importance of Dictionaries

CHAPTER GOALS

After completing this chapter, you should be able to:

1. Explain the importance of teaching vocabulary in context.

2. Describe difficulties that Ukrainian and Russian-speaking students may have in assimilating the vocabulary of English.

3. Distinguish between vocabulary for "productive" use and for "receptive" recognition.

4. Explain what facts about new words students need to know.

5. Name and give examples of vocabulary teaching at the stage of presentation and the stage of practice.

6. Give examples of exercises on vocabulary teaching.

KEY PHRASES

Assimilate; acquisition; context; vocabulary item; productive (active) vocabulary; receptive (passive) vocabulary; presentation techniques; retain words

The Importance of Teaching Vocabulary

Language learners need to learn the vocabulary of language. They need to learn what words mean and how they are used. This involves giving students the names for things (e.g. a table, a chair). It also involves showing them how words are stretched and twisted (to table a motion, to chair a meeting). Clearly some words are more likely to be taught at lower levels than others. Some words may be more sophisticated than others and, therefore, more appropriate for advanced students. Some teachers think that students can be given lists of 30, 40 or even 50 new words and asked to learn them by heart. Such a practice may have beneficial results, of course, but it avoids one of the central features of vocabulary use. Namely, words occur in context. If we really want to teach students what words mean we need to show them how words are used, together with other words, in context? Words do not just exist in isolation; they live with other words, and they depend upon each other. We need our students to be aware of this.

In the past, grammar was the major center of attention in language classes. Vocabulary was the focus of drills, exercises, and memorization efforts. Today we understand that grammar makes up the skeleton of language and vocabulary provides the vital organs and the flesh. So, the acquisition of vocabulary is just as important as the acquisition of grammar. And we all know that in real life, it is even possible that where vocabulary is used correctly it can

cancel our structural inaccuracy. For example, the student who says "Yesterday I have seen him" is committing a bad mistake in English. But he or she will still be understood because of the word "yesterday". Part of the problem in teaching vocabulary is what words and idioms students should learn. It is evident that the number of words should be limited because students only have two, three or four classes a week and because the size of the group very often is not small enough to provide each student with enough practice. The number of words students should acquire at school depends on the syllabus requirements. They are determined by the types of schools, the conditions of teaching and method used. The number of words and phraseological units the syllabus of a typical secondary school sets for a student to assimilate is about 1200 lexical items (it is the vocabulary minimum).

The teacher should bear in mind that a word is considered to be learned when it is spontaneously recognized while reading and listening and it is correctly used in speech, i.e. the right word in the right place.

Selecting Vocabulary

In the former Soviet Union a great deal of work has been done on the problem of word selection by The Academy of Pedagogical Sciences in Moscow. As a result, first a list of words called "Словарный минимум" and then "Словарь наиболее употребительных слов" appeared. Words that had been selected were:

- Frequently used in the language.
- Easily combined.
- Unlimited from the point of view of style (oral, written).
- Included in the topics the syllabus sets.
- Valuable from the point of view of word-building.

The first principle is claimed to be the soundest principle because it is completely objective. The other principles are of didactic value because they serve teaching aims.

The selection of the vocabulary is not the teacher's major concern. The teacher normally uses textbooks prescribed by the

syllabus. But very often the teacher may want to prepare his own materials (texts, dialogues, exercises, etc) and when he does so, he (or she) should remember that the vocabulary must be carefully selected in accordance with the above mentioned principles.

Difficulties Students Experience in the Assimilation of the Vocabulary

Learning the words of a foreign language is not an easy thing since every word has its form, meaning, usage and each of these aspects of the word may have its difficulties. Some words are difficult in form (daughter) and easy in usage. Other words are easy in form (get, happen) and difficult in usage. Consequently, words may be classified according to the difficulties students find in assimilation. The analysis of the words within the foreign language allows us to distinguish the following groups of words: concrete, abstract, and structural. Words denoting concrete things (table, window, sky), actions (walk, read), and qualities (long, short) are easier to learn than words denoting abstract notions (challenge, belief, honesty). Structural words are the most difficult for Ukrainian and Russian-speaking students. The teacher should bear this in mind when preparing for the vocabulary work during the lesson.

Teachers should also remember that they need to distinguish between vocabulary for "productive" use (speaking and writing) and for "receptive" recognition (listening and reading) and adapt their classroom work appropriately.

Teachers should also understand that a lexical item (LI) or vocabulary item (VI) is a word or a number of words that are regularly found together, e.g. a table; a compact disk; The House of Commons.

What Students Need to Know

Meaning

The first thing to realize about vocabulary items is that they frequently have more than one meaning. The word "look", for example, refers to something you use to read. But the same dictionary then goes on to list eight more meanings of "look" as

a noun, two meanings of look as a verb and three meaning where "look" + preposition makes phrasal verbs.

So, when we come across a word and try to explain its meaning we will have to look at the context in which it is used. If we see a lady in the theatre arguing at the ticket office saying "But I booked my tickets 3 weeks ago," we will obviously understand a meaning of the verb "book". Suppose you see a policeman and an unhappy-looking man at a police station. The policeman is saying to his colleague "We booked him for speeding." You will also understand a meaning of the verb "book". So, students need to understand the importance of meaning in context.

There are other facts about meaning too. Sometimes words have meanings in relation to other words. Thus, students need to know the meaning of "vegetable" as a word to describe any one of a number of other things – e.g. carrots, cabbage, potatoes, etc. "Vegetable" has a general meaning, whereas "carrot" is more specific. We understand the meaning of a word like "good" in the context of a word like "bad". Words have opposites (antonyms) and they also have other words with similar meanings (synonyms) – e.g. "bad" and "evil". Even in that example, one thing is clear: words seldom have absolute synonyms although context may make them synonymous on particular **sense relations.**

Word Use

What a word means can be changed, stretched or limited by how it is used. Students need to know about this.

Word meaning is frequently stretched through the use of metaphor and idiom. We know that the word "hiss", for example, describes the noise that snakes make. But we stretch its meaning to describe the way people talk to each other. "Don't move or you're dead," she hissed. That is a metaphorical use. At the same time, we can talk about deceitful people as snakes (He's a real snake in the grass). "Snake in the grass" is a fixed phrase that has become an idiom.

Word meaning is also governed by collocations – that is which words go with each other. We can have a headache, stomachache or earache, but we cannot have a "throatache", or a "legache".

We often use words only in certain social and topical contexts. What we say is governed by the **style** and **register** we are in. We recognize that two doctors talking about an illness will talk in a different register than one of them will talk to his patient (who has never studied medical science).

Word Formation

Students also need to know how words are spelled and how they sound.

So, word formation means knowing about how words are written and spoken and knowing how they can change their form.

Word Grammar

We know that words change according to their grammatical meaning. And we also know that the use of certain words trigger the use of certain grammatical patterns. For example, we can distinguish between countable and uncountable nouns. The former can be both singular and plural. The latter can only be singular. "Chair" can collocate with plural verbs but "furniture" never can. There are also nouns that are neither countable nor uncountable but which have a fixed form and, therefore, collocate only with singular or plural verbs, e.g., the news, money.

Verbs trigger certain grammar too. "Tell" is followed by an object + to infinitive and so is ask. But "say" doesn't work in the same way.

Techniques in Teaching Vocabulary

As we said earlier, a distinction is frequently made between productive and receptive vocabulary. The former refers to vocabulary that students have been taught and which they are able to use. The latter refers to words which the students will recognize when they meet them but which they will probably not be able to produce.

At beginner and elementary levels, it seems a good idea to provide sets of vocabulary which students can learn. Most of these early words will be constantly practiced and so can be considered as "active". But at intermediate levels and above the situation is rather more complicated. We can assume that students have a store of words but it would be difficult to say which are active and which are passive.

A word that has been "active" through constant use may slip back into the passive store if it is not used. A word that students have in their passive store may suddenly become active if the situation or the context provokes its use. In other words, the status of a vocabulary item does not seem to be a permanent state of affairs.

Experiments on vocabulary seem to suggest that students remember best when they have actually done something with the words they are learning. There is a definite advantage in getting students to do more than just repeat them. Tasks such as changing them to mean their opposites, making a noun into an adjective, putting words together, etc. help to fix the words in the learners' minds.

So, we should get students to interact with words. We should get them to adopt words that they like and that they want to use. We should get them to do things with words so that they become properly acquainted with them.

Discovery Techniques are techniques where students have to work out rules and meanings for themselves (rather than being given everything by the teacher). At intermediate level and above, discovery techniques are an appropriate alternative to standard presentation techniques.

Even at beginner levels, however, we may want to ask students to try to work out what words mean; rather than just handing them the meaning.

The conclusion we can draw from this discussion is that engaging the learner is essential to any activity that is to have a high learning yield.

A well-known methodologist Rogova, the author of the book Methods of Teaching English, designed four rules for the teacher.

1. While teaching pupils vocabulary, introduce words in sentence patterns in different situations. Present the words in keeping with the structures to be taught.

2. Present the word as an element, i.e., in a sentence pattern first. Then fix it in the pupils' memory through different exercises in sentence patterns and phrase patterns.

3. While introducing a word, pronounce it yourself in a

context, ask pupils to pronounce it both individually and in unison in a context, too.

4. In teaching words, it is necessary to establish a memory bond between a new word and those already covered.

American methodologist D. Brown also worked out some rules for the teacher. They are mentioned in the book Teaching by Principles. These rules are the following:

- Allocate specific class time to vocabulary learning.
- Help students to learn vocabulary in context.
- Play down the role of bilingual dictionaries.
- Encourage students to develop strategies for determining the meaning of words.
- Engage in "unplanned" vocabulary teaching.

Examples of Vocabulary Teaching

We will look at Presentation and Practice.

Presentation

Not all vocabulary can be learned through interaction and discovery techniques. Such techniques are possible, but they are not always the most effective. There are many occasions when some form of presentation and/or explanation is the best way to bring new words into the classroom. We will look at some examples.

1. Realia. One way of presenting words is to bring the things they represent into the classroom. Words like "spoon", "ruler", "pen", and "ball" can obviously be presented in this way. The teacher holds up the object (or points to it), says the word, and then gets students to repeat it.

2. Pictures. Bringing a pen into the classroom is not a problem. Bringing in a car, however, is. One solution is the use of pictures. Pictures can be board drawings, wall pictures, charts, flashcards, and magazine pictures.

3. Mime, action and gesture. It is often impossible to explain the meaning of words either through the use of realia or in pictures. Actions, in particular, are probably better explained by mime. Concepts like running or smoking are easy to present in this way.

4. Contrast. We saw how words exist because of their sense

relations and this can be used to teach meaning. We can present the meaning of "empty" by contrasting it with "full", "cold" by contrast it with "hot". We may present these concepts with pictures or mime.

5. Enumeration. We can say "clothes" and explain this by enumerating or listing various items. The same is true of vegetable or furniture, for example.

6. Explanation. Explaining the meaning of vocabulary items can be very difficult, especially at beginner and elementary levels. But with more intermediate students such a technique can be used. We should remember that explaining the meaning of a word must include explaining any facts of word use which are relevant.

7. Translation. Translation is a quick and easy way to present the meaning of words, especially words denoting abstract notion. We can give common translation (to sleep – спать) and translation-interpretation (to go – ехать, идти, лететь – движение от говорящего; to come – ехать, идти, лететь – движение к говорящему), afternoon (время с 12 часов дня до 6 часов вечера).

Translation is economical from the point of view of time. It ensures the exact comprehension of the meaning of the words presented. It can be used in all the forms, but especially in senior forms.

All of these presentation techniques can be used singly or in combination. They are useful ways of introducing new words. What must be remembered with vocabulary presentation, too, is that pronunciation is very important here. There are a number of ways of presenting the sounds of words:

1. Through modeling. The teacher says a word in a normal way with a clear voice 2-3 times.

2. Through visual representation. When teachers write up new words on the board they should always indicate where the stress in word is. Teachers can do this by underlining, by using a stress square, by using a stress mark and by writing the stress pattern of the words next to them or above them.

photograph photographer photographic photography

3. Through phonetic symbols (transcription).

Practice

Whatever technique or way of presenting a new word is used, students should be able to pronounce the word correctly, listen to sentences with the word, and repeat the word after the teacher individually and in unison both as a single unit and in sentences. But this is only the first step in approaching the word. Then comes the assimilation or practice which is gained through performing various exercises. Here the teacher is to deal with three problems: the number of exercises to be used; the type of exercises to be used; and the sequence or the order of complexity in which the exercises should be done.

In solving these problems, the teacher should take into consideration the following: the aim of teaching a word (do students need it for speaking or only for reading?); and the nature of the word (to master difficult words students should do a great number of exercises).

There are different types and kinds of exercises and it is next to impossible to give all the exercises the teacher can use. We will give some examples of exercises on vocabulary. These include:

- Matching pictures to words.
- Matching parts of words to other parts, e.g. beginnings and endings.
- Matching words to other words, e.g. collocations, synonyms, opposites, sets of related words, etc.
- Using prefixes and suffixes to build new words from given words.
- Classifying items into lists.
- Using given words to complete a specific task.
- Filling in crosswords, grids or diagrams.
- Filling in gaps in sentences.
- Memory games.

CHAPTER 5
Teaching Grammar

QUESTIONS TO THINK ABOUT

1. Do you think you know grammar of your native language?
2. Why is grammar very important in foreign language learning?
3. Do you think English grammar is difficult? Why?
4. In what ways were you introduced to new language at school?
5. Do you think most grammar exercises are unchallenging and boring?
6. Are there any types of grammar exercises that you enjoy doing? What are they?
7. What do you think are the most common difficulties students have in learning English grammar?

CHAPTER OUTLINE

- The Importance of Grammar in Learning a Foreign Language
- The Most Common Difficulties Students Have in Learning English Grammar
- The Content of Teaching Grammar
- The Presentation of Meaning and Use
- A General Model for Introducing New Language
- The Position of Writing During Presentation Stage (a fill-in exercise, parallel writing)
- Kinds of Exercises for the Assimilation of Grammar

CHAPTER GOALS

After completing this chapter you will be able to:

1. Explain the importance of grammar in teaching and learning a foreign language.
2. Explain the aim of teaching grammar.
3. Name the most common difficulties students have in learning English grammar.

4. Explain ways in which students can be introduced to the new grammar material.

5. Give characteristics of a context for introducing the new language.

6. Name and describe five components of the general model for introducing the new language.

7. Explain the position of writing during presentation stage.

8. Name and give examples of exercises for the assimilation of grammar.

KEY PHRASES

Learn grammar; the content; active minimum; passive minimum; the context for introducing new language; lead-in; elicitation; explanation; accurate reproduction; immediate creativity; a model; oral presentation; fill-in exercise; parallel writing

The Importance of Grammar in Learning a Foreign Language

If you ask an average speaker of a language what he or she knows about grammar, he or she may remember an old lesson from school. But beyond that he/she will say that he/she has forgotten grammar. The same speaker, however, can say a sentence like "If I had known, I'd have come earlier" without thinking, even though it is grammatically complex. How is this possible?

Linguists have been investigating the native speaker's knowledge for years. What they have found is that the grammatical system is rule-based and that competent users of a language "know" these rules in some way. But the majority of them would find it difficult to articulate these rules. This largely subconscious knowledge consists of a great number of rules with which it is possible to create a number of sentences.

So, average native speakers who say they do not know grammar are both right and wrong. They do not consciously know any grammar and could not produce any rule of grammar without study and thought. But they do have knowledge which is

subconscious and which allows them to generate grammatically correct sentences.

Since knowledge of grammar is essential for competent users of a language, it is clearly necessary for our students. Our aim in teaching grammar should be to ensure that students are communicatively efficient with the grammar they have at their level.

The Most Common Difficulties Students Have in Learning English Grammar

The main difficulty in learning a new language is that of changing from the grammatical mechanism of the native language to that of the foreign language. As you know, every language has its own way of fitting words together to form sentences. In English, word order is far more important than in Russian. Ukrainian and Russian students often violate the word order which results in bad mistakes in expressing their thoughts. The English tense system also presents a lot of trouble to Ukrainian and Russian-speaking pupils because of the difference which exists in these languages with regard to time and tense relations. The sequence of tenses is another difficult point of English grammar for Ukrainian-speaking students because there is no such phenomenon in their mother tongue. The most difficult point of English grammar is the article because it is completely strange to Russian-speaking pupils. The use of articles comes first in the list of the most frequent errors.

The Content of Teaching Grammar

One of the first steps towards the elimination of mistakes is a correct selection of grammar teaching material. As you know, learners are expected to acquire language proficiency in listening comprehension, speaking, writing and reading. So, grammar material should be selected for that purpose. There exist principles of selecting grammar material both for teaching speaking (active minimum) and for teaching reading (passive minimum). The principle of frequency is of great importance for selecting grammar material for speaking.

For example, the present indefinite is frequently used both in conversation and in various texts. Therefore, it should be included in grammar active minimum. For selecting grammar material for reading, the principle of polysemia is very important. The amount of grammar material students should assimilate at school and the way it is distributed throughout the course of study may be found in the syllabus for secondary schools.

The Presentation of Meaning and Use

Now we will consider ways in which students can be introduced to the new grammar material. By "new" we mean language we think students are not yet able to use. The stage of the lesson when the new material is introduced is often called presentation. Our job at this stage of the lesson is to present the students with clear information about the language they are learning. We must show them what the language means and how it is used. I'll give you an example which will explain the difference between these two concepts. We all know that the present continuous tense is used to describe actions that are taking place now. However, native speakers do not use this tense to describe people's actions all the time. Thus, we, as well as native speakers, don't spend our time saying, "Look, I'm opening the door. I'm drinking a cup of tea etc". That's not how we use the present continuous. We actually use it when there is some point. So, we might telephone somebody and say, "Oh, what's Victor doing at the moment?" It's a reasonable question since we can't see him. If we are demonstrating a recipe to a TV audience, we might then describe what we are doing, e.g. "So now I'm mixing the butter and the flour".

Students need to get an idea of how the new language is used by native speakers and the best way of doing this is to present language in context.

The context for introducing new language should have the following characteristics.

- It should show what the new language means and how it is used.
- A good context should be interesting for the students.

• A good context should provide the background for a lot of language use.

Very often the textbooks will have all the characteristics mentioned here. But the textbook is not always appropriate. For a number of reasons, the information in the book may not be right for our students. In such cases, we will want to create our own contexts for language use.

A General Model for Introducing New Language

We will now look at a general model for introducing new language which gives an overall picture of the procedure. The model has 5 components: lead-in, elicitation, explanation, accurate reproduction, and immediate creativity.

1) During the lead-in, the context is introduced and the meaning or use of the new language is demonstrated. This is the stage at which students may hear or see some language (including the new language) and during which students may become aware of certain key concepts. The key concepts are those pieces of information about the context that are vital for students to understand the context.

2) During the elicitation stage the teacher tries to see if the students can produce the new language. If they can, it would clearly be wasteful and demotivating for them if a lot of time was spent practicing the language that they already know. At the elicitation stage, depending on how well the students can produce the new language, the teacher can decide which of the stages to go to next. If the students can't produce the new language at all, for example, we will move to the explanation stage. If they can produce the new language with only minor mistakes, we may move to the accurate reproduction stage to clear up those problems. If they know the new language but need a bit more controlled practice in producing it, we may move directly to the immediate creativity stage. Elicitation is vitally important for it gives the teacher information upon which to act it is also motivating for the students and actively involves their learning abilities.

3) During the explanation stage, the teacher shows how the

new language is formed. It is here that we may explain something in Ukrainian or Russian. We may demonstrate grammatical form on the blackboard. In other words, this is where the students learn how the new language is constructed.

4) During the accurate reproduction stage, students are asked to repeat and practice a certain number of models. The emphasis here will be on the accuracy of what the students say rather than meaning or use. Here the teacher makes sure that the students can form the new language correctly, getting the grammar right and perfecting their pronunciation as far as it is necessary.

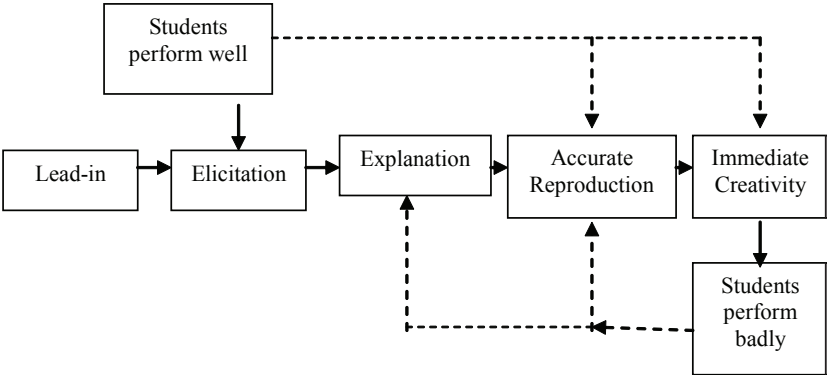
5) When the students and teacher are confident that the students can form the new language correctly, they will move to immediate creativity. Here they try to use what they have just learned to make sentences of their own (not the sentences which the teacher or book has introduced as models). It is at this stage that both teacher and student can see if the students have really understood the meaning, use and form of the new language. If they are able to produce their own sentences, they can feel confident that the presentation was a success. Note again that if the students perform well during elicitation, the teacher can move straight to immediate creativity. If at that stage they perform badly, the teacher may find it necessary either to return to a short accurate reproduction stage or, in extreme cases, to re-explain the new language.

This model can be applied to a number of presentation situations, many of which are taken from published textbooks. We represent the model for introduction of the new language in diagram form below.

The Position of Writing During Presentation Stage (a fill-in exercise, parallel writing)

In this chapter I have been advocating an oral approach in which the first thing students do with the language is to say it. At any stage, however, the teacher may ask the students to write the new language.

Often the teacher will use the writing as reinforcement for an oral presentation. To do so the teacher will ask students to



A general model for introducing the new language

write sentences before or after the immediate creativity stage. The sentences may be the original models the teacher used during the accurate reproduction stage. Students just copy these sentences from the board. They might see the same sentences, but the teacher might leave out certain words. This is commonly called a fill-in exercise.

The students might be shown model sentences and then be asked to write similar sentences of their own. This is a written version of the immediate creativity stage. The students might see a short piece of connected writing using the new language and then be asked to write a similar piece. This is often called parallel writing.

All of these techniques have their merits, although copying is often unchallenging and boring. The main objective, though, is to relate the spoken and written forms of the new language, and to enable the students to write the new pattern as well as say it.

Kinds of Exercises for the Assimilation of Grammar

The following types may be suggested: recognition exercises; drill exercises; sentence transformations; sentence recombinations; speech exercises (creative exercises); listen-and-respond activities; making dialogues using the grammar items covered; making statements about pictures; speaking on suggested topics; role-plays, situations, and many others.

MODULE 2

CHAPTER 6
Teaching the Receptive Skills

QUESTIONS TO THINK ABOUT

1. In our daily lives we read and listen to a great deal of language, don't we? Why do we read or listen to something?
2. Do you always have a purpose in reading or writing?
3. Do you always have expectations about the content of the text before you start reading or listening?
4. Think back to your own experience as a school language learner. Did you always have a desire to listen to a text in English?

CHAPTER OUTLINE

- Basic Principles (content; purpose and expectations; receptive skills)
- Methodological Principles for Teaching Receptive Skills (receptive and productive skills;
  authentic and non-authentic text; purpose, desire and expectations; receiving and doing)
- A Basic Methodological Model for the Teaching of Receptive Skills

CHAPTER GOALS

After completing this chapter, you should be able to:

1. Explain what skills are called receptive skills.
2. Explain the importance of the teacher's role in creating expectations and enthusiasm for the text that is to be read or heard.
3. Distinguish between authentic and non-authentic texts.
4. Explain why a frequent diet of successful reading and listening is very good for learners of English.
5. Name and describe five stages of the basic methodological model for the teaching of receptive skills.

KEY PHRASES

Content; expectations; receptive skills; authentic; predictive skills; disregard the information; detailed information; exposure to

reading and listening model

Basic Principles (content; purpose and expectations; receptive skills)

Content

In our daily lives we read and listen to a great deal of language, and it is possible to divide this language into two broad categories: *interest* and *usefulness*.

Very often we read or listen to something because it interests us – or at least we think it will interest us. Magazine readers choose to read the article on page 35 rather than the story on page 66 because they think it will be interesting. Buyers in a bookshop often select books because they think they will like them. The radio listener tunes especially to programs that he or she expects will be stimulating. This category of interest also includes reading and listening for enjoyment, pleasure and intellectual stimulation.

Sometimes, however, it is not the fact that a text might be interesting which causes someone to read it. It is the usefulness of the text that prompts this action. If you wish to operate a washing machine for the first time it is a good idea to read the manual first. No one would suggest that the instructions you read are interesting. Nevertheless we have a desire to read or listen to "useful" texts because they will tell us something we want or need to know.

The two categories are not always independent of each other anyway. We may read something that is useful and find that it is interesting as students reading for their studies often do.

Purpose and expectations

In real life people generally read or listen to something because they want to and because they have a purpose in doing so. The purpose may be to know how to operate that washing machine or to find out what has happened recently in an election (for the listener to the news) or to discover the latest trends in language teaching (for the listener to talk at a language teachers' convention). In real life, therefore, readers and listeners have a purpose which is more fundamental than that involved in some language learning tasks which seem only to be asking about details of language.

Another characteristic of readers and listeners outside the classroom is that they will have expectations of what they are going to read or listen to before they actually do so. If you tune to a radio comedy program, you expect to hear something funny and the British citizen who picks up a newspaper and sees the headline "Storm in the Commons" expects to read about a heated political debate in the House of Commons. The reader who picks up a book in a store will have expectations about the book because of the title, the front cover or the description of the book on the back cover.

People read and listen to language because they have a desire to do so and a purpose to achieve. Usually, too, they will have expectations about the content of the text before they start.

The concepts of desire, purpose and expectations will have important methodological implications for language learning as we will see later in chapter 8 and 9.

Receptive skills

Readers or listeners use a number of skills when reading or listening. Their success at understanding the content of what they see or hear depends to a large extent on their expertise in these specialist skills. We will look at six of these skills.

Predictive skills

Efficient readers or listeners predict what they are going to hear and read; the process of understanding the text is the process of seeing how the content of the text matches up to these predictions. First of all their predictions will be the result of the expectations they have – which we discussed above. As they continue to listen and read, however, their predictions will change as they receive more information from the text.

Extracting specific information

Very often we read something or listen to it because we want to extract specific bits of information – to find out a fact or two. We may quickly look through a film review just to find the name of the star. We may listen to the news, only concentrating when the

particular item that interests us comes up. In both cases we may largely disregard the other information. This skill when applied to reading is often called *scanning*.

Getting the general picture

We often read or listen to things because we want to "get general picture". We want to have an idea of the main points of the text – an overview – without being too concerned with the details. When applied to reading this skill is often called *skimming*. It entails the reader's ability to pick out main points rapidly, discarding what is not essential or relevant to that general picture. Listeners often need the same skill too – listening for the main message and disregarding the repetition, false starts and irrelevances that are features of spoken language.

Extracting detailed information

A reader or listener often has to be able to access texts for detailed information. The information required can be of many kinds. Exactly what does the writer mean? What precisely is the speaker trying to say? Questions like "How many?" "Why?" "How often?" are often answered by reference to this kind of detail. In case of reading, a reader might want to reread some parts or to stop and reflect on the text. This type of reading is called close reading.

Recognizing function and discourse patterns

Native speakers of English know that when they read or hear someone say "for example" this phrase is likely to be followed by an example. When they read "in other words" a concept will be explained in a different way. Recognizing such discourse markers is an important part of understanding how a text is constructed. We know which phrases are used by speakers to structure their discourse or give them "time to think". We need to make students aware of these features in order to help them to become more efficient readers and listeners.

Deducing meaning from context

The other important sub-skill is deducing meaning from the context. Teachers should help students to develop their ability to

deduce meanings of unfamiliar words from the context in which they appear.

All the skills mentioned here are largely subconscious in the minds of experienced and frequent readers. But reading or listening in a foreign language creates barriers for the learner which may make these skills and sub-skills more difficult to use. Our job is to re-activate these skills which learners have in their own language.

Methodological Principles for Teaching Receptive Skills

Receptive and productive skills

Our discussions have important implications for the teaching of receptive skills which we can now consider. As it is known students can generally deal with a higher level of language in receptive skills than in productive skills. It should be remembered that being able to understand a piece of text does not necessarily mean that students have to be able to write or speak like that! Rather their job will be to interact with the text in order to understand it and this seems possible even where the text contains language which the students are not able to produce. All over the world there are students who can read English (often for scientific or academic purposes) but who are unable to speak it very well.

Authentic and non-authentic text

One aspect of reading and listening that concerns many teachers and methodologists is the difference between authentic and non-authentic texts. The former are those which are designed for native speakers: they are "real" texts. Thus English-language newspapers are composed of what we would call authentic English, and so are radio programs for English speakers. A British advertisement is an example of English-speaking audience.

A non-authentic text in language teaching terms is one that has been written especially for language-learning students. Such texts sometimes concentrate on the language they wish to teach and we end up with examples like this:

John: How long have you been collecting stamps?

Mary: I've been collecting them for 5 years.

John: How many stamps have you collected?

Mary: I've collected about 500 stamps.

John: Are there any rare ones among them?

Mary: Yes, there are some. I got them in Poland.

John: My hobby is playing chess.

Mary: How long have you been playing it?

John: I've been playing it since last year. I can play it pretty well now.

There are a number of clues which indicate at once to us that this language is artificial. In the first place, both speakers use perfectly formed sentences all the time. But conversation between people is just not like that! Especially noticeable is the fact that when one speaker asks a question using particular grammatical structure, they get a full answer using the same structure.

Another clue to this text's in authenticity is the fact that the language is extremely unvaried. The repetition of the present perfect continuous ("Have been doing") and present perfect ("have done") shows what the purpose of this text is – to teach or revise those structures.

Other clues are John's sudden change of subject and the constant repetition of the verb "play". The conversation just doesn't "sound right".

All over the world language teaching materials use such devices. Their aim is to isolate bits of language so that students can concentrate on them. Such material should not be used, however, to help students become better listeners or readers. The obviously artificial nature of the language makes it very unlikely that they will encounter such texts in real life. While some may claim that it is useful for teaching structures, it cannot be used to teach reading or listening skills.

Teachers of English should understand that obviously non-authentic material would not necessarily make their students better listeners or readers, especially since they would not be acquiring the real language. What we need, therefore, are texts which students

can understand the general meaning of, whether they are truly authentic or not. But texts – whether authentic or not – must be realistic models of written or spoken English. If teachers can find genuinely authentic material which their students can cope with that will be advantageous; if not they should be using material which simulates authentic English.

Teachers should also realize that students who read and listen a lot seem to acquire English better that those who do not. In other words, one of the main advantages of reading and listening for students is that it improves their general English level. We could go further: without a lot of exposure to reading and listening material students who learn languages in classrooms are unlikely to make much progress.

Students are frequently made nervous by reading and listening material. It looks incredibly difficult to them. When teachers present students with texts they cannot understand, the effect is very demoralizing. But when teachers choose the right kind of material (and use appropriate teaching techniques) and the students are successful, then the benefits are obvious. In other words, if we can say to our students that they have read (or listened to) something difficult but that they have managed to understand it then they have every reason to feel happy. And because they have been successful the barriers to reading and listening are slightly lowered. A frequent diet of successful reading and listening makes students more confident.

Purpose, desire and expectations

People usually read or listen to something because they have a desire to do so and some purpose to achieve. Furthermore, they generally have some expectations about what they are going to read or hear before they actually tackle the text.

The methodology for teaching receptive skills must reflect these facts about real life, and the tasks we ask students to perform must be realistic and motivating. We will not get students to interact properly with spoken and written material unless we ensure that

their desire to read or listen has been awakened. The methodological model given below will reflect these points about creating a desire to read and allowing students to develop expectations, and the material will be designed to get students to read and listen for a purpose (which we will discuss later in the chapter).

Receiving and doing

The purposes for which people read and listen are, of course, extremely varied. However, we can say that when people read or listen they do something with what they have just seen or heard. As a general methodological principle, therefore, we would expect students to use what they have read or heard in order to perform some task. When they have done work on comprehension skills, in other words, we would expect them to react to, or do something with the text. This might take the form of giving opinions about what they have just read, following instructions, writing a postcard, summarizing the content of the text or having a conversation based on the text.

A Basic Methodological Model for the Teaching of Receptive Skills

We will now look at a model for teaching the receptive skills which is based on the discussion of methodological principles. This model is not designed to be followed slavishly. It is intended to provide general methodological guidelines.

The model has five basic stages which are:

Lead-in

Here the students and the teacher prepare themselves for the task and familiarize themselves with the topic of the reading or listening exercise. One of the major reasons for this is to create expectations and arouse the students' interest in the subject matter of the spoken or written text.

Teacher directs comprehension task

Here the teacher makes sure that the students know what they are going to do. Are they going to answer questions, fill in a chart, complete a message or try and re-tell what they heard/saw? This

is where the teacher explains and directs the students' purpose for reading or listening.

Students listen/read for task

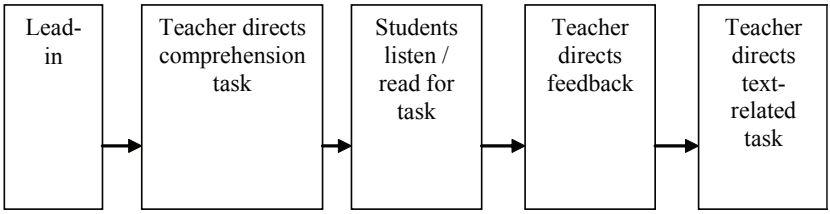
The students read or listen to a text to perform the task the teacher has set.

Teacher directs feedback

When the students have performed the task the teacher will help students to see if they have completed the task successfully and will find out how well they have done.

Teacher directs text-related task

The teacher will organize some kind of follow-up task related to the text. Suppose students have read a text "A Letter to a Friend". The text-related task might be to answer that letter or to write a letter to a friend. The reasons for text-related tasks have been discussed in receiving and doing. In general, below is the model we will follow when looking at material for reading and listening.



A methodological model for the teaching of receptive skills

CHAPTER 7
Teaching Listening Comprehension

QUESTIONS TO THINK ABOUT

1. What do you think are the reasons for using listening in the classroom?
2. What makes listening difficult?
3. What are the many things listeners listen to for?
4. Recall the time you were at school. Did you panic when your teacher of English brought a tape-recorder? Did your teacher ask you to respond to the content of what you listened to? How many times did the teacher play a tape? Did you like to listen to tapes in the classroom?

CHAPTER OUTLINE

- Reasons for Getting Students to Listen in English
- The Kind of Listening That Teachers Use in Classrooms
- Factors That Make Listening Difficult
- Types of Classroom Listening Materials
- Examples of Listening Material
- Dealing With Listening Problems
- Making Your Own Tapes

CHAPTER GOALS

After completing this chapter, you should be able to:

1. Name eight factors that make listening difficult.
2. Name and describe six types of classroom listening materials.
3. Give examples of listening materials.
4. Explain how teachers can deal with listening problems in the classroom.
5. Design your own listening exercises.

KEY PHRASES

Listening performance; listening materials; redundancy; spontaneous speech; script dictation; listening problems; listening to tapes

Reasons for Getting Students to Listen in English

One of the main reasons for getting students to listen to spoken English is to let them hear different varieties and accents – rather than just the voice of their teacher. In today's world, they need to be exposed not only to one variety of English (British English, for example) but also to varieties such as American English, Australian English, Caribbean English, etc. Despite the desirability of exposing students to many varieties of English, however, common sense is called for. The number of different varieties will be a matter for the teacher to judge, based on the students' level, where the classes are taking place etc. But even if they only hear occasional (and very mild) varieties of English which are different from the teacher's, it will give them a better idea of the world language which English has become.

The main method of exposing students to spoken English (after the teacher) is through the use of taped material which can exemplify a wide range of topics.

The second major reason for teaching listening is because it helps students to acquire language subconsciously even if teachers do not draw attention to its special features. Exposure to language is a fundamental requirement for anyone wanting to learn it. Listening to appropriate tapes provide such exposure and students get vital information not only about grammar and vocabulary but also about pronunciation, rhythm, intonation, pitch and stress.

Lastly, just as with reading, students get better at listening the more they do it! Listening is a skill and any help we can give students in performing that skill will help them to be better listeners.

The Kind of Listening That Teachers Use in Classrooms

The debate about the use of authentic listening material is just as fierce in listening as it is in reading. If, for example, we play a tape of a political speech to complete beginners, they won't understand a word. You could argue that such a tape would give them a feel for the sound of the language, but beyond that it is difficult to see

what they would get out of it. If, on the other hand, we give them a realistic (though not authentic) tape of a telephone conversation, they may learn much more about the language – and start to gain confidence as a result.

Listening demands listener's engagement, too. Long tapes on subjects which students are not interested in at all will not only be de-motivating, but students might well 'switch off' – and once they do that it becomes difficult for them to tune back to the tape. Comprehension is lost and the listening becomes valueless.

Everything depends on level, and the kind of tasks that go with a tape. There may well be some authentic material which is usable by beginners such as pre-recorded announcements, telephone messages etc. More difficult material may be appropriate for elementary students provided that the questions they are asked do not demand detailed understanding. Advanced students may benefit from scripted material provided that it is interesting and subtle enough – and provided the tasks that go with it are appropriate for their level.

Since listening to tapes is a way of bringing different kinds of speaking into the classroom, we would want to play different kinds of tape to them, e.g. announcements, conversations, telephone exchanges, lectures, 'plays', news broadcasts, interviews, radio programs, stories read aloud etc.

Factors That Make Listening Difficult

As teachers are preparing lessons and techniques that are exclusively for teaching listening, a number of special characteristics of spoken language need to be taken into consideration. Students need to pay special attention to these characteristics or factors because they influence the understanding of speech and can even make listening comprehension very difficult. These factors are the following.

1. Clustering

In written language we are conditioned to attend to the sentence

as the basic unit of organization. In spoken language we break down speech into smaller groups of words. In teaching listening comprehension, therefore, you need to help students to pick out manageable clusters of words; or they will err in the other direction in trying to attend to every word in an utterance.

2. Redundancy

Spoken language, unlike most written language, has a good deal of redundancy. The next time you're in a conversation, notice the rephrasing, repetitions, elaborations, and little insertions of "I mean" and "you know" here and there. Such redundancy helps the hearer to process meaning by offering more **time** and **extra information.** Learners can train themselves to profit from such redundancy by first becoming aware that not every new sentence of phrase will necessarily contain new information and by looking for the signals of redundancy.

3. Reduced forms

While spoken language does indeed contain a good deal of redundancy, it also has many reduced forms. Reduction can be phonological, morphological, syntactic, and pragmatic. These reductions pose significant difficulties especially to classroom learners who may have initially been exposed to the full forms of the English language.

4. Performance variables (hesitation, reformulation, topic change)

In spoken language, except for planned discourse (speeches, lectures, etc), hesitations, false starts, pauses, and corrections are common. Native listeners are used from very young ages to such performance variables whereas they can easily interfere with comprehension in foreign language learners.

Everyday casual speech by native speakers also commonly contains ungrammatical forms. Some of these forms are simple performance slips.

5. Colloquial language

Learners who have been exposed to standard written English and/or "textbook" language sometimes find it surprising and difficult to deal with colloquial language. Idioms, slang, reduced forms, shared cultural knowledge are all manifested at some point in conversations. Colloquialisms appear in both monologues and dialogues.

6. Rate of delivery

Virtually every language learner initially thinks that native speakers speak too fast! Actually the number and length of pauses used by a speaker is more crucial to comprehension than sheer speed. Learners will nevertheless eventually need to be able to comprehend language delivered at varying rates of speed and, at times, delivered with few pauses. Unlike reading, where a person can stop and go back to reread something, in listening the hearer may not always have an opportunity to stop the speaker. Instead, the stream of speech will continue to flow!

7. Stress, rhythm, and intonation

The prosodic features of the English language are very important for comprehension. Also, intonation patterns are very significant not just for interpreting such elements as questions and statements and emphasis but more subtle messages like sarcasm, insult, solicitation, praise, etc.

8. Interaction

Classroom techniques that include listening components must at some point include instruction in the two-way nature of listening. Students need to understand that good listeners (in conversation) are good responders. They know how to **negotiate meaning**, that is, to give feedback, to ask for clarification, to maintain a topic, so that the process of **comprehending** can be complete rather than broken by insufficient interaction.

Types of Classroom Listening Materials

1. Reactive

Sometimes you simply want a learner to listen to the surface

structure of an utterance for the purpose of repeating it back to you. While this kind of listening performance requires little meaningful processing, it nevertheless may be legitimate, even though a minor, aspect of an interactive, communicative classroom. This role of a listener as merely a "tape-recorder" must be very limited. The only role that reactive listening can play in an interactive classroom is in brief choral or individual drills that focus on pronunciation.

2. Intensive

Techniques whose only purpose is to focus on components (phonemes, words, intonation, discourse markers, etc) of discourse may be considered to be intensive – as opposed to extensive – in their requirement that students single out certain elements of spoken language. Examples of intensive listening performance include:

- Students listen for cues in certain choral or individual drills.
- The teacher repeats a word of sentence several times to "imprint" it in the students' mind.
- The teacher asks students to listen to a sentence or a longer stretch of discourse and to notice a specified element, e.g., intonation, a grammatical structure, etc.

3. Responsive

A significant proportion of classroom listening activity consists of short stretches of teacher language designed to elicit immediate responses. The students' task in such listening is to process the teacher talk immediately and to give an appropriate reply. Examples include:

- Asking questions ("How are you today?" "What did you do last night?").
- Giving commands ("Take out a sheet of paper and a pencil.").
- Seeking clarification ("What was that word you said?").
- Checking comprehension ("So, how many people were in the park?").

4. Selective

In longer stretches of discourse such as monologues, the task of the student is not to process everything that was said but rather to **scan** the material selectively for certain information. The purpose of such performance is not to look for global or general meanings, necessarily, but to be able to find important information. Selective listening differs from intensive listening in that the discourse is in relatively long lengths. Examples of such discourse include:

- Speeches.
- Media broadcasts.
- Stories and anecdotes.
- Conversations in which learners are "eavesdroppers" – those, who are listening secretly to a private conversation.

Techniques promoting selective listening skills could ask students to listen for:

- People's names.
- Dates.
- Certain facts of events.
- Location, situation, context, etc.
- Main ideas and/or conclusion.

5. Extensive

This sort of performance, unlike the intensive processing described above, aims to develop global understanding of spoken language. Extensive performance could range from listening to lengthy lectures to listening to a conversation and deriving a comprehensive message or purpose. Extensive listening may require the student to use other interactive skills (e.g., notetaking, discussion) for full comprehension.

6. Interactive

Finally, there is listening performance that can include all five of the above types as learners actively participate in discussions, debates, conversations, role-plays, and other pair and group work. Their listening performance must be integrated with speaking.

Examples of Listening Material

The teaching of listening skills will follow the methodological model in the same way as for the teaching of reading skills. But training students in listening skills presents problems for both teacher and student which are not found with reading material.

Listening as a skill certainly shares many similarities with reading. But the differences are there, too. Most importantly, the text itself is different.

A written text is static. It can be consumed at the speed of the reader, and be read again and again. Not so spoken text: if it is on audio or video tape it can be repeated, but it still happens at its speed, not the listener's. Of course in conversation a listener can ask the speaker to repeat what is being said. But the same is not true of a lecture you are listening to.

Spoken language differs markedly from written text too. We have already discussed factors that make listening difficult. You should bear in mind that such speech phenomenon as hesitation reformulation, redundancy, pauses, reduced forms, and topic change and a natural part of spontaneous speech.

Listening to Confirm Expectations

In the following example of listening exercise the students are involved in listening in order to confirm their expectations about the information they think the text will contain. This technique places great emphasis on the lead-in stage (where students are encouraged to become interested in the subject matter in the text), encourages students to predict the content of the text, and gives them an interesting and motivating purpose for reading.

Let's look at the example:

The National Gallery

The students are going to read a text about the National Gallery. The text is designed for intermediate students. The subject is not necessarily interesting in itself to some of the students, and so much of the teacher's job will be to arouse that interest.

The teacher puts the following chart on the board:

Things you know	Things you are not sure of	Things you would like to know

The students then say what things they know about the National Gallery and the teacher writes them on the chart in note form.

In the same way the next two columns are filled with notes which reflect facts which the students are 'not sure of' and things which they don't know. The chart might begin like this, for example:

Things you know	Things you are not sure of	Things you would like to know
UK	**In London?** **Oldest building?**	**When built?** **How many pictures?**

When the students have come up with sufficient facts to put in the chart they are told to read the text as quickly as possible: their only task is to confirm (or not) the information on their chart. This is the *T directs comprehension task stage.*

When the students have listened to the text and checked their work in pairs or groups the teacher leads them through the points on the board again and asks whether the text confirmed what they knew, or answered any of their uncertainties. This is the *T directs feedback stage.*

For a text-related task students could role play an interview between a reporter and someone who works at the National Gallery or the students could describe a famous picture gallery in Kiev or in any other city.

The 'reading to confirm expectations' technique is highly motivating and successful since it interest students, creates expectations, and gives them a purpose for reading. The text-related tasks we have suggested will produce a great deal of spoken or written language.

Listening to Extract Specific Information

The skill of listening to extract information is very important for both listening and reading. I'll give you an example that involves filling in a chart. Students are told that they are going to listen to a weather forecast. They are then given the task. All that students have to do to complete the task is to note which of the words and numbers appear on the tape.

Look at the following example:

Listen and note the weather words and temperatures you hear

WEATHER REPORT

TODAY'S WEATHER

Cold	cool	dry	raining	drizzle

TEMPERATURE (єC)

0	2	4	6
8	10		

OUTLOOK FOR TOMORROW

Foggy	cloudy	sunny	windy

TEMPERATURE (єC)

0	2	4	6
8	10		

Below is the text that students will listen to.

Good afternoon from the Weather Centre. This is the report on the weather for today at 14.00 hours. It is cool and mainly dry but with some drizzle in places. There is a ground temperature of 4єCelsius. The outlook for tomorrow. Temperatures will fall to about 2єCelsius. The day will be mainly cloudy but with some sunny periods. Thank you for calling the weather line.

This task is simple but the text itself is fairly complex with some difficult constructions. But the extraction of the specific information (in this case the actual words and figures) is easily achievable and helps to train students in this type of listening skill.

Listening for Communicative Task

The simplest kind of listening material of this kind involves

filling in forms of one kind or another. The students might be shown a picture of a woman going into a sports club to register as a new number. Students are shown the following chart:

SPORTS CLUB

Last name: .....

First name: .....

Address: .....

Age: .....

Cell: .....

E-mail: .....

Fax.....

Then students are told to listen to the tape and complete the chart with information they hear.

When the teacher and students have checked that they have filled in the chart correctly they can organize a follow-up task in which students interview each other to fill in similar personal details.

Listening for General Understanding

In the example I'll give you below, students listen to a conversation in order to get a general idea of what the main points are. The ability to get the general picture without getting too stuck on individual words and phrases is something that students must be trained for.

The teacher tells students that they will be watching a video in which Natalie is talking about her new friend Glen. The task is simply to answer the following four questions:

1. How did Natalie feel before Glen came into her life?
2. What does she feel about Glen now?
3. What does she feel about Glen's son?
4. How does Natalie get on with Glen's son?

The students are told not to worry about anything else.

Listening for Details and Writing a Script Dictation

One way of having students listen to a tape in a detailed way is to give them a script dictation. This means that students are given the tapescript with some of the words blanked out. All they have to do is fill in the words.

It is easy to create script dictations. Let us imagine that students have already listened to the text about National Gallery and answered the questions. The teacher now asks the students to try to fill in the gaps before listening to the tape again. Then the students listen to the tape again with intense concentration.

Script dictations encourage students to listen in detail. They can be very useful in highlighting features which the teacher wishes to concentrate on. They can be extremely useful in reminding students of the difference between written prose and the way people speak. Tapes which the teacher makes are often the most exciting ones for the teacher and the students to use. A warning needs to be given, however. In the first place it is difficult to get good quality on some tapes and tape machines. If students are only given home-produced tapes they may miss out on one of the main advantages of using taped material – the variety of speakers and voices that the students can be exposed to.

Dealing with listening problems

As we have already said, listening can cause problems. In general these can be summarized as *panic* and *difficulty.*

Students often panic when they see the tape recorder because they know that they are faced with challenging task. Two things are guaranteed to increase that panic! The first is to refuse to play a tape more than once and the second is to expose an individual student's lack of success in the listening.

It is almost always a good idea to play a tape all the way through on a first listening so that students can get an idea of what it sounds like. Then the teacher may repeat segments of tape for detailed work (e.g. script dictation).

If students have listened to a tape to answer a comprehension task it can be very threatening for the teacher to point to individuals and ask them for their answers to questions – especially when they know that they don't know! That's why, especially with listening, it is a good idea to let students check their answers together in pairs or groups before organizing a feedback stage. The individual's lack of success can be extremely de-motivating: shared confusion is not so damaging.

Some teachers and students find that listening to tapes is extremely difficult, especially when tapes are fairly long. And yet we may want to use long extracts because they contribute to our overall teaching plan and because the topic is interesting. If the tape is difficult there are a number of things you can do to make it easier.

- **Don't play all the tape straight away.** Play half of it and then get students to predict what will happen next.
- **Give students the first third of the tapescript.** They can read it at home if they want. In class they discuss how the story is going to end or what is going to happen.
- **Preview vocabulary.** Choose a small number of key words that students do not know. Teach them to the students before they listen.
- **Use the tapescript.** In general it may be a good idea for the students to look at the tapescript after the first couple of times listening if they are having difficulty in coping with the tape. You could also cut the tapescript into paragraphs – or even smaller pieces – which they have to put in the right order as they listen to the tape.

These are just some ideas to make your listening activities more motivating and more successful, especially where there are difficulties.

Making your own tapes

Some teachers find it difficult to use commercially produced tapes either because the tapes don't quite suit the level or interests of

their group or because they are unavailable. In such cases it makes sense for teachers to produce their own tapes. The first possibility is a dialogue.

There is no reason why teachers and their colleagues should not write and record their own dialogues. They can write a script of a conversation around a certain topic and then record it.

The second possibility is to record interviews. Ideally the interviewee will be a native speaker.

The third possibility is stories. Teachers can adapt a text or read something from a book. Teachers can also tell stories of their own.

CHAPTER 8
Teaching Reading

QUESTIONS TO THINK ABOUT

1. Why is getting students to read English texts an important part of the teacher's job?

2. Is there any authentic (real) written material which beginner students can understand? If yes, what kind of material is it?

3. What types or genres of texts do you know?

4. Do you think oral reading has any advantages?

5. Do you know any reading rules? If yes, what are they?

6. Is your professional reading different from pleasure reading? In what way?

CHAPTER OUTLINE

- Reasons for Using Reading Texts in Class
- Kinds of Reading Texts that are Suitable for English Language Students
- Types of Written Language
- Types of Classroom Reading Performance
- Examples of Reading Materials

CHAPTER GOALS

After completing this chapter, you should be able to:

1. Explain why getting students to read texts in English is an important part of the teacher's job.

2. Name kinds of reading texts that are suitable for English language students.

3. Name types of written texts.

4. Name and describe types of classroom reading performance.

5. Give examples of reading materials.

6. Design your own reading exercises.

KEY PHRASES

Reading performance; written language; reading materials; intensive or close reading; extensive reading; skimming; scanning;

to extract specific information; communicative tasks; general understanding; detailed comprehension

Reasons for Using Reading Texts in Class

There are many reasons why getting students to read English texts is an important part of the teacher's job. In the first place, many of them want to be able to read texts in English either for their careers, for study purposes, or simply for pleasure. Anything we can do to make reading easier for them must be a good idea.

Reading is useful for other purposes too. Any exposure to English is a good thing for language students. At the very least, some of the language sticks in their minds as part of the process of language acquisition, and, if the reading text is especially interesting and engaging, acquisition is likely to be even more successful.

Texts for reading also provide good models for English writing. When we teach the skill of writing, we will need to show students models of what we are encouraging them to do.

Reading texts also provide opportunities to study language through vocabulary, grammar, punctuation, and the way we construct sentences, paragraphs and texts. Lastly, good reading texts can introduce interesting topics, stimulate discussion, excite imaginative responses and be a springboard for well-rounded, fascinating lessons.

Kinds of Reading Texts that are Suitable for English Language Students

There has been frequent discussion about what kinds of reading texts are suitable for English language students. The greatest controversy has centered on whether the texts should be 'authentic' or not. That is because people have worried about more traditional language-teaching materials which tended to look artificial and to use over-simplified language which any native speaker would find comical and atypical.

However, if you give low-level students a copy of *The New York Times* or *The Guardian* (which are certainly authentic for native speakers), they will probably not be able to understand them

at all. There will be far too many words they have never seen before, the grammar will be difficult, and the style will finish them off.

A balance has to be struck between real English on the one hand and the students' capabilities and interests on the other. There is some authentic written material which beginner students can understand to some degree: menus, timetables, signs and basic instructions, for example, and, where appropriate, we can use these. But for longer prose, we may want to offer our students texts which, while being like English, are nevertheless written or adapted especially for their level. The important thing is that such texts should be as much like real English as possible.

The topics and types of reading text are worth considering too. Should our students always read factual encyclopedia-type texts or should we expose them to novels and short stories? Should they only read timetables and menus or can we offer them business letters and newspapers articles?

A lot will depend on who the students are. If they are all business people, the teacher may well want to concentrate on business texts. If they are science students, reading scientific texts may be a priority. But if, as is often the case, they are a mixed group with differing interests and careers, a more varied diet is appropriate. Among the things the teacher might want them to read are magazine articles, letters, stories, menus, advertisements, reports, play extracts, recipes, instructions, poems, and reference material.

Types of Written Language

In our highly literate society, there are hundreds of different **types** of written text, much more of a variety than found in spoken texts. Each of the types listed below represents a **genre** of written language. Each has certain rules of conversation for its manifestation, and we are thus able immediately to identify a genre and to know what to look for within the text. Consider the following list:

- non-fiction (reports, editorials, essays, articles, dictionaries, and encyclopedias)
- fiction (novels, short stories, jokes, drama, and poetry)

- letters (personal and business)
- greeting cards
- diaries, journals
- memos
- messages (e.g., phone messages)
- announcements
- academic writing (short answer test responses, reports, essays, papers, theses and books)
- forms, applications
- questionnaires
- directions
- labels
- signs
- recipes
- bills (and other financial statements)
- maps
- manuals
- menus
- schedules (e.g., transportation information)
- advertisements (commercial and personal)
- invitations
- directories (e.g., telephone)
- comic strips
- cartoons

Every literate adult knows what the distinctive features of each of these genres are. You can immediately distinguish a menu from a map, an interoffice memo from a telephone message, and a bill from an invitation.

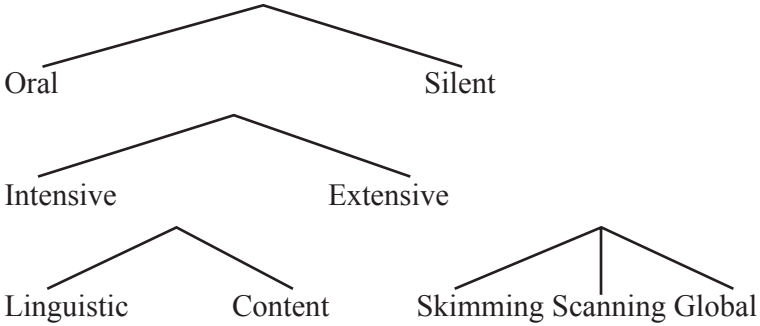
When you encounter one of the above, you usually know what your purpose in reading is, and therefore you know what to select and what not to select for short and long-term memory.

Part of your job as a teacher is to enlighten your students on features of these genres and to help them to develop strategies for extracting necessary meaning from each.

Types of Classroom Reading Performance

Consider the following chart:

Classroom reading performance



Occasionally, you will have reason to ask a student to read orally. At the beginning and intermediate levels, oral reading can:

1. Serve as an evaluative check.
2. Serve as a pronunciation check.
3. Serve to add some extra student participation if you want to highlight a certain short segment of a reading passage.

For advanced levels, usually only the latter advantage (c) can be gained by oral reading. As a rule of thumb, you want to use oral reading to serve these three purposes because the disadvantages of too much oral reading can easily come into play:

1. Oral reading is not a very authentic language activity.
2. While one student is reading, others can easily lose attention (or be silently rehearsing the next paragraph!).
3. It may have the outward appearance of "student participation" when in reality it is mere recitation.

Silent reading may be subcategorized into **intensive** and **extensive** reading. Intensive reading is usually a classroom-oriented activity in which students focus on the linguistic or semantic details of a passage. Intensive reading calls students' attention to grammatical forms, discourse markers, and other surface structure details for the purpose of understanding literal meaning, implications, and the like.

Extensive reading is carried out to achieve a general understanding of a text. All pleasure reading is extensive. Technical, scientific, and professional reading can (and should) also be extensive. The latter, especially, sometimes involves skimming and scanning as strategies for gaining the general sense of a text. At other times, perhaps **after** students have done some pre-reading activity, skimmed for the gist, and scanned for some key details, extensive reading is quite simply a relatively rapid and efficient process of reading a text for **global** or general meaning.

Examples of Reading Materials

Before looking at examples of reading material, we will make some general comments about reading in the classroom.

Reading is an exercise dominated by the eyes and the brain. The eyes receive messages and the brain then has to work out the significance of these messages. A reading text moves at the speed of the reader. In other words, it is up to the reader to decide how fast he or she wants to (or can) read a text, whereas listeners often have to do their best with a text whose speed is chosen by the speaker. The fact that reading texts are stationary is clearly a huge advantage.

It is often difficult to convince students of English as a foreign language that texts in English can be understood even though there are words and grammar a student has never seen before. But this is the case, not only for non-native speakers, but also for some speakers of English as a first language. Skills such as extracting specific information can be performed even though students do not understand the whole text; the same is true for students who want to get the "general idea" of a text. It is vitally important to train students in these skills since they really need them in real life.

The reading text is static. And students are often tempted to read slowly, worrying about the meaning of each particular word. And yet if they do this they will never achieve the ability to read texts in English. They will continue to have difficulty in quickly scanning or skimming unless the teacher insists on these skills. In other words, the teacher should insist on the comprehension task

being performed in a limited amount of time. If this is regularly done, the teacher will find the amount of limited time necessary becoming less and less.

First, we will look at reading to confirm expectations.

- Reading to confirm expectations.

In the previous chapter we saw how a text about the National Gallery could be used for listening to confirm expectations. In teaching reading the teacher would start in exactly the same way using the same procedure to elicit information from students.

- Reading to extract specific information (scanning type of reading).

We will look at some examples in which students are asked to read a text to extract specific information. A vital feature of this skill is that students should see the questions or tasks they are going to answer or perform before reading the text. If they do this, it will be possible for them to read in the required way; they should scan the text only to extract the information which the questions demand. They do not have to worry about parts of the text they have difficulty with. We will now look at the example of yes/no questions. In this text, designed for elementary classes, students read about the cruise liner the QE2.

For the lead-in stage, the teacher and students discuss different types of vacations. The teacher then tells the students that they are going to read a text about the QE2, one of the most luxurious liners in the world.

The students are asked to read the eight yes/no questions – only the questions. They are then told to read the text as fast as they can in order to answer those questions. They do not have to understand every word. The objective is only to find the answers to the questions, and they should do this as quickly as possible.

Look at the following example.

Read these questions. Then read the passage to find out whether your answer is “Yes” or “No”.

1. Is the ship in the picture small? .....

2. Are there many ships like the QE2? .....
3. Do most people prefer to travel by sea? .....
4. Is the QE2 expensive? .....
5. Can the ship carry 2,950 people? .....
6. Can the passengers swim on the ship? .....
7. Do they sell drinks on the QE2? .....
8. Can boys and girls watch films on the ships? .....

The QE2

The ship Queen Elizabeth II is usually called the QE2 now. It is a large, modern passenger ship. There are not many ships like the QE2 now. Most people prefer to travel by air and not by sea. The QE2 is very slow and expensive compared with a modern jet plane. But some people do not like to travel by plane, and the QE2 is..... well, different.

The ship is really an enormous floating hotel, almost a small floating town. The five-day voyage from Southampton, England to New York is real holiday.

The QE2 can carry 2000 passengers and it has a staff of 950 running the ship and looking after the passengers. The ship has three restaurants, eight bars, a ladies' hairdresser's and men's barber's shop. In addition, there are four swimming pools, two cinemas (they show many films for adults but there are some films for children, too), a casino, two libraries, a hospital, a bank, and a gymnasium. There are also some shops. Yes, it is like a small city. But there are no cars, buses or trucks, and there is no smog; the air is clean and there is peace and quiet.

When the students have finished answering the questions they can check their answers with each other. The teacher then conducts feedback, finding out how well they did and explaining any misunderstandings. It might be sensible to find out how many students got how many answers correct and which ones these were.

As a text-related task students are told that they are themselves

taking a cruise on the QE2 and they should write a postcard to a friend. The students and the teacher might discuss the kind of things they could say in such a postcard. After students have written their cards, the more interesting ones can be read out to the class or circulated among the students.

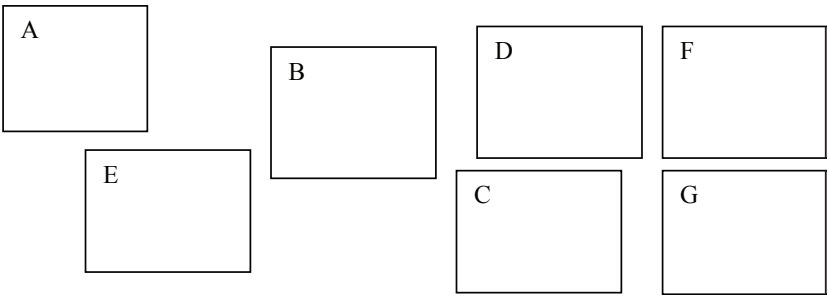
• Reading for Communicative Tasks (Skimming Type of Reading).

We will look at two examples in which the reading of a text is designed to foster a communicative interaction of some kind.

A popular reading technique is the reassembling of a text that has become disordered. In solving the puzzle students will be working in a rather different way: the process of reading – the process of solving the puzzle – becomes an end in itself.

The first example is "**Find the story**".

Part A is the beginning. Put parts B-G in the correct order and read the story.



Another example is **"The last cigarette: student questions"**

In this activity some of the students read a text so that they can answer their peers' questions. The teacher starts the session by asking students the following questions:

Which of the following would you find most difficult to give up if you were asked to do so?

Alcohol smoking meat chocolate coffee (something else)

They can discuss this in pairs or groups before talking about it with the whole class.

The teacher now tells the class that they are going to read a text called "That Last Cigarette" about giving up smoking. Half of the class are given the text and told to read it so that they will be able to answer their peers' questions. The other half are put into groups to decide what questions they would like to ask in order to help a friend of theirs give up smoking. Students may have to answer "I don't know" if the text has not given them any answers to the others' questions.

The students can do this activity in pairs and then the teacher can ask different pairs to read the story out loud in the (correct) order.

• Reading for General Understanding (Scanning Type of Reading).

We will look at one example of this kind of reading, where students are scanning to "get the general picture".

"Famous people: matching"

The teacher could start by asking students the names of film stars/directors that they know about. What do they know about them?

Following this lead-in students are given photos and texts and are asked to match the names and descriptions on the basis of the reading texts.

• Reading for Detailed Comprehension (Close or Research).

Performing this activity students may be asked to answer many questions, usually special ones, which require complete understanding of the text. Most texts lend themselves to detailed comprehension work. It can give students a valuable opportunity to study written English in detail and thus learn more about the topic and about how language is used.

Understanding the content of the text is not the only use of reading materials. Understanding linguistics is also very important. Students are supposed to know how texts are constructed, what language is used to give examples or make generalizations, etc. It is also important for students to understand the way in which texts are structured (paragraphs) and to recognize the writing functions.

CHAPTER 9
Teaching Across Age Levels

QUESTIONS TO THINK ABOUT

1. Which factors do you think are important in teaching children?
2. Do you think it takes a very special person to be able to teach children?
3. What do you know about motivational factors for different age groups?
4. Can you think of things you could do with children but which would not be suitable for adults?
5. Can you think of things you could do with children but which would not be suitable for teenagers?

CHAPTER OUTLINE

- Teaching Children
- Teaching Adults
- Teaching in Between

CHAPTER GOALS

After completing this chapter you should be able to:

1. Name and describe five categories that, a teacher should take into account when teaching foreign languages in primary schools.
2. Define the concept of "attention span".
3. Explain what "rules" of teaching children can apply to teaching adults.
4. Explain why a very special set of consideration should be applied to teaching teenagers.
5. Describe the ways to stimulate all 5 senses.

KEY PHRASES

Intellectual development; attention span; sensor input; affective factors; authentic language; teenagers; intellectual capacity

Teaching Children

Successful teaching of a foreign language to children requires

specific skills and intuition that differ from those that you would use for adult teaching.

Five categories may help to give you some practical approaches to teaching children.

1. Intellectual Development

Children up to the age of about 11 are still in an intellectual stage of what Jean Piaget, a Swiss psychologist known for his studies with children, called "concrete operations". So, you need to remember children's limitations: rules, explanations, and other even slightly abstract talk about language must be approached with extreme caution. Children are centered on the "here and now", on the functional purposes of language. Consider some rules for your classroom.

• Don't explain grammar using terms like "present progressive" or relative clause".

• Don't explain rules using abstract terms.

• Show them certain patterns ("Notice the "ing" at the end of the word") and examples (This is the way we say it when it's happening right now: "I'm walking to the door").

2. Attention span

One of the most important differences between adults and children is attention span (AS). First, it's important to understand what AS means. Put children in front of a TV with a favorite cartoon show on and they will stay there for hours. So, we cannot say that children always have short attention spans. The short attention spans come up only when you present material that is boring, useless, or too difficult. Since language lessons can at times be difficult for children, the teacher's job then is to make them interesting, lively and fun. How do we do that?

• Because children are focused on the immediate here and now, activities should be designed to

capture their immediate interest.

• A lesson needs to have a variety of activities to keep interest and attention alive.

• A teacher needs to be animated, lively and enthusiastic about the subject matter. Consider the classroom a stage on which you are

the lead actor. You may even think that you are overdoing it. But children need this exaggeration to keep spirits high and minds alert.

• A sense of humor will go a long way to keep children laughing and learning. But children's humor is quite different from adults'. So, remember to put yourself in their shoes.

• Children have a lot of natural curiosity. Use that curiosity whenever possible.

3. Sensory input

Children need to have all 5 senses stimulated.

• Use physical activity, such as having students act out things (role play), play games, or do Total Physical Response activities.

• Projects and other hands-on activities will go a long way towards helping children to internalize language.

• Sensory aids here and there will help children to internalize concepts. The smell of flowers, the touch of plants and fruits, the taste of food, doses of audio-visual aids like videos, pictures, tapes, music – all these are important elements in children's language teaching.

• Remember that your own non-verbal language is important to children. They attend very sensitively to our facial features, gestures, and touching.

4. Affective factors

A common myth is that children are relatively uninhibited. Not so! Children are often innovative in language forms but still have a great many inhibitions. They are extremely sensitive, especially to peers. Children are in many ways much more fragile than adults. Teachers need to help them to overcome such potential barriers to learning.

• Help your students to laugh with each other at various mistakes that they all make.

• Be patient and supportive yet at the same time be firm in your expectations of students.

• Elicit as much oral participation as possible from students, especially the quieter ones, to give plenty of opportunities for trying things out.

5. Authentic, meaningful language

Children are always focused on what this new language can actually be used for right here and now.

Language needs to be firmly context embedded. Use stories with familiar situations and characters, real-life conversations, and meaningful purposes in using language. Context reduced language is abstract, isolated; unconnected sentences will be much less readily tolerated by children's minds.

A whole language approach is essential. Don't break up language into too many bits and pieces because students won't see the relationship to the whole. And stress the interrelationships among the various skills otherwise they won't see this important connection.

It takes a very special person to be able to teach children effectively. Along with all these guidelines, there is a certain intuition that an elementary school teacher develops with increased months and years of experience. If you don't have the experience, you will have it, but in due course of time.

Teaching Adults

Many of the "rules" for teaching children can apply in some ways to teaching adults. But remember that their need for sensory input can rely a little more on using their imagination. Also remember that their level of shyness can be equal to or greater than children. But usually there is already a certain self-confidence that isn't as mature in children. And because of their cognitive abilities, adults can occasionally deal with context reduced language.

So, keep in mind the following suggestions.

- Adults are able to handle abstract rules. But too much abstract generalization about usage and not enough real-life language use can be deadly for adults too.
- Adults have longer attention spans. But again, the rule of keeping your activities short and sweet still applies to adult-age teaching.
- Sensory input need not always be as varied with adults.
- Adults have more developed abstract thinking ability, therefore, they are able to take context reduced language and understand it.

Teaching in Between

We can't think that a "child" ceases to be a child at the age of puberty and that all of the rules of adult teaching suddenly apply! When I say "in between" I mean "young adults", or "teens" or high school children whose ages range between 12 and 18 or so.

The "terrible teens" are an age of transition, confusion, self-consciousness, growing, and changing bodies and minds. What a challenge for a teacher! Teens are "in between" childhood and adulthood, and therefore a very special set of considerations applies to teaching them. Perhaps because of the enigma of teaching teen-agers, little is said in the language teaching field about teaching at this level. Now, some thoughts in the form of simple reminders are offered:

• Intellectual capacity adds abstract operational thought around the age of 12. So, some intellectual processing is possible. Complex problems can be solved with logical thinking. This means that linguistic meta-language can now, theoretically, have some impact. But the success of any activity will be a factor of the attention a learner places on the task.

• Attention spans are lengthening as a result of intellectual maturation. But once again, with many diversions present in a teenager's life, those potential attention spans can easily be shortened.

• Increasing capacities for abstraction lessen the essential nature of appealing to all 5 senses. But varieties of sensory input are still important.

• Factors surrounding ego, self-image, and self-esteem are at their peak. Teens are ultrasensitive to how others perceive their changing physical and emotional selves along with their mental capacities. One of the most important concerns of the secondary school teacher is to keep self-esteem high. You can do so by avoiding embarrassment of students at all costs; affirming each person's talents and strengths; allowing mistakes to be accepted; de-emphasizing competition between classmates; and encouraging small group work where risks are more easily made.

Care must be given not to use non-authentic language and not to bore students with over analysis.

CHAPTER 10
The Role of the Teacher

QUESTIONS TO THINK ABOUT

1. Are you aware of the different roles teachers can adopt?
2. Can you briefly describe the teacher's role in the classroom?
3. What does the way the teacher behaves depend on?
4. Do you think teachers should always be in complete charge of the class?
5. Do you remember how your school teacher of English assessed your work? If yes, in what ways did she do it?
6. What do you think is the most important and difficult role the teacher has to play?

CHAPTER OUTLINE

- Diagram (The Role of The Teacher)
- The Teacher as Controller
- The Teacher as Assessor
- The Teacher as Organizer
- The Teacher as Prompter
- The Teacher as Participant
- The Teacher as Resource
- The Teacher as Tutor
- The Teacher as Investigator

CHAPTER GOALS

After completing this chapter, you will be able to:

1. Describe the different roles that teachers can adopt.
2. Explain why some teachers have a gift of inspiring and motivating students to learn English.
3. Distinguish between two types of assessment: correction and organizing feedback.
4. Describe ways of recording errors and organizing feedback.
5. Explain the main aim of the teacher when organizing an activity.

6. Express your ideas about how teachers themselves can develop their own skills.

KEY PHRASES

Controller; assessor; organizer; prompter; participant; resource; tutor; investigator; diagram; correction; organizing feedback; the efficiency of new methods

Diagram (the Role of the Teacher)

The way the teacher behaves in different kinds of facilities will change according to the nature of the activities.

Perhaps, the most important distinction to be drawn here is between the roles of *controller* and *facilitator,* since these two concepts represent opposite ends of a diagram of control and freedom. A controller stands at the front of the class like a puppet master or mistress controlling everything; a facilitator maintains a low profile in order to make the students' own achievement of a task possible. We will represent these extremes in the following way:

Controlling_____Facilitative

We will indicate where the different roles can be placed on this diagram. We will examine the roles of *controller, assessor, organizer, prompter, participant resource, tutor and investigator.*

The Teacher as Controller

Teachers as controllers are in complete charge of the class. They control not only what the students do, but also when they speak and what language they use. This role (**X**) is placed at the extreme end of the diagram below.

Controlling **X**_____Facilitative

Certain stages of a lesson lend themselves to this role very well. The introduction of new language, where it makes use of accurate introduction and drilling techniques, needs to be carefully organized. All attention is focused on the front of the class, and the students are all working at the same beat.

The teacher as controller is closely allied to the image that teachers project of themselves. Some appear to be natural leaders and performers, while some are quieter and feel happier when students are interacting amongst themselves. Where teachers are

addicted to being the center of attention they tend to find it difficult not to perform the controlling role and this has both advantages and disadvantages.

We can all recall teachers in our past who were able to inspire us. Frequently this was because they possessed a certain quality which attracted and motivated us. Frequently it was because they had interesting things to say and do which held our attention and enthusiasm. The same is true in language classes. Some teachers have a gift of inspiring and motivating us even though they never seem to relax their control. And at their best, teachers who are able to mix the controlling role with a good "performance" are extremely enjoyable to be taught by or observed.

When teachers are acting as controllers, they tend to do a lot of talking. But we should remember that it is frequently the teacher, talking at the students' level of comprehension, who is the most important source of language which the students can more or less understand even though it is above their own productive level.

We should not let this advantage fool us into accepting the controller role as the only one that the teacher has. It is vital that control should be relaxed if students are to be allowed a chance to learn (rather than be taught). Even during immediate creativity, teachers will begin to relax their grip, and during communicative speaking and writing their role must be fundamentally different. If not, the students will not have a chance to participate properly.

The Teacher as Assessor

Clearly a major part of the teacher's job is to assess the students' work, to see how well they are performing or how well they have performed. Not only is this important pedagogically, but the students quite naturally expect it, even after communicative activities.

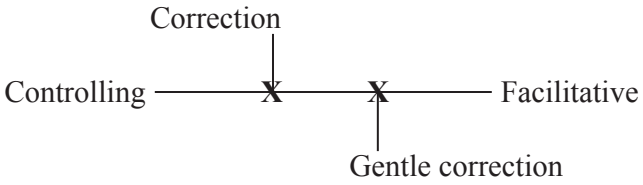
We must make a difference between two types of assessment: *correction* and *organizing feedback.*

During an accurate reproduction stage, where the teacher is totally in control, student error and mistake will be corrected almost

instantly. The teacher's function is to show where incorrectness occurs and help the students to see what has gone wrong so that it can be put right.

A slightly less formal style of correction can occur where students are involved in immediate creativity or in doing a drill-type activity in pairs (asking and answering set questions, for example). Teachers will still want to correct, but such correction will be "gentle". *Gentle correction* involves showing students that a mistake has been made but not making a big fuss about it. Whereas, at the accurate reproduction stage, we insist on students saying the sentence, phrase or word correctly once they have been told about their mistake, with gentle correction the teacher says things like "Well, that's not quite right….we don't say "he go" we say he "goes". The important point is that nothing more happens. The student doesn't have to repeat his or her sentence correctly; it is enough that a mistake has been acknowledged. This kind of gentle correction, used in the right way, will not seriously damage the atmosphere of the pairwork or free conversation.

We can represent these two kinds of correction in the following way:



Organizing feedback occurs when students have performed some kind of task, and the intention of this kind of assessment is for them to see the extent of their success or failure. They need to be given ideas as to how their language problems might be solved.

We must make a distinction between two different kinds of feedback. *Content feedback* concerns assessment of how well the students performed the activity as an activity rather than as a language exercise. Thus, when students have completed a role play

the teacher first discusses with the students the reasons for their decisions in the simulation. In other words, where students are asked to perform a task (including writing task) it is their ability to perform that task which should be the focus of the first feedback session. If the teacher concentrates on the correctness of the students' language then students will conclude that the task itself was unimportant.

Form feedback, on the other hand, does tell the students how well they have performed linguistically, how accurate they have been. When students are involved in a communicative activity the teacher will record the errors that are made so that they can be brought to the students' attention after content feedback.

There are a number of ways of recording errors and organizing feedback:

1) Pen and paper

The teacher can listen to what is being said and write down the errors that are made. This kind of record keeping can be done with a simple form, in the following way:

Student's name	**Grammar**	**Vocabulary**	**Pronuncia-tion**	**Style and appropriacy**
Oksana Kucher				

When the activity is over and the class has discussed it (during the content feedback stage), the teacher can write some of the more prominent and serious errors from the list on the board. In pairs, students have to identify the errors and correct them.

2) Tape recorder

The teacher might want to record the students' performance on tape. After the activity and the content feedback, the students listen to it and discuss the errors.

3) Video

Video is far more successful for whole class feedback than the tape recorder. It can be done in the following way:

First of all, the teacher makes sure that the activity is filmed.

When it is over, students can watch the video for content feedback, and then they can watch it again in order to concentrate on the language.

Two final points need to be made. Firstly, it is important to stress again that feedback does not just include correcting mistakes. It also means reacting to the subject and content of an activity. Secondly, we have been discussing errors and mistakes, but feedback also means telling students what "went right". Where they have achieved a successful outcome, or where they have used good and appropriate language, they need to be told this.

The Teacher as Organizer

Perhaps the most important and difficult role the teacher has to play is that of organizer. The success of many activities depends on good organization and on the students knowing exactly what they are to do. A lot of time can be wasted if the teacher omits to give students vital information or gives conflicting and confusing instructions.

The main aim of the teacher, when organizing an activity, is to tell the students what they are going to talk about (or write or read about), give clear instructions about what exactly their task is, get the activity going, and then organize feedback when it is over. This sounds remarkably easy but can be disastrous if teachers have not thought out exactly what they are going to say beforehand.

Certain things should definitely not be done when organizing an activity: teachers should never, for example, assume that students have understood the instructions. It is always wise to check that they have grasped what they have to do, and where possible, the students' native language can be used for this. Teachers should never give unclear instructions; it is wise to plan out what you are going to say beforehand and then say it clearly and briefly. In lower level classes the students' native language could be used for this if necessary. It is essential for the teacher to plan exactly what information the students will need. For example, if an information gap exercise is being used students must be told not to look at each

other's material. If they do, the exercise will be ruined. If students are reading for specific information, they must clearly understand that they are not supposed to understand everything, but only read to get the answer to certain questions. If they do not understand this, a lot of the point of the exercise will be lost. Lastly, teachers must be careful about when they get students to look at the material they will be using for the activity. If they hand out material and then try to give instructions, they will find that the students are looking at the material and not listening to the instructions!

The organization of an activity and the instructions the teacher gives are of vital importance since if the students have not understood clearly what they are to do they will not be able to perform their task satisfactorily.

The organization of an activity can be divided into three main parts. In the first, the teacher gives a *lead-in.* Like the lead –in for presentation or for the treatment of receptive skills, this will probably take the form of an introduction to the subject. The teacher and students may briefly discuss the topic in order to start thinking about it. For example, in the 'describe and draw game' the teacher's lead-in might be very simple, e.g. 'You're going to test your artistic abilities by drawing a picture. The idea of this exercise is to see how well you can talk about a picture and give instructions'. In the case of many reading and listening exercises, the lead-in concerns a familiarization with the topic.

When the lead-in stage has been accomplished, the teacher *instructs.* This is where the students are told exactly what they should do. The teacher may tell the students they are going to work in pairs and then designate one member of each pair as A and the other as B. In the "describe and draw" example, the teacher then gives each student A the picture and says, "Do not show this picture to B until the end of the game." When all the A students have their pictures, the teacher says, "I want all the B students to draw the same picture as the one A has. A will give you instructions and you may ask questions. You must not look at A's picture until the game is

completed." At this stage, it may be a good idea to get a translation of these instructions to make sure the students have understood. In certain cases, the teacher may well organize a demonstration of the activity before giving instruction.

Finally, the teacher *initiates* the activity. A final check is given that students have understood, e.g. 'Has anyone got any questions …no?…good. Then off you go!' The teacher may ask the students to see if they can be the first to finish, thus adding a competitive element which is often highly motivating.

The *lead-in→instruct (demonstrate)→initiate→organize feedback* sequence can almost always be followed when the teacher is setting up activities – when the teacher is acting as organizer. For the sequence to have the right effect, the teacher must remember to work out carefully what instructions to give and what the key concepts for the activity are. The job is then to organize the activity as efficiently as possible, frequently checking that the students have understood. Once the activity has started, the teacher will not intervene unless it is to use gentle correction or to prompt.

The teacher's role as organizer goes on our diagram in the following way:

Controlling____**X**_____ Facilitative

The Teacher as Prompter

Often the teacher needs to encourage students to participate or needs to make suggestions about how students may proceed in an activity when there is a silence or when they are confused about what to do next. This is one of the teacher's important roles, the role of prompter.

The role of prompter has to be performed with discretion, for if teachers are too aggressive, they start to take over from the students, whereas the idea is that they should be helping them *only* when it is necessary.

The teacher's role as prompter goes on our diagram in the following way:

Controlling_____**X**_____ Facilitative

The Teacher as Participant

There is no reason why the teacher should not participate as an equal in an activity especially where activities like simulations are taking place. Clearly on a lot of occasions it will be difficult for us to do so as equals (since we often know all the material and all the details). We said earlier that teachers might join simulations as participants, sometimes playing roles themselves.

The danger is that the teacher will tend to dominate, and the students will both allow and expect this to happen. It will be up to the teacher to make sure it does not.

Teachers should not be afraid to participate since not only will it probably improve the atmosphere in the class, but it will also give the students a chance to practice English with someone who speaks it better than they do.

The teacher's role as participant goes on our diagram in the following way:

Controlling_____**X**_____ Facilitative

The Teacher as a Resource

We have stressed the importance of teacher non-intervention where a communicative activity is taking place in the classroom, and this means that the teacher is left with nothing to do. There are still two very important roles, however. One is to be aware of what is going on an assessor and the other is to be a kind of walking resource center. In other words, the teacher should always be ready to offer help if it is needed. After all, we have the language that the students may be missing, and this is especially true if the students are involved in some kind of writing task. Thus, we make ourselves available so that students can consult us when they wish.

We can see, therefore, that when the teacher is acting as a resource we are at the facilitative end of our diagram:

Controlling_____**X** Facilitative

The Teacher as Tutor

We can talk about the teacher as a tutor in the sense of someone who acts as a coach and as a resource where students are involved

in their own work and call upon the teacher mainly for advice and guidance. This is the role the teacher adopts where students are involved in self-study or where they are doing project work. The teacher will be able to help them clarify ideas and limit the task, for example; the teacher can help them by pointing out errors in rough drafts; the teacher can also offer the students advice about how to get the most out of their learning and what to do if they want to study more.

This tutorial role is often appropriate at intermediate and advanced levels. It is a broader role than the others we have mentioned since it incorporates part of some of the other roles, e.g., organizer, prompter and resource. It is, nevertheless, a facilitative role and therefore occurs to the right on our diagram:

Controlling_____**X**__Facilitative

The Teacher as Investigator

All the roles we have mentioned so far have had to do with the teacher's behavior as it relates to the students. But teachers themselves will want to develop their own skills and they will hope for a gradually deepening insight into the best ways to foster language learning.

Of course, it is possible to go to teacher training courses and to attend teachers' seminars. These will certainly help teachers to come across the new ideas and keep abreast of what is happening. But teachers can develop by themselves or with colleagues, too. The best way to do this is by investigating what is going on, observing what works well in class and what does not, trying out new techniques and activities, and evaluating their appropriacy.

Teachers who do not investigate the efficiency of new methods and who do not actively seek their own personal and professional development may find the job of teaching becoming increasingly monotonous. Teachers who constantly seek to enrich their understanding of what learning is all about and what works well, on the other hand, will find the teaching of English constantly rewarding.

MODULE 3

CHAPTER 11
Teaching the Productive Skills

1. Why do people engage in talking to each other?
2. What do you think "effective communication" is?
3. Do you think that all speaking and writing has a "purpose"?
4. Two students are acting out a dialogue in the classroom. Do you think a teacher should intervene and correct a mistake?
5. While at school, did you like drills (mechanical exercises)?

CHAPTER OUTLINE

- The Nature of Communication
- The Information Gap
- Characteristics of Communicative Activities
- Stages in Language Teaching
- Ways of Getting Students to Practice Oral English

CHAPTER GOALS

After completing this chapter, you should be able to:

1. Explain the nature of communication.
2. Define the concept of "information gap".
3. Name six characteristics of communicative activities.
4. Describe stages in language teaching.
5. Give examples of how you can get students to practice oral English.

KEY PHRASES

Communication; information gap; a communicative purpose; variety of language; teacher intervention; materials control; practice activities; oral drills; personalization and localization

The Nature of Communication

Communication between humans is an extremely complex and ever-changing phenomenon. There are certain generalizations that we can make about the majority of communicative events. They will have particular relevance for the teaching of languages.

When two people are engaged in talking to each other, we can be fairly sure that they are doing so for good reasons. What are these reasons?

- They want to say something.
- They have some communicative purpose. They say things because they want something to happen as a result of what they say.
- They select from their language store. Speakers have a huge capacity to create new sentences. In order to achieve this communicative purpose, they will select the language they think is appropriate for this purpose (from the "store" of language they possess).

These three generalizations apply equally to someone having a private conversation and to the politician giving a speech to thousands. They apply to a schoolteacher and a radio announcer, a judge and a shop assistant.

It is important to realize that these generalizations do not only apply to the spoken word; they characterize written communication as well. Although a difference may be that the writer is not in immediate contact with a reader (whereas in a conversation two or more people are together), the same also applies to the example of a radio announcer and, to some extent, an academic giving a lecture in a hall. We can also make some generalizations about a listener (or reader) of language. By effective communication we mean that there is a desire for the communication to be effective both from the point of view of a speaker and a listener. Of course, there are many other characteristics that are necessary for effective communication and there are many possible reasons for breakdown in communication, but once again three points can be made about the listeners.

- They want to listen to "something". Once again "want" is used in a general way. But in order for someone to understand what they are listening to (or reading), they must have some desire to do so.
- They are interested in the communicative purpose of what is being said. In general people listen to language because they want

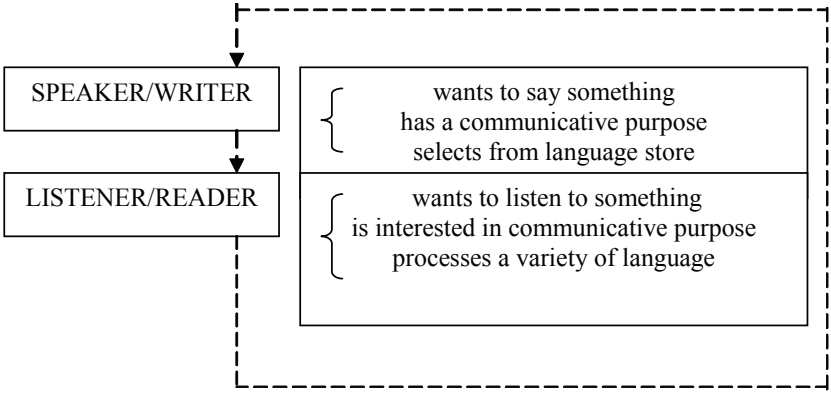
to find out what the speaker is trying to say – in other words, what ideas he is conveying.

• They process a variety of language. Although the listener may have a good idea of what the speaker is going to say next, he or she has to be prepared to process a great variety of grammar and vocabulary to understand exactly what is being said.

Once again these comments apply generally to all listeners, and are equally true of readers.

Whenever communication takes place, of course, there is a speaker (and/or writer) and a listener (and/or reader). This is the case even where a writer writes a novel for herself; the writer assumes that there will be a reader one day and that that reader will be performing a communicative act when reading the book.

Our generalizations about the nature of communication are presented in the Figure below.



The nature of communication

When organizing communicative activities we will try to ensure that these activities share the characteristics we have mentioned here. We will discuss this further in chapters 12 and 13.

The Information Gap

We have said that speakers normally have a communicative

purpose and that listeners are interested in discovering what that purpose is. However, even if listeners have some idea about the purpose, they must listen in order to be sure. We can illustrate this with a simple example. Consider the following example in which a man (A) speaks to a woman (B) at a bus stop:

A: Excuse me.
B: Yes?
A: Do you have a watch?
B: Yes . . . why?
A: I wonder if you could tell me what the time is.
B: Certainly . . . it's six o'clock.
A: Thank you.
B: You are welcome.

The man who starts the conversation may have many reasons for speaking: he may want to get into conversation with the woman because he thinks she looks interesting, and the question about the time may simply be a pretext for this. On the other hand, he may genuinely want to know the time. In both cases there exists an ***information gap*** between what *A* and *B* know. If the question about the time is a genuine one, we can say that B has information that A doesn't have (the time) and A wants that information. In other words, there is a gap between the two in the information they possess, and the conversation helps to close that gap so that now both speakers have the same information. But even if this were not the real purpose of the conversation, there is still a gap between the speakers where *B* does not know what *A's* purpose is before he speaks.

In the classroom, we will want to create the same kind of information gap if we are to encourage real communication. Many of the activities in the next two chapters will be designed so that there is an information gap between the participants. This insures to some extent lifelike communication.

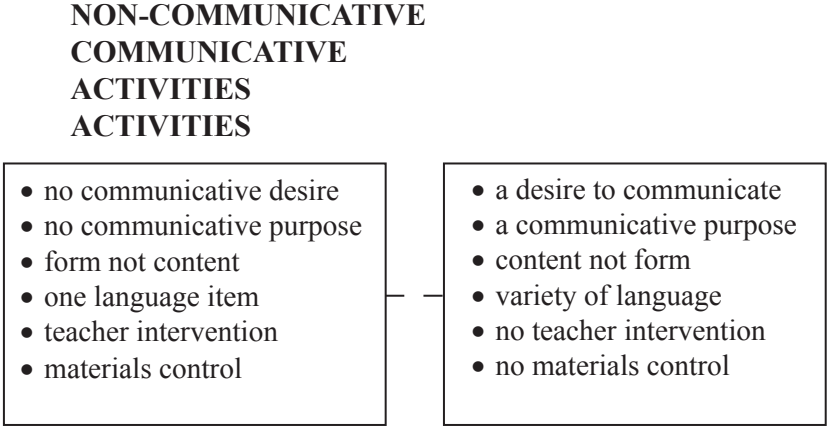
Characteristics of Communicative Activities

Having discussed the nature of communication, we can

now suggest characteristics that are necessary for communicative activities.

Whatever activity the students are involved in, the students should have a *desire* to communicate. The students should also have some kind of communicative purpose. If students do have a purpose, then their attention should be centered on the content of what is being said or written and not the language form that is being used. The students will have to deal with a variety of language rather than just one grammatical construction, for example. While the students are engaged in the communicative activity, the teacher should not intervene. By "intervene" we mean telling students that they are making mistakes, asking for repetition, etc. This would undermine the communicative purpose of the activity. The teacher should not control the materials which students use and the teacher should not restrict the students' choice of what to say and how to say it.

We can summarize the points we have made in the following figure:



Stages in Language Teaching

We will divide work on the productive skills into three major stages, *introducing new language, practice,* and *communicative activities.*

Introducing new language

Here the teacher will work with controlled techniques by asking students to repeat and perform in drills. At the same time, the teacher will insist on accuracy, correcting where students make mistakes. Although these introduction stages (often called presentation) should be kept short, they are nevertheless important in helping the students to understand facts about new language – vocabulary and grammar.

Practice

Practice activities often have some features of both-communicative and non-communicative activities. During practice activities, the teacher may intervene slightly to point out inaccuracy.

Communicative activities

Communicative activities are those which exhibit the above mentioned six characteristics. Such activities are vital in a language classroom since here the students can do their best to use the English language as individuals. We will look at activities of this kind in the next chapter.

Ways of Getting Students to Practice Oral English

We will look at ways of getting students to practice oral English. We will consider *oral drills, information gap activities, games* and *personalization and localization.*

Oral drills

Drills are usually very controlled and, therefore, they have limited potential. Because they are fairly repetitive and not very creative, they should not be used for too long or too frequently. However, they do give students the opportunity for 'safe' practice.

Chain drills

Chain drills are ways of practicing a particular structure over and over again in the context of either a game or a personal element.

Students can sit in groups. The teacher chooses the structure and then says (for example):

‘My name’s Olena Petrivna and I’d like to travel round the world.’

The student next to the teacher then has to say:

‘My name’s Vladimir and I would like to learn Chinese.’

‘Her name’s Olena Petrivna and she’d like to travel round the world.

The third student then has to remember the first two speaker’s ambitions and then give his or her own. Chain drills are an amusing way of getting quick and involving practice of a particular structure. If the memory elements are added, as in our example here, they can be made into a game.

Drill work is very useful since it provides opportunities for students to practice a new bit of language in the most controlled way. Most drills can be adopted for pairwork and groupwork. However, it is important to remember the limitations of drills and to use them sparingly.

Information gap activities

With information gap activities different students are given different bits of information. By sharing this information they can complete a task.

Information gap activities, in other words, are drills, but because they have a slightly communicative element built into them, they are more involving and motivating than a lot of question and answer practice.

Below we give an example of the activity which is called “Application”.

Application

This information gap activity is designed for intermediate students and shows how such an activity can be used not only for oral practice but also for reading and form-filling.

Students are divided into pairs. They are told <u>not</u> to look at each other’s papers. Then they are told that they must each complete the paper in front of them (the paper is the same application form but with different words in each form blanked out).

The material makes students ask each other a large number of questions in order to complete their task. In order to ask these questions, both students have to read their material and work out what questions to ask.

This is a good example of an information gap exercise which integrates reading and speaking skills.

So, information gap tasks provide students with a reason to communicate with each other and can be designed to practice more or less specific language.

Games

Games are a vital part of a teacher's equipment, not only for the language practice they provide, but also for the therapeutic effect they have. They can be used at any stage of a class to provide an amusing and challenging pause from other classroom activity and are especially useful at the end of a long day to send the students away feeling cheerful about their English class. We will look at two well-known examples.

- Ask the right question

Students are divided into pairs in which there is A and B. Student A in each pair is given cards such as the following:

a car	**yesterday**	**Ruslana**	**newspaper**

Student A then has to ask B questions so that B gives exactly the answer written on A's card. If B fails to give the exact answer, A has to ask the question again until B gets it exactly right.

This game, suitable for all levels, is great fun and quite difficult since A has to think of exactly the right questions to get exactly the right answers.

Twenty questions

Twenty questions is a team game which originated from a popular BBC radio program.

Students are divided into teams. Each team must think of a number of objects. The game starts when one person from Team A

asks someone from Team B a question which can only be answered with 'yes' or 'no'.

If Team B finds out what the object is after only a maximum of fifteen questions, they get two points. If it takes them between sixteen and twenty questions they get one point. They get no points if they do not discover what the object is after asking twenty questions.

There are many varieties of this game. Instead of objects the teams could be thinking of famous people and the questions could start with 'Is this person a man?' (Notice that 'Is this person a man or a woman?' is not acceptable because it is not a 'yes/no' question).

Personalization and localization

Personalization and localization refer to those stages of practice where students use language they have recently learned to talk about themselves and their lives. Such stages can obviously be very controlled or very free.

Language teaching materials in general sometimes give students a highly grammatical (and not very real) idea of how questions are asked and answered. Students practice questions such as 'Do you smoke?' and are expected to answer 'Yes I do/No I don't'.

Research has suggested that answers to questions in real life are seldom grammatically parallel to the questions. The answer to a question such as 'Are you happy?' is seldom 'Yes I am/No I am not'. Much more likely are responses such as 'More or less', 'can't complain' or even 'Why do you ask?'

Teachers should encourage this type of response and a way of doing so is to insist on an additional remark being made. This means that where a student gives a yes/no type answer, he or she must then add a comment to it. The following example shows such a remark being prompted:

S1: Do you like swimming?

S2: Yes.

T: Yes . . . and?

S2: Yes . . . I go to the swimming-pool twice a week.

During personalization and localization stages the teacher can prompt the use of additional remarks and follow-up questions in order to encourage realistic communication. We will now look at one example of 'The hot seat'.

In this activity a student is put in the 'hot seat' and subjected to a barrage of questions. Obviously the technique has to be used sensitively by the teacher, but in the right atmosphere and carried out in the right spirit the activity provides enormous opportunity for practice.

A student is selected to be the focus of attention. The idea is to get students to ask him or her as many questions as they know, for example:

T: Irina, please ask Lena about yesterday evening.

S1: What did you do yesterday evening, Lena?

S2: I went to the supermarket.

(Pause)

T: Well Irina . . .

S1: Oh . . . why?

S2: Because I needed some things.

S3: What did you buy?

S2: Eggs, milk . . . that kind of thing.

Any subject of current interest can be used for such a lesson, and it will be suitable for the beginning classes particularly, where it will serve to "warm the class up".

CHAPTER 12
Teaching Speaking: Examples of Oral Communicative Activities

QUESTIONS TO THINK ABOUT

1. Recall the time you were at school. Did your teacher of English try to provoke spoken communication between students and him/her? In what way?

2. Do you know any activities that prompt free and spontaneous language use? What are they?

3. Why should teachers encourage students to do speaking tasks?

4. What kind of activities do you think can provoke spoken communication between students or between the teacher and the students?

CHAPTER OUTLINE

- Reaching a Consensus Activities
- Discussion
- Giving Instructions
- Communication Games
- Problem Solving
- Talking About Yourself Activities
- Simulation and Role Play

CHAPTER GOALS

After completing this chapter, you should be able to:

1. Give examples of oral communicative activities which comply with the six characteristics we said (in Chapter 11) were necessary for communicative activities.

2. Design your own oral communicative activities based on the ideas in this chapter.

3. Take any simulation activity from a textbook that you are familiar with and write out a procedure which we have used in this chapter.

KEY PHRASES

To provoke spoken communication; reach a consensus; discussion; communication games; stage; role plays; simulation

Reaching a Consensus Activities

In these examples, students have to agree with each other after a certain amount of discussion. The task is not completed until they do.

Consensus activities have been very successful in promoting free and spontaneous language use and we can now look at three examples.

1. Going to Moscow

In this activity students are told that they are going on holiday to Moscow and have to decide what ten objects to take with them. They will have to reach a consensus on these objects.

Stage 1. All the students are asked to write down the ten items they would choose to have in their luggage if they were going to stay in Moscow for two weeks.

Stage 2. When all the students have completed their lists, they are put into pairs. Each pair has to negotiate a new list of ten items. This will involve each member of the pair changing their original list to some extent.

Stage 3. When the pairs have completed their lists, two pairs are joined together to negotiate a new list that all four students can agree to.

Stage 4. Groups can now be joined together and the lists re-negotiated.

Stage 5. When the teacher thinks the activity has gone on for long enough a feedback session is conducted with the whole class in which each group explains and justifies its choices.

This activity can be used from the elementary level upwards. It is great fun and produces a lot of English. Of course, there is no particular reason for selecting Moscow as the destination. Other places can be used.

2. Moral dilemmas

Students are given a situation and alternative suggestions for acting in such a situation. The following is an example.

Stage 1. Students are told that they are watching over an important university exam. They see a student cheating with notes he or she has illegally brought into the exam room. They have four possible courses of action.

- Ignore the incident.
- Warn the student that if she or he cheats again she or he will be reported to the authorities.
- Ask the student to leave the exam, tear up his or her paper and mark him or her as absent.
- Report the student to the authorities, in which case he or she will have to leave the university.

Stage 2. Students are put in small groups to reach a consensus on this issue.

Stage 3. Pairs of groups are combined and have to reach a consensus on which alternative to adopt.

3. Learning decisions

There are many other occasions when we will ask students in groups to come to a consensus on things they are learning. Reading tasks might involve this kind of agreement (students decide which is the correct answer together). Some vocabulary study involves reaching a consensus on which meaning is correct or which words to select for comprehension work.

Discussion

Many teachers can be heard complaining that their students 'have nothing to say'. They complain, for example, that they have no opinions and are not prepared to discuss anything.

Part of the problem here is the way which some teachers approach discussion as an activity. If students are asked to express themselves fluently on a difficult topic in front of their peers in a foreign language (often with no warning), they may find themselves reluctant to do so!

Of course, some discussions develop spontaneously during

the course of a lesson. A student reacts to something that is said, another student joins in, and soon the whole class is bubbling with life. Such discussions are often the most successful sessions that the teacher and the class ever have together, but they can't be planned.

But there are techniques that can be used to get students talking. Before looking at three examples, however, we can give some hints about organizing discussions.

1. Put students in groups first. Before asking students to discuss as a whole class, put them in groups to try out the topic. This will allow them to give opinions in a less threatening environment than in front of the whole class. It will also give the teacher a chance to see if the topic is interesting for the students. If it is not, the teacher can decide to end the discussion.

2. Give students a chance to prepare. Students need a chance to prepare their opinions. If they are to discuss the role of the family or the relative merits of radio and television, they need time to organize their thoughts and come up with arguments to support their case.

3. Give students a task. One way of promoting discussion is to give students a task as a part of the discussion process.

We can now look at three types of discussion activity.

1. The buzz group

One way of encouraging short discussion is through the use of "buzz groups." This is where students are put into loose groups of three or four (the number is unimportant) and asked to think of the topic.

Frequently the teacher may ask them to think of "as many . . . as possible" (*e.g.* as many seaside activities as possible). Buzz groups can form the prelude to a larger discussion session.

2. Controversial topics

Controversial statements are good discussion provokers. Here is an example. The students are given the following statements about smoking and told that they have to circle the number which

best reflects their agreement or disagreement with the statement (0 = totally disagree, 5 = totally agree).

1. Smoking should be banned in all public places.	0 1 2 3 4 5
Smokers should be forced to give up the habit.	0 1 2 3 4 5
2. People who smoke in no-smoking areas should be put in prison.	0 1 2 3 4 5
3. There should be separate areas for smokers in all restaurants, bars and cafes.	0 1 2 3 4 5

When they have done this, they proceed as if for a consensus activity (they compare their answers in pairs and then groups and they have to agree a score).

This technique is a good example of using a small task to provoke discussion.

3. The debate

In this type of activity two sides argue a case which is then put to the vote. The activity is suitable for more advanced classes.

Students are given a controversial proposition such as *People who buy fur coats should pay a 100% tax*. They are then put into two groups which have to prepare arguments either in favor of the proposition *or* against the proposition. When the arguments are ready, the teams elect a proposer and a seconder who make formal speeches to argue their case. All the other students can take part with short interventions. At the end of the discussion, the teacher can organize a free vote to see whether the proposition wins or not.

Discussion activities are an important part of many lessons. The main thing to remember is that proper organization can ensure their success. Lack of it can provoke their failure.

Giving Instructions

In this type of activity, students have to give each other

instructions. The success of the activity depends on whether the students to whom instructions are being given perform the tasks successfully.

1. Exercises

Stage 1. The teacher writes down the names of a number of common exercises. Or better has drawings of them. Names of exercises or drawings are given to individual students (without the others seeing).

Stage 2. Students have to get their peers to do the exercises using only words (no gestures, etc).

This activity can be very amusing and certainly involves real communication. Apart from physical exercises, students can instruct each other in a dance, in certain mimes, etc.

b) Making models

Stage 1. A small group of students is given material to make models with (e.g. building bricks, *Legos,* etc.) They are told to make a model.

Stage 2. The original group now has to instruct another group or groups so that they can duplicate the original model. It is, of course, necessary for the original model to be hidden from the second group or other groups at this stage.

a) Describe and draw

One of the most popular instruction games is 'describe and draw' in which one student is given a picture which the other student cannot see. The second student has to draw an identical picture (in content, not style) by listening to the first student's instructions.

The students must be put in pairs and they must be told not to look at each other's pictures until they have finished the activity. It is because Student B cannot see Student A's picture that the communication takes place.

Communication Games

Communication games are based on the principle of the information gap. Students are put into a situation in which they have

to use all or any of the language they possess to complete a game-like task.

a) Find the differences (or similarities)

Students are put into pairs. In each pair, Student A is given a picture and Student B is given a picture which is similar, but different in some vital respects. They are told that they must not look at each other's material but that they must find out a certain number of differences between the two pictures through discussion only.

b) Describe and arrange

Students are told that they are going to work in pairs. In each pair, Student A is given a picture which has six different objects on it. Student A is told not to show his picture to student B. Student B, on the other hand, is given the same picture but the six objects are not in the same order. Student's B task is to arrange the pictures (they should be cut up) in the same order as Student A's.

Problem Solving

Problem-solving activities encourage students to talk together to find a solution to problems or tasks. We will look at one example called "Desert dilemma".

Students are given the following situation:

It's 10 in the morning in July. Eleven passengers including you have just crashed in a small airplane in the desert in Northern Mexico. The pilot and co-pilot are dead. One of the passengers is injured. The area is flat. The temperature is about 43 °centigrade (110 ° Fahrenheit). The survivors think that they are 50 kilometers south of a small town.

The following items came out of the crash in good order:

- Compass
- Jack knife
- Loaded pistol
- 2 bottles of vodka
- One parachute

(all in all about 15 items)

The task:

1. Individually write down a list of the 7 most important items on this list to ensure survival and/or rescue.

2. Agree with the other members of the group what these items are.

Students are put in groups. Each group must follow the instructions in the task and work out how to survive this desert situation.

This discussion exercise is suitable for intermediate students. Apart from organizing the groups and conducting feedback, the teacher can leave the students very much on their own.

Talking About Yourself Activities

The students themselves are often an underused resource. We can use their lives and feelings for any number of interpersonal exchanges. Such activities fall into the "Humanistic" category and are often useful at the beginning of classes to warm things up (warmers) or to create a good and positive atmosphere in new groups. We will look at two simple activities. They are quick and easy to organize.

a) Your name

The teacher puts the students in pairs and asks them to tell each other how they feel about their first name, and what name they would choose for themselves if they had to choose one that was different from the one they have (and why).

This activity is very simple, but it demonstrates the advantages of "talking about oneself." Many people have strong opinions about their names and from such simple questions an interesting personal discussion can develop.

b) Musical association

In this activity, the teacher encourages the students to use the title of a song to provoke discussion of feelings and memories, etc.

Stage 1. The teacher asks the students to write down the name of a song which they like. It can be a pop song, a folk song, a song

from the opera, anything. They should not show this title to anybody else for the moment.

Stage 2. The teacher then tells the students that they are going to discuss this song with a partner. They should tell their partner the title of their song and the following:

- How the song makes them feel.
- What the song makes them think of.
- What the song makes them feel like doing.

Stage 3. When the students have had enough time to tell each other about their songs, the teacher can ask if anyone heard anything particularly interesting that they would like to share with the class.

Most students enjoy this activity since it is positive in tone and allows them to talk about themselves.

Any activities which invite students to share themselves with others should be done in a calm and supportive atmosphere. Teachers must decide whether students want to do activities like this and how far they should be encouraged to reveal their feelings.

Simulation and Role Play

The idea of a simulation is to create the pretense of a real-life situation in the classroom: students 'simulate' the real world. Thus we might ask them to pretend that they are at the airport or at a restaurant, etc. What we are trying to do – artificially, of course – is to give students practice in real-world English.

For a simulation to work, it needs certain characteristics. Methodologists say that there must be a *'reality of function'* (students must accept the function; they must not think of themselves as language students but as the people in the simulation), a *simulated environment* (we do not take students to a real airport – that would be no longer a simulation, it would be the real thing!) and *structure* (there must be some structure to the simulation and essential facts must be provided).

Within these guidelines, we can add another variable: sometimes the students take part as themselves and sometimes we ask them to *play a role*. All role plays are simulations. But not all

simulations are role plays. However, even where the students are not asked to play a role, they must still accept 'reality of function'; they must still be themselves at an airport (even though it is simulated) rather than students in a classroom. And this acceptance means that students will have to be prepared to enter into the activity with enthusiasm and conviction.

There is some controversy about the usefulness of simulations, particularly where students are asked to play roles. But many teachers feel that they have certain advantages because students do not have to take responsibility for their own actions and words. In other words, it's the character they are playing who speaks, not themselves. It has been noticed that some shy students are more talkative when playing roles.

During a simulation, a teacher may act as a participant, that is to say as one of the people involved. The advantage of this is that they can help the simulation if it gets into difficulty.

After the simulation has finished, the teacher will want to conduct feedback with the students. The object here is to discuss with them whether the activity was successful, why certain decisions were taken, etc.

It is important for the teacher to conduct feedback about the content of an activity such as simulation as well as discussing the use of English. If only the latter is focused on, the students will perceive the object of the exercise as being concerned only with linguistic accuracy rather than the ability to communicate efficiently – which is the main motive for this kind of activity.

We will now look at one example of simulation.

The Loch Ness Monster

A monster, who is supposed to inhabit Loch Ness in Scotland, has long been an object of interest and speculation. In this simulation four people have seen the monster and describe it to a police inspector who has to build up an 'identikit' picture.

Stage 1. The class discusses the Loch Ness monster and the teacher tells them they are going to take part in an activity about

it. Students are told that the monster has been seen by a number of people who are going to describe it to the local police in Scotland.

Stage 2. Students are told they are going to work in groups of five. One student in each group will be a police inspector who should question the other students (witnesses) about what they saw and then fill in the form and draw a picture of the monster in the space provided.

Stage 3. The students in each group are given the role cards with the description of the situation and with the instructions on what they supposed to say.

The activity can start after each "witness" has had a chance to study the role card.

This simulation is highly amusing, and although designed for intermediate groups could be suitable for elementary students since it combines the best elements of simulation with the "describe and draw" activity we have discussed in this chapter.

You must have noticed that all the activities described in this chapter share the characteristics of communicative activities we have described in chapter 11.

CHAPTER 13
Teaching Writing: Examples of Activities

QUESTIONS TO THINK ABOUT

1. How is writing like swimming?
2. What do you think the reasons for teaching writing to students of English as a foreign language are?
3. What kinds of written activities do you like? Why?
4. Do you think you are a good writer?
5. Do you know things that "good" writers do?
6. Did you like writing activities when you were learning English at school? If yes, what were those activities?

CHAPTER OUTLINE

- Types of Classroom Writing Performance
- Examples of Writing Activities
- Creative Writing
- Practices of "Good" Writers

CHAPTER GOALS

After completing this chapter, you should be able to:

1. Say how writing is like swimming.
2. Name and briefly describe five major types of classroom writing performance.
3. Explain what creative writing is.
4. Name and describe examples of writing activities.
5. Design your own writing activities.

KEY PHRASES

Writing performance; creative writing; intensive writing; self-writing; display writing; dialogue journal; collage; story starters; to respond

Types of Classroom Writing Performance

How is writing like swimming?

Answer: The American psychologist Eric Lenneberg once noted that human beings universally learn to walk and to talk but swimming and writing are learned behaviors. We learn to swim if a

swimming-pool is available and usually only if someone teaches us. We learn to write only if someone teaches us.

Now we will look at five major types of classroom writing performance.

1. Imitative or writing down.

At the beginning level of learning to write, students will simply "write down" English letters, words, and possibly sentences in order to learn the conventions of the orthographic code. Some forms of **dictation** fall into this category although dictations can serve to teach and test higher order processing as well. Dictations typically involve the following types:

1. Teacher reads a short paragraph once or twice at normal speed.

2. Teacher reads the paragraph in short phrase units of three or four words each and each unit is followed by a pause.

3. During the pause, students write exactly what they hear.

4. Teacher then reads the whole paragraph once more at normal speed so students can check their writing.

2. Intensive, or controlled.

Writing is sometimes used as a production mode for learning, reinforcing, or testing grammatical concepts. This intensive writing typically appears in controlled, written grammar exercises. This type of writing would not allow much, if any, creativity on the part of the writer.

A common form of **controlled** writing is to present a paragraph to students in which they have to alter a given structure throughout. So, for example, they may be asked to change all present tense verbs to past; in such a case, students may need to alter other time references in the paragraph.

Another form of controlled writing is a **dicto-comp.** Here, a paragraph is read at normal speed; then the teacher puts key words from the paragraph in sequence on the blackboard and asks students to rewrite the paragraph from the best of their recollection of the reading, using the words on the board.

3. Self-writing.

A significant proportion of classroom writing may be devoted to self-writing, or writing with only the self in mind as an audience. The most salient instance of this category in classrooms is notetaking, where students take notes during a lecture for the purpose of later recall. Other notetaking may be done in the margins of books and on odd scraps of paper.

Diary or **journal** writing also falls into this category. However, in recent years more and more **dialogue journal** writing takes place, where students write thoughts, feelings, and reactions in a journal and a teacher reads and responds, in which case the journal (written for oneself) has two audiences.

4. Display writing.

For all language students, short answer exercises, essay examinations, and even research reports will involve an element of display.

5. Real writing.

While virtually every classroom writing task will have an element of display writing in it, nevertheless some classroom writing aims at the genuine communication of messages to an audience in need of those messages. Two subcategories illustrate how reality can be injected:

1) Academic

Students exchange information with each other and with the teacher.

2) Personal

In virtually any class, diaries, letters, post cards, notes, personal messages, Valentine cards and other informal writing can take place, especially within the context of an interactive classroom.

Examples of Writing Activities

True/False Statements

Students are given a list of statements and copy only the true ones.

Changing paragraphs

Students are given a paragraph and asked to make changes

in it. For example, the paragraph may be given in the present tense and the students may be asked to change it to the past tenses. Or a paragraph may be given in the first person and the students are asked to change it into the third person.

Write down the difference

Provide two pictures with a number of differences between them and ask the students to write down the difference.

Dialogue journal

This is a form of interactive writing between teacher and student. On a regular basis (daily, weekly) students write in their journals as little or as much as they want, on whatever subject that interests them at the moment. They can ask questions, express opinions or make requests. Teacher reads the student's entry and responds. In effect, the teacher and the student carry on a conversation via the journal.

Collage

It's a piece of artwork consisting of newspaper clippings, pictures from magazines, photographs, odd bits of colored paper, perhaps even string or cloth, all pasted to a piece of heavy cardboard. Collages can be used for a variety of activities: students can show how they feel about themselves as writers of English; students can show how they see themselves as speakers of English; students can make a collage about themselves, their families, their hobbies, etc.

Ink-shedding

At the beginning of class, each student writes on a question a teacher has provided. Then they have to pass their paper to read through and then respond to the ideas on the paper they receive. Teachers should have this exchange happen several times. Students learn to see one another's ideas in more concrete form.

Cartoon conversations

Give students copies of cartoons from which the character's dialogue has been omitted. Have students make up dialogues orally, experimenting with various things the characters might say, and then students write their ideas on the cartoons.

Messages

Students are given a message and told that they must send this message via e-mail. They are told the time they can spend on the message. The object is to send the e-mail in the fewest words possible.

Story-starters

Students read a story in which the end has been deleted. They are then asked to finish the story.

Class books

Students can be asked to contribute items to joke books, riddle books, ghost story books, etc.

Writing at the beginning of each class

A teacher writes question on chalkboard and gives students five minutes to respond. This activity can focus on the lesson and become the basis of class discussion.

Creative Writing

One of the greatest breakthroughs in children's education is the recognition of the need to encourage boys and girls to express themselves in creative thinking and writing. Today, a new emphasis is placed on providing the opportunities for children to experiment, research, think through, and discover truths for themselves. Creative writing is one of these avenues.

American educator Paul Torrance in his book *Rewarding Creative Behavior* says, "The great thinkers of the world have had to have confidence that their own thoughts were valuable. Otherwise, they would not have been willing to spend most of their lives bringing into being the great advances in our civilization." Children have an innate urge to create and to express themselves.

Creative writing helps children to:

- Communicate information about themselves, their needs, and their problems to teachers.
- Express ideas and thoughts.
- Think through their own experience.
- Record research information and impressions.

- Express thanks.
- Organize their ideas and communicate them to others.
- Communicate through letters with friends and other persons.
- **Practices of "Good" Writers**

A teacher might want to explain his students the various things that efficient writers do. A teacher may ask students to include some of these practices into their techniques.

For example, good writers:

- Focus on a goal or main idea in writing.
- Perceptively gauge their audience.
- Spend some time (but not too much!) planning to write.
- Easily let their first ideas flow onto the paper.
- Follow a general organizational plan as they write.
- Solicit and utilize feedback on their writing.
- Revise their work willingly and efficiently.
- Make as many revisions as needed.

CHAPTER 14
Student Groupings

QUESTIONS TO THINK ABOUT

1. What do you think is the best seating arrangement for a class?
2. In what ways do you think teachers can group students?
3. Did you like whole-class teaching when you were at school?
4. Did you like to work in a group? Why?
5. While at school, what seating arrangement did you like most of all – orderly rows, circles, separate tables?

CHAPTER OUTLINE

- Lockstep (Whole Class)
- Pairwork
- Groupwork
- Individual Study (Solo work)
- Advantages and Disadvantages of Different Student Groupings

CHAPTER GOALS

After completing this chapter, you should be able to:

1. Explain how lockstep on its own is not sufficient.
2. Describe advantages and disadvantages of pairwork, groupwork, and individual study.
3. Explain that circles and separate tables make a class less regimented and teacher-dominated.
4. Explain times when individual study (or solo work) can be a great relief to students.
5. Explain how teachers can form groups.
6. Define the concept of flexible groups.

KEY PHRASES

Lockstep; pairwork; groupwork; solo work; individual study; group size; flexible group; advantages and disadvantages

Lockstep (Whole Class)

Lockstep is a class grouping where all the students are working with the teacher, where all students are 'locked into' the same rhythm and pace, the same activity. The term is borrowed from the language laboratory. Lockstep is the traditional teaching situation, in other words, where a teacher-controlled session is taking place.

Lockstep has certain advantages. It usually means that all the class is concentrating, and the teacher can usually be sure that everyone can hear what is being said. The students are usually getting a good language model from the teacher, and lockstep can often be very dynamic. Many students find the lockstep stage (where choral repetition, etc. takes place) very comforting. There are, in other words, a number of reasons why lockstep is a good idea.

There are also reasons why the use of lockstep alone is less than satisfactory. In the first place, students working in lockstep get little chance to practice or to talk at all. In a class of 20, only a very small percentage of the class will get a chance to speak.

Lockstep always goes at the wrong speed! Either the teacher is too slow for the good students or the lesson is too fast for the weak students. Shy and nervous students also find lockstep work extremely bad for the nerves since they are likely to be exposed in front of the whole class.

Lockstep, where the teacher acts as a controller, cannot be the ideal grouping for communicative work. If students are going to use the language they are learning they will not be able to do so locked into a teacher-controlled drill. Lockstep involves too much teaching and too little learning!

This rather bleak view of lockstep activities does not mean we should abandon the whole-class grouping completely. It has its uses. Where feedback is taking place after a reading or listening task, clearly it will be advantageous to have the whole class involved at the same time both so that they can check their answers and so that the teacher can access their performance as a group.

Pairwork

Pairwork seems to be a good idea because it immediately

increases the amount of student practice. Pairwork allows the students to use language and also encourages student cooperation which is itself important for the atmosphere of the class. Since the teacher as controller is no longer oppressively present, students can help each other to use and learn language. With pairwork, then, students can practice language use and joint learning.

Certain problems occur with pairwork, however. Incorrectness is a worry, but accuracy is not the only standard to judge learning by. Communicative efficiency is also vitally important and pairwork encourages such efficiency.

Teachers sometimes worry about noise and discipline problems when pairwork is used, particularly with children and adolescents. A lot depends here on the task teachers set and on their attitude during the activity. If we go and concentrate on one pair in the corner of the room, then indeed the rest of the class may forget their task and start playing about! If there is a danger of this happening, the teacher should probably remain at the front of the class. We should try and make sure that the pairwork task is not carried out for too long. Students who are left in pairs for a long time often become bored and are not learning. They become restless and perhaps badly behaved. If the noise rises to excessive levels, then the teachers can simply stop the activity, explain the problem and ask the students to continue more quietly. If this does not work, the activity may have to be discontinued.

It may be a good idea to familiarize students with pairwork at the beginning of a course by giving them a kind of very short, simple, task to perform. As students get used to the idea of working in pairs, the teacher can extend the range of activities.

A decision has to be taken about how students are put in pairs. Teachers will have to decide whether they will put strong students with weak students or whether they will vary the combination of the pairs from class to class. Many teachers adopt a random approach to putting students in pairs, while others deliberately mix students who do not necessarily sit together.

There is no research to give an answer to the ideal combinations for either pairs or groups.

Pairwork is a way of increasing student participation and language use. It can be used for an enormous number of activities whether speaking, writing or reading.

Groupwork

Groupwork seems to be an extremely attractive idea for a number of reasons. Just as in pairwork, we can mention the increase in the amount of student talking time and we can place emphasis on the opportunities it gives students really to use language to communicate with each other. When all the students in a group are working together to produce an advertisement, for example, they will be communicating with each other and more importantly co-operating among themselves. Students will be teaching and learning in the group exhibiting a degree of self-reliance that simply is not possible when the teacher is acting as a controller.

In some ways groupwork is more dynamic than pairwork; there are more people to react to and against in a group and, therefore, there is a greater possibility of discussion. There is a greater chance that at least one member of the group will be able to solve a problem when it arises, and working in groups is potentially more relaxing than working in pairs. It is also true to say that groupwork tasks can often be more exciting and dynamic than those of pairwork tasks.

Of course, the worries that apply to pairwork (like the use of the students' native language, noise and lack of discipline) apply equally to groupwork. The problems do not seem insuperable, though, and the solutions will be the same as those for pairwork.

A lot of teachers form groups where weak and strong students are mixed together. This is often a good thing for the weak students and probably does not hinder the stronger students from getting the maximum benefit from the activity. Sometimes, however, it is probably a good idea to make groups of strong students and groups of weaker students.

Group size is also slightly problematical. In general, it is

probably safe to say that groups of more than six students can be unmanageable.

A major possibility for groupwork is the idea of *flexible groups*. Here students start in set groups, and as an activity progresses the groups split up and re-form or they join together until the class is fully re-formed. The activities when students work to reach a consensus start by having small groups of students. Gradually these groups are joined together. Thus if the class starts in groups of three, two groups will then be joined to make groups of six, then of twelve, etc.

One other issue confronts us with groupwork, and that is the possibility of having group leaders. We have already said that different groups may be doing different tasks. There is nothing wrong with the idea that while one group is doing an activity on fluency, another group should be doing writing or reading activity. It may be advantageous in such cases to have one student acting as a group leader. The group leader could have two functions: one would be to act as *a group organizer*, making sure that a task was properly done, that the information was properly recorded or collected, etc; and the other could be as a *mini-teacher*, where a student could conduct a drill or a dialogue, etc. In the latter case, the teacher would have to make sure that the student was properly primed for the task. Certainly in mixed-ability groups (where students do not all have the same level of English) the idea of a student acting as a mini-teacher is attractive. In practice, though, even where groups are leaderless, students tend to take on definite roles. While one student is permanently commenting on what is happening, another is permanently disagreeing with everybody! Some students seem to need to push the group towards a quick decision while others keep quiet unless they are forced to speak.

Groupwork offers enormous potential. It can be used for oral work, tasks where decisions have to be taken, joint reading tasks, listening tasks, co-operative writing and many other things: it also has the great advantage of allowing different groups of students to be doing different things in the same classroom.

Individual Study (Solo work)

Sometimes we must let students work on their own at their own pace. If we do not we will not be allowing the individual any learning "space" at all.

Individual study is a good idea precisely because students can relax from outside pressure and because they can rely on themselves rather than other people. Both reading and writing work can be the focus for individual study.

Individual study is also frequently quiet! This attribute should not be underestimated. Sometimes we need a period of relative silence to reassemble our learning attitudes.

Of course, listening centers, learning centers and individual computer terminals are ideal for students working on their own. Where such facilities exist, teachers should try and ensure that self-study is a planned part of the weekly program. Where they do not exist, however, teachers should not forget the importance of individual study in their enthusiasm for pair and groupwork.

The use of different student groupings must be sensitively handled. While we, as teachers, may be clear on the value of groupwork, students may resent always having to work with their peers.

Advantages and Disadvantages of Different Student Groupings

Lockstep

All students work at the same pace, on the same activity, with the teacher.

Advantages:

- The whole class concentrates.
- Everyone can hear what is being said.
- Students can get a good model of language from the teacher.
- Some students like the security of working in a large group.

Disadvantages:

- Students have little chance to practice or talk.
- Shy students may have fear of being asked to speak.
- The pace will probably be too fast for some students.
- Students cannot develop autonomy.
- Real communication is limited lockstep always goes at the wrong speed.

Activities:

- Introducing new language.
- Accurate reproduction of new language (drilling).
- Feedback after listening or reading activity.
- Scene setting.
- Giving instructions.

Solo work

Advantages:

- Students work at their own pace.
- Students can relax from outside pressure.
- A period of silence is provided.
- Students develop self-reliance.

Disadvantages:

- Different time needed by different students to complete tasks.

Activities:

- Reading
- Writing

Pairwork

Advantages:

- The opportunity for students to use the language is increased.
- Students' cooperation is encouraged.
- An opportunity to practice autonomous learning is provided.
- Real communication is possible.
- Reluctant students must speak.
- Class atmosphere is improved.

Disadvantages:

- Accuracy is reduced.
- Discipline can be a problem.
- Use of students' native language is likely.

Activities:

- Practicing questions and answers (information gap).
- Practicing dialogues.
- Working on answers to listening or reading activities.
- Working together on written drills.
- Acting out dialogues.

Groupwork

Advantages and disadvantages are as for pairwork, but also include:

- Greater discussion (information gap) is possible.
- Any difficulties that arise can probably be dealt within the group.
- Group work tasks are often more interesting.
- Classes are more relaxing (as students do not have to cooperate closely with one another).
- Groups can break up and re-form to share information or opinions.

Activities:

- Discussions, e.g. problem-solving, brainstorming.
- Preparing roles for role play.
- Role plays.
- Games.
- Cooperative writing.
- Cooperative reading or listening.

CHAPTER 15
Classroom Management

QUESTIONS TO THINK ABOUT

1. Is teaching an art or a science?
2. Are teachers born or made?
3. Does a teacher need to have a loud voice?
4. Should a teacher slow down her normal rate of delivery for beginning level classes?
5. Do you think nonverbal messages are important in language classes?
6. Do you think a teacher should show interest in each student as a person? If yes, why?

CHAPTER OUTLINE

- The Classroom Itself
- Teacher's Voice and Body Language
- Teaching Under Imperfect Circumstances
- Creating a Positive Classroom Climate

CHAPTER GOALS

After completing this chapter, you will be able to:

1. Explain various aspects of class management including seating arrangement.
2. Explain why nonverbal messages are powerful.
3. Give some solutions to the problem of teaching large classes.
4. Define the concept of "rapport" and explain how you can establish rapport.
5. Give examples of effective and ineffective praise.
6. Express your understanding of what classroom energy is.

KEY PHRASES

Sating arrangement; body language; pair work; group work; disruptive discipline; rapport; praise; criticism; energy

Is teaching an art or a science? Are teachers born or made? These questions which I asked you earlier are often found in the

minds of educators. I think you can easily agree that teaching is both an art and a science, that some innate ability complements learned teaching skills. But how do art and science mingle in the principles, approaches, and plans of teachers of English? One answer to these questions lies in what is called classroom management, which encompasses an abundance of factors. We will look at the classroom itself, the teacher's voice, and factors mentioned in the chapter outline.

The Classroom Itself

1. Sight, sound, and comfort

Students are indeed affected by what they see, hear, and feel when they enter the classroom. If you have any power to control the following, then it will be worth your time to do so.

- The classroom is neat, clean, and orderly in appearance.
- Blackboards are erased.
- Chairs are appropriately arranged.
- Acoustics within your classroom are at least tolerable.

If these factors can be controlled, don't pass up the opportunity to make your classroom as physically comfortable and attractive as possible.

2. Seating arrangements

Students in the language classroom should be able to see one another, to talk to one another (in English!).

Consider patterns of semi-circles, U-shapes, concentric circles, or – if your class size is small enough – one circle so that students aren't all squarely facing the teacher. Give some thought to how students will do small group and pair work with as little chaos as possible. You should also determine who will sit next to whom.

Normally, students will soon fall into a comfortable pattern of self-selection in where they sit. You may not need to tamper with this arrangement unless you feel the need to force a different "mix" of students.

3. Blackboard use

The blackboard is one of your greatest allies. Take advantage

of this instant visual aid by profusely using the blackboard. At the same time, try to be neat and orderly in your blackboard use, erasing as often as appropriate; a messy, confusing blackboard drives students crazy.

4. Equipment

The "classroom" may be constructed to include any equipment you may be using. If you're using electrical equipment, make sure that:

- The room has outlets.
- The equipment fits comfortably in the room.
- Everyone can see it (and/or hear it).
- You leave enough time before and after class to get the equipment and return it to its proper place.
- The machine actually works.
- You know how to operate it.
- There is an extra light bulb or battery or whatever else you'll need.

Teacher's Voice and Body Language

Another fundamental classroom management concern has to do with YOU and the messages you (as a teacher) send through your voice and through your body language.

One of the first requirements of good teaching is good voice projection. You do not have to have a loud booming voice, but you need to be heard clearly by all the students in the room. When you talk, project your voice so that the person sitting farthest away from you can hear you clearly. If you are directing comments to a student in the first row sitting right in front of you, remember that the rest of the students need to be able to hear that comment. As you speak, articulate clearly; remember students are just learning English and they need every advantage they can get.

Should you slow down your normal rate of delivery? For beginners level classes, yes, but not to the point that the rate of delivery is too slow. Keep as natural a flow of your language as possible. Clear articulation is usually more of a key to comprehension

than slowed speech. Nonverbal messages are very powerful. Here are some pointers:

- Let your body posture exhibit an air of confidence.
- Your face should reflect optimism, brightness, and warmth.
- Use facial and hand gestures to enhance meanings of words.
- Make frequent eye contact with **all** students in the class.
- Do not "bury yourself" in your notes and plans.
- Do not plant your feet firmly in one place for the whole hour.
- Dress appropriately considering the expectations of your students.

Teaching Under Imperfect Circumstances

1. Teaching large classes

Ideally, language classes should have no more than a dozen people or so: large enough to provide diversity and student interaction and small enough to give students plenty of opportunity to participate and to get individual attention. Unfortunately, most language classes are significantly larger. While you need to keep reminding administrators of the necessity to decrease the number of students in group or a class, you nevertheless may have to cope with the reality of a large class for the time being.

Consider the following:

1. Try to make each student feel important (and not just a "number") by learning names and using them.

2. Get students to do as much interactive work as possible.

3. Optimize the use of pair work and small group work to give students chances to perform in English.

4. Set up small "learning centers" in your class where students can do individualized work (for example, a project).

5. Organize conversation groups and study groups.

2. Disruptive behavior

At some stages of their lives, all teachers encounter disruptive behavior – a student or students whose behavior gets in the way of the class.

Disruptive behavior is not confined to one age group. There are lots of ways of disrupting a class!

One way of avoiding most disruptive behavior is by making sure that all your students of whatever age know "where you stand". Somehow you and they have to agree upon a code of conduct.

A code of conduct involves the teacher and the students in forms of behavior in the classroom. Certain things do not comply with such forms of behavior – for example, talking while the teacher is lecturing or explaining new material, arriving late, using cell phones, interrupting other students when they speak, forgetting to do homework, not paying attention, bringing food into the room, chewing gum, etc.

The teacher can establish the code through discussion.

There are many causes for discipline problems. Here are a couple of causes.

There seem to be two possible reasons for discipline problems: the teachers and the students. We will examine each of them in turn.

The teacher. We can make a list of things that teachers should probably not do:

1. Don't go to class unprepared.
2. Don't be inconsistent.
3. Don't issue threats.
4. Don't raise your voice.
5. Don't give boring classes.
6. Don't be unfair.
7. Don't have a negative attitude to learning.
8. Don't break the code.

The students. There are a number of reasons why students behave badly:

1. Time of day.
2. The student's attitude.
3. A desire to be noticed.
4. Two is a company.

A lot depends on the attitude of the school to destructive student behavior. Ideally there will be a recognized system for dealing with problem classes and students. The teacher should consult the headmaster or department heads when in trouble, and cases of extremely bad behavior can be acted upon by such people.

Can you think of any other reasons why discipline problems might occur other than those mentioned in the lecture?

Creating a Positive Classroom Climate

1. Establish rapport

Rapport is the relationship or connection you establish with your students, a relationship that is built on trust and respect and that leads to students' feeling capable, competent, and creative. How do you set up such a connection? This is accomplished by:

- Showing interest in each student as a person.
- Giving feedback on each person's progress.
- Openly soliciting students' ideas and feelings.
- Valuing and respecting what students think and say.
- Laughing **with** them and not **at** them.
- Working **with** them as a team, and not **against** them.
- Developing a genuine sense of joy when **they** learn something or when they succeed.

2. Praise and criticism

Part of the rapport you create is based on the delicate balance that you set between praise and criticism. Too much of either one or the other renders it less and less effective. Genuine praise, appropriately delivered, enables students to welcome criticism and to put it to use. Here are some guidelines for effective praise contrasted with ineffective praise.

Effective Praise:

- Specifies the particulars of an accomplishment so students know exactly what was performed well.
- Is offered in recognition of effort on difficult tasks.
- Attributes success to effort, implying that similar success can be expected in the future.

- Fosters motivation to continue to pursue goals.

Examples of effective praise are given in Appendix F.

Ineffective Praise:

- Is restricted to global comments, so students are not sure what was performed well.
- Is offered equally strongly for easy and difficult tasks.
- Attributes success to ability, luck, or other external factors.
- Fosters motivation to perform only to receive more praise.

3. Energy

Energy is what you react to when you walk out of a class and say to yourself, "Wow! That was a great class" or "What a great group of students!" Energy is the electricity of many minds caught up in a circuit of thinking and talking and writing. Energy is an aura of creativity sparked by the interaction of students. Energy drives students towards higher attainment. Students (and teachers) take energy with them when they leave the classroom and bring it back the next week.

How do you create this energy? Not necessarily by being dramatic or witty or wise. Sometimes energy is unleashed through a quiet, reserved, but focused teacher. Sometimes energy forces gather in the corporate intensity on students focused on tasks. But the teacher is the key. Because students initially look to teacher for leadership and guidance, she (or he) is the one to begin to get the creative sparks flying. The teacher does so through solid preparation, confidence in his/her ability to teach, a sense of joy in doing what she does. Teacher does so by overtly manifesting that preparation, confidence, positive belief, and joy when she walks into the classroom.

MODULE 4

CHAPTER 16
Planning

QUESTIONS TO THINK ABOUT

1. Do you think teachers need to plan their lessons? Why?
2. What do you think should be in a plan?
3. What do you think is a cornerstone of good planning?
4. What things should teachers know before they start planning their classes?
5. What do you think teachers should do if things go wrong (e.g. what the teacher has planned is not appropriate for that class on that particular day)?

CHAPTER OUTLINE

- Lesson Plan Ideas
- Planning Principles
- The Shape of the Lesson
- Specimen Lesson Plan 1
- Specimen Lesson Plan 2

CHAPTER GOALS

After completing this chapter, you will be able to:

1. Explain why lesson planning is a special skill.
2. Name and describe planning principles.
3. Explain the things teachers should know before they start planning their classes.
4. Explain the shape of the lesson.
5. Explain the ways of taking time into account.
6. Describe different specimen plans.
7. Express your ideas about what teachers should do if things go wrong.

KEY PHRASES

Lesson plan; planning principles; variety; flexibility; outline; for a lesson outline; procedures; take time into account; components; specimen lesson plan; objectives; evaluations

Lesson Plan Ideas

Lesson planning…who needs it or needs to know how to do it? Well, maybe you do! Lesson planning is a special skill that is learned in much the same way as other skills. It is quite another thing to have the skill to develop your own lesson plans. When you are able to create your own lesson plans, it means you have taken a giant step towards "owning" the content you teach and the methods you use, *and that is a good thing.* Acquiring this skill is far more valuable than being able to use lesson plans developed by others. It takes thinking and practice to hone this skill, and it won't happen overnight, but it is a skill that will help to define you as a teacher. Knowing "how to" is far more important than knowing "about" when it comes to lesson plans and is one of the important markers along the way to becoming a professional teacher. And you should learn to plan a lesson in more than one way. There is no one "best way" to plan lessons. Regardless of the form, there are fundamental components of all lesson plans that you should learn to write, revise, and improve. The old saying "Practice doesn't make perfect; perfect practice makes perfect" is at the core of learning this skill. Good lesson plans do not ensure students will learn what is intended, but they certainly contribute to it. Think of a lesson plan as a way of communicating, and without doubt, effective communication skills are fundamental to all teaching. Lesson plans also help new or inexperienced teachers organize content, materials, and methods. Teachers create lesson plans to communicate their instructional activities regarding specific subject-matter. Almost all lesson plans developed by teachers contain students learning objectives, instructional procedures, the required materials and some written description of how the students will be evaluated. Many experienced teachers often reduce lesson plans to a mental map or short outline. New teachers, however, usually find detailed lesson plans to be indispensable. Learn to write good lesson plans – it is a skill that will serve you well as a teacher. If you're really serious, become proficient in writing

effective learning objectives. All lesson plans begin, or should begin with objectives.

Planning Principles

The two principles behind good lesson planning are VARIETY and FLEXIBILITY.

VARIETY means involving students in a number of different types of activity and where possible introducing them to a wide selection of materials (this is the first aspect of variety). It means planning so that learning is interesting and never monotonous for the students. FLEXIBILITY comes into play when dealing with the plan in the classroom; for any number of reasons, what the teacher has planned may not be appropriate for that class on that particular day. The flexible teacher will be able to change the plan in such a situation. Flexibility is the characteristic we would expect from the genuinely adaptable teacher. It is the cornerstone of good planning.

Grouping is the second aspect of variety. It means pupils organizing for group and pair activities. Teacher-centered activities are followed by learner-centered activities.

The third aspect of variety refers to the skill. Skills can be alternated within series of lessons and within a lesson as well. Usually we move from a receptive listening skill to a productive speaking skill from reading to speaking exercises, from presenting new material to its practicing, from testing to fun activities. Children must be interested in what they are doing. Interest is maintained in many ways and depends on the nature of the pupils. Variety means taking into consideration psychological condition of students. A quiet group of students may be stirred up with brainstorming activities, such as riddles, “silly questions”, puzzles. A rowdy class may need to be settled down by individual work.

The teacher who believes in variety has to be flexible since the only way to provide variety is to use a number of different techniques: not all of this will fit into one methodology (teachers should be suspicious of anyone who says they have the answer to language teaching for this will imply a lack of flexibility).

Good lesson planning is the art of mixing techniques, activities and materials in such a way that an ideal balance is created for the class. In a general language course there will be work on the four skills (also, the teacher will probably come to a decision about the relative merits of each skill work) and communicative activities. Different student groupings will be used.

If teachers have a large variety of techniques and activities that they can use with students, then they can apply themselves to the central question of lesson planning: "What is it that my students will feel, know or be able to do at the end of the class (or classes) that they did not feel or know or were not able to do at the beginning of the class (or classes)?" We can say, for example, that they will feel more positive about learning English at the end of the class than they did at the beginning as a result of activities that were enjoyable; we can say that they will know some new language that they did not know before; we can say that they will be able to write a type of letter that they were not able to write before.

In answering the central question, teachers will create the objectives for the class. Students may be involved in a game-like activity because the teacher's objective is to have them relax and feel more positive about their English classes. Students may be given a reading passage to work on because the teacher's objective is to improve their ability to extract specific information from written texts.

What teachers should know before they start planning their classes.

Teachers should know:

1) The language for the level.

Teachers must be able to use language themselves and also have an insight into the rules that govern its form and the factors which affect its use.

2) The skills for the level.

Teachers need to "know" the level of skills they are going to ask their students to perform.

3) The learning aids available for the level.

Teachers need to know what aids are available and appropriate for the level they are teaching. These may include wall pictures, flashcards, flipcharts, cards, charts, tapes, tape recorders, video playback machine, overhead projectors, computer hardware and software, sets of books and materials and, of course, the board.

4) Stages and techniques in teaching.

Teachers need to know and recognize different teaching techniques and stages. They need to know the difference between accurate reproduction and communicative activities so that they do not act as controller in both cases. They also need to be able to recognize the stage in the textbook they are using so that they realize when an activity is controlled rather than free and vice versa. In particular, teachers should have a working knowledge of teaching the productive skills and the principles behind the teaching of receptive skills.

5) A repertoire of activities.

Well-prepared teachers have a large repertoire of activities for their classes. They can organize presentation and controlled practice; they can direct students in the acquiring of receptive skills and organize genuinely communicative activities. This repertoire of activities enables them to have varied plans and achieve a balance of activities.

6) Classroom management skills.

Well-prepared teachers will have good classroom management skills. They will be able to adopt a number of different roles, will be able to use different student groupings, and will be able to maintain discipline.

The Shape of the Lesson

Methodologists point out that there is no "correct" format for a lesson plan. The most important thing about it is that it should be useful for the teacher. Some teachers highlight parts of the lesson with coloured pens. Some divide their plans into columns with timings

on the left, procedures in the middle and comments in a right-hand column. Still others have an "introduction" page with facts about the class and aims of the lesson before going into detail.

Each lesson should have a beginning, middle, and an end. The beginning can consist of a phonetic warm-up, lexical warm-up which brings pupils to the language class.

The end can be a summary of the lesson or review of the introduced language material. The middle of the lesson depends upon the objectives of the lesson. The typical sequence is "presentation, practice, communication".

Outline for a lesson plan

- Date, class.
- Subject of the lesson.
- Objectives.
- Aids/materials.

Procedures

1. Phonetic warm-up.
2. Lexical warm-up.
3. Listening comprehension
4. Presenting and practicing new material/Reading comprehension
5. Communicative activities.
6. Homework check-up.
7. Writing activities/Revision.
8. Home task setting.
9. Summary.

The subject of the lesson is provided by the syllabus. The main part of the lesson plan is the procedure section. Here the teacher can plan exactly what will be done in the class, how it will be done, and in which grouping. Each activity needs to have a reason. The teacher who does not relate oral work to written work or to reading material wastes time and energy. Besides, the teacher has to mention what supplementary materials will be used for an activity. The material

should be appropriate to the level of the pupils, well organized, and coverable at a comfortable speed.

The teacher must keep in mind that one activity should flow from the other. Orientation to the task begins each activity. It may be a question or a statement or anything to spark the interest to the activity. Each activity is finished by a brief summary or comprehension check. Timing is another important aspect of lesson planning. The length of each activity must be taken into consideration while planning a lesson. We propose the following ways of taking time into account:

1. Don't plan too much in a lesson. (Have an "extra" activity in reserve rather than cramming the lesson with elaborate activities.)

2. Tell pupils at the start of the lesson roughly what you intend to do and how long it's going to take.

3. Warn the class one or two minutes before an activity is due to finish.

4. Use the last few minutes to check and summarize what the lesson has been all about.

5. Allow pupils time to copy important information from the board.

6. Give "slower" pupils time to answer your questions before asking another pupil.

7. Don't wait too long for a pupil to answer.

8. Keep under control time planned for each activity.

9. Vary the timing of relaxed and intensive activity to build up a sense of rhythm in the lesson.

Specimen Lesson Plan 1

The plan has 5 major components: description of the class, recent work, objectives, contents, and additional possibilities.

1. The description of the class embraces a description of the students, a statement of time, frequency and duration of the class, and comments about physical conditions.

2. Recent work. This includes the activities students have been involved in, the subject and content of their lessons.

3. Objectives are the aims that teachers have for the students and are written in terms of what the students will do or achieve. They can be written in general terms, in terms of skills, and in terms of language.

4. **Contents**

The "Contents" section has 5 headings:

Context – means what the situation is.

Activity and class organization – here we indicate what the activity will be, and we say whether the class will be working in lockstep, pair, groups or teams.

Aids – we indicate if we will be using the board or a wall picture, or the tape recorder, etc.

Language – here we describe the language that will be used.

Possible problems – here we describe activities that can be problematic in some way.

4. Additional possibilities: here we write down other activities we could use if it becomes necessary.

An example of specimen plan 1:

A – Description of the class

Level: Intermediate Students between the ages of 12-13 The class taken place from 8:30-9:45 a.m. in Tuesday and Friday

B – Recent work

Students have been studying the passive voice – discovery activities followed by language practice/ Writing complete passive sentences. Listening work (listening for detailed comprehension). Writing notes based on the listening.

C – Objectives

1. To create interest in the topic of buildings: to promote discussion. 2. To raise expectations and create involvement in the text for listening. 3. To listen to confirm expectations. 4. To study relevant words. 5. To prepare a description of a famous building.

D – Contents

Objective 1: *(Estimated time:15 minutes)*
(a) *Context:* Students' own lives – buildings.
(b) *Activity/class organization:* Discussion (buzz groups) in small groups.
(c) *Aids:* None.
(d) *Language:* All and any.
(e) *Possible problems:* Students may not have much to say. The teacher will be prepared to prompt if necessary or shorten the activity if that seems appropriate.

Objective 2: *(Estimated time:10 minutes)*
(a) *Context:* Creative expectations about the National Gallery building.
(b) *Activity/class organization:* Whole class contributes suggestions to teacher who writes them up in 3 columns on the board (see chapter 7).
(c) *Aids:* Board; pictures; the "expectations" chart.
(d) *Language:* All and any; 'buildings' vocabulary.
(e) *Possible problems:* Students don't know anything about the National Gallery building. Teacher can prompt with 'Is it a modern building?' 'Where is it?', etc.

Objective 3: *(Estimated time:25 minutes)*
(a) *Context:* A text about the National Gallery building.
(b) *Activity/class organization:* Students listen to the text and check if the questions/doubts written on the board have been settled by the information in the text.
(c) *Aids:* The 'expectations' chart on the board.
(d) *Language:* Vocabulary related to buildings.
(e) *Possible problems:* The 'expectations' questions may not be answered in the text.

Objective 4: *(Estimated time:10 minutes)*
(a) *Context:* Words about different kinds of building.
(b) *Activity/class organization:* In pairs students have to put 'buildings' words (e.g. block of flats, skyscraper, house, bungalow, hut, palace, cottage, semi-detached, detached, terraced, etc.) in order of height, overall size, privacy, worth, etc. Teacher then discusses their conclusions.
(c) *Aids:* Wordlist/textbook.
(d) *Language:* As in (b) above.
(e) *Possible problems:* Students don't know any of the words. Maybe they know all of them.

Objective 5: *(Estimated time:15 minutes)*
(a) *Context:* Buildings – the world/ students' lives.
(b) *Activity/class organization:* Teacher and students talk about famous buildings.
(c) *Aids:* The board.
(d) *Language:* As in (b) above.
(e) *Possible problems:* Students might know much about any famous building! Teacher has some information about other famous buildings, e.g. Eiffel Tower, Taj Mahal, etc. to help out just in case.

E – Additional possibilities

1. Find the differences. The teacher gives each pair two pictures or urban landscapes – with different buildings, etc. They have to find at least ten differences between their pictures without looking at each other's.
2. Describe and draw. In pairs one student tells another student to draw a building (of the first student's choice). Then they do it the other way round.
3. A co-operative writing exercise in which students write a story starting "When she saw the building for the first time she knew something wrong".

Specimen Lesson Plan 2

Class description

This is an intermediate level pre-university class. The 16 students in the class range in age from16 to 22. Their general goals are academically oriented.

1. Goal

Students will increase their familiarity with conventions of telephone conversations.

2. Objectives

Terminal objectives:

• Students will develop inner "expectancy rules" that enable them to **predict** and **anticipate** what someone else will say on the phone.

• Students will solicit and receive information by requesting it over the phone.

Enabling objectives:

• Students will comprehend a simple phone conversation (played on a tape recorder).

• In the above conversation, students will identify who the participants are, what they are going to do, and when.

• Students will comprehend and produce necessary vocabulary for this topic.

• Students will comprehend cultural and linguistic details regarding movies, theaters, and arranging to see a movie with someone.

• Students will guess what a second speaker is saying on the phone by "eavesdropping" on one speaker only.

• Each student will ask someone to go to a movie with him or her and respond appropriately to a reciprocal request.

3. Materials and equipment

• Tape recorder with taped conversation.

• A telephone (if possible) or a toy facsimile.

• Movie advertisements, eight different ones.

4. Procedures (an outline)

• Pre-listening.

• Listening to the tape. Listening activity №1

• Whole class discussion.

• Listening activity №2

• Post- listening activity.

• Extra-classwork assignment.

5. Evaluation.

CHAPTER 17
Testing

QUESTIONS TO THINK ABOUT

1. What is the difference between testing and teaching?
2. Did you like tests when you were at school? Were they positive experiences? Did they build your confidence? Did they bring out the best in you?
3. What kind of tests do you know?
4. Can tests aid learning? If yes, in what ways?

CHAPTER OUTLINE

- Testing and Teaching
- Creating Tests: Four Major Principles
- Kinds of Tests
- Tests Can Aid Learning
- Some Reminders for Teachers: Before-, During-, and After-test Options

CHAPTER GOALS

After completing this chapter, you will be able to:

1. Explain the difference between testing and teaching.
2. Define the concept of formative evaluation.
3. Explain the principles of creating tests.
4. Define the concept of "wash back".
5. Name kinds of tests.
6. Express your idea about how tests can aid learning.
7. Name some before-, during-, and after-test options.

KEY PHRASES

Testing; informal testing; formative evaluation; formal test; summative tests; face validity; "wash back"; narrative evaluation; productive and receptive tests; increase motivation

Testing and Teaching

First, it is important to understand what the difference between testing and teaching is. In some ways, the two are so interwoven and interdependent that it is difficult to tear them apart. Teachers

measure or judge learners' competence all the time and, ideally, learners measure and judge themselves too. Whenever a student responds to a question or tries out a new word or structure, you might be testing that student. Written work is a test. Oral work is a test. Reading and writing performance are tests. How, then, are testing and teaching different?

The difference lies in what we will call formal and informal testing. **Informal** testing implies unplanned assessments that are made as a course moves along towards its goals. Most informal testing is what testing experts call **formative** evaluation: assessing students in the process of "forming" their competencies and skills with the goal of helping them to continue that growth process. Our success as teachers is greatly dependent on this constant informal assessment, for it tells us how well learners are progressing towards goals and what the next step in the learning process might be. **Formal** tests are exercises or experiences specifically designed to tap into an extensive storehouse of skills and knowledge, usually within a relatively short time limit. They are systematic, planned sampling techniques constructed to give teacher and student an appraisal, as it were, of their achievement. Such tests are often **summative**, as they occur at the end of a unit, module or course, and therefore attempt to measure, or summarize, what a student has grasped.

Pedagogically, it is very important for you to make the distinction between informal and formal testing. For optimal learning to take place, the students must have the freedom to experiment and try things out in the classroom, to "test" their **own** hypotheses about language **without** feeling that their overall competence is "judged" in terms of errors. In the same way that, say, the tournament tennis players must have the freedom to practice their skills – with no implications for their final placement – before the tournament itself begins, so also must your learners have ample opportunities to "play" with language in your classroom without being formally graded.

Creating Tests: Four Major Principles

Consider the following four major principles:

1. The principle of giving student advance preparation.

This may sound simple, but much too often teachers do little to help students to prepare for test. Tests, by their very nature, are anxiety–raising experiences. Students don't know what to expect. And they may not be aware of test taking strategies that could help them. So, your first task in creating tests is to be an ally in the preparation process. You can do the following:

- Provide information about the general format of a test.
- Provide information about types of items that will appear.
- Give students opportunities to practice certain item types.
- Encourage a thorough review of material to be covered.
- Give anxiety-lowering reassurance.

2. The principle of face validity.

Sometimes students don't know **what** is being tested when they tackle a test. Sometimes they feel, for a variety of possible reasons, that a test isn't testing what it is "supposed" to test. Face validity means that the students, as they perceive the test, feel that it is valid. You can help to foster that perception with:

- A carefully constructed, well thought-out format.
- Items that are clear and uncomplicated.
- Directions that are crystal clear.
- Tasks that are familiar, that relate to their course work.
- A difficulty level that is appropriate for your students.

3. The principle of authenticity.

Make sure that the language in your test is as natural and authentic as possible. Also, try to give language some **context** so that items aren't just a string of unrelated language samples.

4. The principle of "washback".

"Washback" is a benefit that tests offer to learning. When students take a test, they should be able, within a reasonably short period of time, to utilize the information about their competence that test feedback offers. Formal tests must therefore be learning

devices through which students can receive a diagnosis of areas of strength and weakness. Your **prompt** return of written tests with your feedback is therefore very important to intrinsic motivation.

One way to enhance washback is to provide **narrative evaluations** of test performance. Many teachers are in the habit of returning tests to students with a letter grade or a number score on it, and considering our job done. In reality, letter grades and a number score give absolutely no information of intrinsic interest to the student whatsoever. At best they give a **relative** indication of a formulaic judgment of performance as compared to others in the class – which fosters competitive, not cooperative learning. So, when you return a written test, consider giving more than a number or grade. Even if your evaluation is not a neat little paragraph, you can respond to as many details throughout the test as time will permit. Give praise for strength – the "good stuff" – as well as constructive criticism of weaknesses. Give strategic hints on how a student might improve certain elements of performance. In other words, take some time to make the test performance an intrinsically motivating experience through which a student will feel a sense of accomplishment and challenge.

Kinds of Tests

Productive and receptive tests

Tests may be of a productive nature where students are asked to produce – speak, read aloud, write utterances, or perform tasks. Tests may be of a receptive nature where students are asked to read silently and answer multiple choice questions, which demand correct recognition rather than the production of the answer. More often than not, most well-prepared and widely used tests are in the form of answering multiple choice questions.

Vocabulary tests

Vocabulary tests are of several kinds. Beginner's vocabulary skill is tested through questions which expect a yes or no answer, or by asking them to perform a simple task. In multiple choice questions, "a sentence with a missing word is presented; students choose one

of four vocabulary items given to complete the sentence". A third type, multiple choice paraphrases, is a test in which a sentence with one word underlined is given. Students choose which of four words is the closest in meaning to the underlined item. A fourth kind of test, simple completion (words), has students write in the missing part of words that appear in sentences".

Synonyms and antonyms may also be elicited. Testing the knowledge and use of subtle shades of meaning reflected in words somewhat synonymous is another useful test. Asking the students to use words in appropriate sentences is another exercise which has been traditionally used in language textbooks.

Grammar tests

Limited response questions which ask students to perform certain tasks, multiple choice completion, simple completion of sentences, and cloze test are some of the test forms used in the grammar section. The grammatical structures offer an endless list of test items.

Pronunciation tests

Pronunciation tests focus on effective communication, not on perfect pronunciation. Pronunciation of individual sounds, phrases, or sentences is not anymore highlighted. "One reason for this view is that even after much training, very few adolescents or adults ever achieve perfect pronunciation in the foreign language. Oral repetition, multiple choice hearing identification, reading aloud, simple dialogues, and simple narrations are very useful forms to test the pronunciation skill.

Reading tests

Reading tests range from reading aloud to reading comprehension. Students in the beginning levels need to be tested as to their ability to "read" the words, phrases, and sentences with appropriate pronunciation and sentence melody. This requires the mastery of the letter-sound correspondence and other phonological rules such as vowel reduction, placement of stress, and use of appropriate syllabic pauses. Reading comprehension, reading

speed, and skimming techniques are other items of importance to be covered in reading tests.

Writing tests

Sentence combining, sentence expansion, sentence reduction, copying, and dictation are often used in the beginning level tests in writing. Guided writing and changing the passage are also popular test forms.

Listening tests

Picture cues have been found very effective in testing listening skill. There are a number of exercises on listening which can be used to test the progress and proficiency in the listening skill.

Tests Can Aid Learning

Tests can aid learning in a number of ways:

1. Tests can increase motivation as they serve as milestones of students' progress.

2. Test can encourage learners to set goals for themselves, both before and after a test.

3. Tests can aid the retention of information through the feedback they give on learners' competence.

4. Tests can provide a sense of periodic closure to various units and modules of a curriculum.

5. Tests can encourage students' self-evaluation of their progress.

6. Tests can promote students' autonomy as they confirm areas of strength and areas needing further work.

7. Tests can aid in evaluating teaching effectiveness.

Some Reminders fro Teachers: Before-, During-, and After-test Options

Before the Test

1. Give students all the information you can about the test. Exactly what will the test cover? Which topics will be the most important? What kind of items will be included? How long will it be?

2. Encourage students to do a systematic review of material.

For example: skim the textbook and other material, outline major points, write down examples, etc.

3. Give them practice tests or exercises, if available.

4. Facilitate formation of a study group, if possible.

5. Remind students to get a good night's rest before the test.

6. Remind students to get to the classroom earlier.

During the Test

1. As soon as the test is distributed, tell students to quickly look over the whole test in order to get a good grasp of its different parts.

2. Remind them to mentally figure out how much time they will need for each part.

3. Advise them to concentrate as carefully as possible.

4. Alert students a few minutes before the end of the class period so that they can proofread their answers, catch careless errors, and still finish on time.

After the Test

1. When you return the test, include feedback on specific things the student did well, what he or she did not do well, and if possible, the reasons for such a judgment on your part.

2. Advise the student to pay careful attention in class to whatever you say about the test results.

3. Encourage questions from students.

4. Advise students to make a plan to pay special attention in the future to points that they are weak on.

CHAPTER 18
Integrating Culture into Foreign Language Teaching

QUESTIONS TO THINK ABOUT

1. How would you define culture?

2. If you were in charge of English as a foreign language program at a teachers' training University, would you include teaching culture as a component of teacher-training? Why or why not?

3. What, if any, doubts about the importance of teaching culture do you personally have?

4. What do you think language teachers might do to increase their competence in teaching for cultural understanding?

5. Do you think that the textbook you are currently using has activities for teaching culture?

6. What kinds of activities for teaching culture are available in the textbook you currently use?

7. Can you describe any cultural activities? What are they?

CHAPTER OUTLINE

- The reasons for the current interest in the role of culture
- The problems in the teaching of culture
- Definitions of culture
- The visible and invisible culture
- Approaches to teaching culture
- Suggestions for achieving the integration of culture into foreign language teaching
- Strategies for teaching culture
- Techniques for teaching culture
- Examples of exercises

CHAPTER GOALS

After completing this chapter, you will be able to:

1. Explain the reasons for the interest in the role of culture in language teaching.

2. Name the main problems in the teaching for cultures.

3. Define “culture”.
4. Explain why the “facts only” approach is ineffective.
5. Explain the need to construct a new frame of reference.
6. Create your own techniques and design exercises.

KEY PHRASES

Sociocultural norms, assumptions, a “facts only” approach, a frame of reference, a culture capsule, culture clusters, intercultural connections, culture assimilations, culture minidramas, strategies, techniques

The reasons for the current interest in the role of culture

Nowadays nobody denies the necessity of teaching a language as part of foreign culture and studying the target culture through the language. Research publications on the problem of teaching for cultural understanding have been written by many Ukrainian, Russian, European, and American educators. A number of TESOL and IATEFL publications also deal with a cultural component of language teaching. Why is this so? The reasons for that might be the following:

• Educators, language teachers and methodologists realize that language and culture are intertwined. As an American scholar in the field of methodology, Douglas Brown, has said, “Whenever we teach a language we also teach a complex system of cultural customs, values, and ways of thinking, feeling and acting.”

• Language teachers are becoming dissatisfied with purely functional uses of language.

• Educators realize that the mere learning of linguistic system is no guarantee of successful cross-cultural communication.

• More and more educators and students have come to recognize the importance of valuing other cultures in the world beyond their own borders.

• An increasing number of businesses are recognizing that investment in learning about other languages and cultures can bring significant economic and technological advances.

• Language and culture study can help reduce ethnocentrism.

• There is no question that global understanding ought to be a mandatory component of basic education.

The problems in the teaching of culture

The teaching of culture has been advocated for many years. But cultural teaching is still unsubstantial and random in most language classrooms. Educators maintain that culture is still the weakest component of most curricula. Some of the reasons for that are the following:

• Some teachers have not been trained in the teaching of culture and, therefore, do not know how to integrate culture into language teaching

• Teachers lack significant first-hand knowledge of the country they teach

• The study of culture involves time that many school teachers and university instructors cannot spare in an already overcrowded curriculum.

• Cultural materials receive uneven treatment in textbooks.

• Good quality authentic materials are lacking.

• Teachers often think that students will be exposed to cultural materials later. But "later" never seems to come for most students.

• The definition of culture can be the source of the difficulty.

Definitions of culture

What exactly is culture? Of course, this is not an easy question to answer, particularly in an increasingly international world. An American scholar Nelson Brooks has said that of the several meanings of culture, two are of major importance for us: culture as everything in human life and culture as the best in human life. American anthropologists Michael .Peck and Ned Seelye define culture as the whole way of a people or group. In this context, culture includes all the social practices that bond a group of people and distinguish them from others. According to Peck, culture is all the accepted and patterned ways of behavior of a given people.

Seelye defines culture as a broad concept that embraces all aspects of human life, "from folktales to carved whales". It

encompasses everything that people learn to do. This definition includes not only "big-C culture (art, music, literature, politics and so on) but also what is called "little-c" culture, or "culture BBV" (beliefs, behavior, and values).This approach to the study of culture includes the patterns of everyday life, the "do's" and "don'ts" of personal behavior, and all the points of interaction between the individual and the society.

The visible and invisible culture

As we have seen, the term culture has been employed to refer to distinctly different domains of people's lives. It can be used to refer to the literature, the arts, the architecture, and the history of a particular people. When asked about their native culture, many teachers who are native speakers would describe the history or geography of their country, because these represent a popular understanding of the term culture. In addition, some definitions of culture can include style of dress, cuisine, customs, festivals, and traditions. These aspects can be considered the visible culture. They are readily apparent to anyone and can be discussed and explained very easily.

Yet another far more complex meaning of culture refers to sociocultural norms, worldviews, beliefs, assumptions, and value systems .The term invisible culture applies to sociocultural beliefs and assumptions that most people are not even aware of and thus cannot examine intellectually. American educators Ron Scollon and Suzanne Scollon state that the culturally determined concepts of what is acceptable, appropriate, and expected in one's behavior is acquired during the process of socialization and becomes inseparable from an individual's identity.

Approaches to teaching culture

Different approaches to teaching for cultural understanding have been designed by researchers, methodologists, and foreign language teachers. Most of them believe that the objectives that are to be achieved in cross-cultural understanding involve processes rather than facts. "Facts are meaningless until interpreted within a problem-solving context" (Seelye). The goal of the "facts only"

approach is just to collect bits of information. This approach seems to be ineffective for several reasons. Firstly, facts are in a state of continual change, they are not settled, especially when they relate to current life-style. Specific data may not be true across time.

Secondly, a "facts only" approach to culture may establish stereotypes rather than decrease them. This approach does not give us an explanation or reason for cultural variation.

Thirdly, gathering facts in great amounts leave students unprepared when they face cultural situations not previously studied.

Students often approach target-culture phenomena assuming that the new patterns of behavior can be understood within the framework of their own native culture. When cultural phenomena differ from what they expect, students may react negatively, characterizing the target culture as "strange" or "weird" or even not acceptable. An American linguist, Corinne Mantle-Bromley, compares the assumption of equivalence between cultural systems to a similar assumption of equivalence between linguistic systems. According to the latter assumption, for every word in the mother tongue there is an exact equivalent in the target language. By the way, this is what many people who don't speak any foreign language assume. Those who believe this assumption think that in order to speak a foreign language one simply substitutes foreign language words for native language words, using the same syntactic pattern and the same word order.

Professor Vicki Galloway, the 2002 recipient of the international Nelson Brooks Award for the Teaching of Culture, stressed the importance of recognizing the dangers of projecting one's native frame of reference on that of the culture being studied. She said that to understand another culture, one must construct "a new frame of reference in terms of the people who created it". She also explained that the process of constructing an appropriate frame of reference is complicated by the fact that cultures have functions and forms. By functions she meant needs, purposes, meanings; by forms – manifestations, realizations, operations. Both functions and

forms vary very much, not only across cultures but also within the subcultures of a society. For example, a function such as the need for shelter or accommodation is universal. But the ways in which that need is defined, prioritized, and met in different societies can be diverse. A family house in Uganda differs in significant ways from one in the USA. The need for community is also universal but again the ways in which that need is prioritized is different. In Arabic and Hispanic cultures, the affiliative tendencies are very important. In the USA and some European countries, for example Sweden, the drive toward personal advancement and individualistic self-focusing is prevalent. Thus, as students are introduced to the target culture, they are supposed to expect differences and to understand and appreciate their logic and meaning. Teachers must bear in mind that any assumptions of cross-cultural similarity should be made with caution, because cultures do not share the same form/function relationships.

How can we then help students construct a new frame of reference based in the target culture? Galloway recommends that students begin with an understanding of their own frame of reference, and then, with teacher guidance, explore the target culture through authentic texts and materials.

Suggestions for achieving the integration of culture into foreign language teaching

The suggestions are the following:

- A "facts only" approach should be avoided.
- Cultural topics should be presented in conjunction with units' themes.
- Cultural information should be used while teaching vocabulary.
- Cultural contexts should be used for a number of oral communicative activities.
- Cultural activities should be planned and prepared very carefully.
- A variety of techniques for teaching culture that involve listening, speaking, reading, and writing skills should be used.

• Photos, pictures, textbook illustrations, newspaper advertisements, cartoons, objects, artifacts, and other cultural material should be used.

• Small-group techniques, such as role-plays, dramas, discussions, etc should be used.

• Discuss cross-cultural differences with your students, emphasizing that no culture is "better" than another and that cross-cultural understanding is an important facet of learning a language.

Strategies for teaching culture

The lecture

Perhaps the most common technique that has been used by classroom teachers is the lecture. This strategy can be effective if teachers try to (1) keep it brief; (2) enliven it with visuals, realia, and accounts of personal experience; (3) focus on some specific aspect of cultural experience; (4) have students take notes; and (5) use follow-up techniques in which students use the target language actively.

Native speakers/informants

Native speakers/informants can be valuable resources to the teacher. They can be sources of current information about the target culture and linguistic models for students. Native speakers can be invited to come to the classroom for an informal discussion with students on a specific topic, or they might act as guest speakers

Audio taped Interviews

Information about the target culture may be easily obtained by means of informal interviews with a native speaker. Taped interviews can be done by teachers. They also prepare prelistening and postlistening activities.

Videotaped Interviews/Observational Dialogues

Videotaped interviews and situational role-plays are excellent for providing natural, authentic linguistic exchanges that include paralinguistic information as well. They can be used to demonstrate not only conventional language in a variety of situations, but also certain conventional gestures and other cultural features, such as appropriate social distance, eye contact, and the like.

They are usually best when prepared without a complete script, although partial scripts might be helpful. Preview and follow-up activities should be planned to help students get the most out of the activity.

Using Readings and Realia for Cross-Cultural Understanding

Techniques for Teaching Culture

A **culture capsule** is a short description – one or two paragraphs in length – of one minimal difference between a Ukrainian and a target-culture custom, accompanied by pictures, photos, slides, or objects. In the classroom students can perform role-plays based on the capsule.

CULTURE CAPSULE

Do you know when people in the United States give gifts? Most people wait for special occasions like birthdays, wedding anniversaries, Mother's Day, Father's Day, and Christmas. Then they give big, expensive presents.

Many people, especially teenagers and college students, also like to give inexpensive, funny, "just because" gifts to their friends. ("just because I like you" or" just because I think you'll like this")

Adults usually bring a small gift – like flowers or a box of candies when they go to someone's house for dinner. And, of course, everyone brings back souvenirs when they travel to another country.

Group work. Ask and answer the questions.

When do people in Ukraine usually give gifts? What gifts did you give this year? Who did you give gifts to? What gifts did you get this year? What was you favorite gift? Who gave it to you?

Culture clusters consist of about three illustrated culture capsules that develop related topics plus one 20 or 30 minutes role play or simulation that integrates the information in the capsules.

Intercultural connections are very short situations – two or three sentences – that describe the cultural content of a target-language country. Students work in pairs or in small groups: they discuss the situation, create and present conversations based on the situation.

INTERCULTURAL CONNECTIONS

In American supermarkets cashiers often say to customers after they have made their purchases "Have a good day." People in the USA also strike up conversations with strangers in the streets.

Group work. Ask and answer the questions.

Would this happen in Ukraine? Do strangers often strike up conversations? If they do, what things might they say? Give some examples.

Culture assimilators may consist of as many as 10 to 100 "critical incidents" or episodes that take place between a Ukrainian and a member of the target culture in which some type of conflict or misunderstanding develops. The source of conflict on the part of the Ukrainian is the lack of an appropriate cultural framework for understanding the incident.

Culture mini-dramas can be constructed from three to five episodes in which a cultural conflict occurs. As each episode is experienced, students try to explain what the source of the miscommunication is through class discussion, led by the teacher. After each episode in the series, more cultural information is given, but not enough to understand the cause of the problem, which only becomes apparent in the last scene. This activity helps students see how they might easily jump to false conclusions about the people in the target culture because they are responding and reacting on the basis of their own ethnocentric biases and perceptions.

Examples of exercises

I. Choose the right variant and fill in the gaps:

1) In Korea, blowing your nose in public is considered ____.
a) bad manners
b) low social position
c) good manners

2) In France, you shouldn't sit down in a cafй until _____.
a) you've shaken hands with everyone you know
b) you've kissed everyone you know
c) you've smiled at everyone you know

3) People avoid _____in Japan.
a) shaking hands
b) bowing
c) eye contact

4) In Pakistan, _____ is considered to be offensive.
a) laughing
b) smoking
c) winking

5) In Afghanistan, you should _____when you greet someone.

a) smile and bow

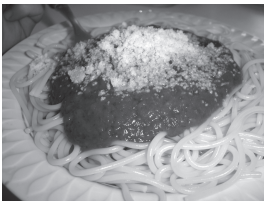
b) clasp your hands together and lower your head and your eyes

c) say “hello”

II. Here are 13 foods that people love to eat. What countries do they come from?

- hot dogs
- pizza
- sushi
- spaghetti
- borsch
- apple pie
- hamburgers
- potato chips
- crackers
- popcorn
- French fries
- dumplings
- risotto
- lasagna




III. Read the statements below and say if they are true or false:

- Wednesday is the day of rest in Arab countries.
- If you invite a visitor from Turkey you should avoid serving pork.
- American executives sometimes demonstrate their importance in the office by putting their feet on the desk.
- Avoiding eye contact is the mark of respect in Japan.
- Taking off your jacket and rolling up your sleeves is a sign of bad manners in Britain and Holland.
- Eye contact is not allowed in the streets of New York.

CHAPTER 19
Reflective Approach in English Language Teaching

QUESTIONS TO THINK ABOUT

1. What is your understanding of the terms "reflection", "reflective teaching"?
2. Do you reflect on your learning experiences? If yes, is it regular?
3. When is the most suitable time for you to reflect?
4. How would you define reflective teaching?
5. What do you think the purposes of reflective teaching might be?
6. How can language teachers become explorers and researchers in their own classrooms?
7. What are some of the resources that English language teachers can use to grow as professionals?
8. How can teachers become more aware of their own teaching beliefs, attitudes, and practices?

CHAPTER OUTLINE

- Introduction to reflective teaching
- Historical background and definitions of the term
- Purposes of reflective teaching
- Topics explored by reflective teachers
- Tools for reflective teaching: gathering information
- A model of reflective teaching
- Promoting reflective teaching through the use of the teacher's portfolio

CHAPTER GOALS

After completing this chapter, you will be able to:

1. Define the term "reflective teaching".
2. Explain the purposes of reflective teaching.
3. Talk about the topics which reflective teachers explore.
4. Describe some of the tools that can be used by reflective teachers.

5. Tackle the subject of a teaching portfolio.

KEY PHRASES

Reflective teaching; formative feedback; self-generated sources; five-minute papers; assessment surveys; focus groups; retrospective field notes; teacher's portfolio

Introduction to reflective teaching

When something goes wrong in our lives, our reaction is to think about why it happened. We also think if we could have done something to prevent it, and how it might affect our future. These experiences usually make us grow. We hope to be better prepared to face the situation if it happens again. This introspection is commonly called "reflection", and professionals have adopted it in order to improve their practices. For educators, reflection involves "critical thinking" about experiences that occurred or are occurring in the classroom settings.

Through reflection, teachers of English as a foreign language can react, examine and evaluate their teaching to make decisions on necessary changes to improve it.

Historical background and definitions of the term

Reflective teaching is not an innovation in education. It has its roots in the works of a number of educational theorists and practitioners. The concept has been around for more than 50 years. The American educator John Dewey was already discussing reflective teaching in 1909 by suggesting that the reflective practitioner is someone who reflects on the practice of his/her profession as a way of developing expertise in it.

Reflective teaching can be defined as an approach to language classroom instruction in which teachers collect data about teaching, examine their attitudes, beliefs, assumptions, and teaching practices, and use the information obtained as a basis for reflection about their efforts in language courses. Reflective teaching can be defined as a means of professional development which begins in the classroom. Reflective teaching means looking at what you do in the classroom, thinking about why you do it, and thinking about how it works

– a process of self-observation and self-evaluation. By collecting information about what goes on in the classroom, teachers identify and explore their own practices and beliefs. This will lead to changes and improvements in teaching. The five assumptions below can be posited about reflective teaching.

1. An informed teacher has an extensive knowledge base about teaching.

2. Much can be learned about teaching through self-inquiry.

3. Much of what happens in teaching is unknown to the teacher.

4. Teaching experience alone is insufficient as a basis for continuing development.

5. Critical reflection can trigger a deeper understanding of teaching.

One reason why experience is insufficient as a base for development is that often "we teach as we have been taught".

Purposes of reflective teaching

Reflective teachers often ask themselves basic but difficult questions about the appropriateness and success of their teaching. If students are not successful, they ask themselves how they can change their teaching or classroom behaviors to improve on student success. If students aren't attentive, what can be done to motivate them? In essence, they ask self-evaluative questions and then conclude whether they are satisfied or dissatisfied. Reflection, then, is the continued self-monitoring of satisfaction with effectiveness.

One of the primary architects of reflective teaching is Donald Cruickshank. He suggests that reflective teachers want to learn all they can about teaching from both theory and practice. They teach and reflect on the teaching. They deliberate on their teaching and through the process become thoughtful and wiser teachers.

The purposes of reflective teaching are the following:

1. To expand the understanding of the teaching-learning process.

2. To expand one's repertoire of strategic options as a language teacher.

3. To enhance the quality of teaching and learning.

Reflective teachers work to improve their abilities to:

1. Gather information on whatever is taking place within a language course.

2. Identify anything puzzling about the teaching-learning process.

3. Locate and collaborate with others interested in the processes of reflective teaching.

4. Pose and refine questions tied to one's teaching that are worth further exploration.

5. Locate resources that may help to clarify whatever questions are being posed.

6. Make informed changes in teaching, even of only modest changes.

7. Document changes in teaching-learning behaviors and responses.

8. Share emerging insights with others interested in reflective teaching.

Topics explored by reflective teachers

Early stages of reflective teaching begin with a classroom teacher's desire to better understand the dynamics of his or her language course. This doesn't mean that reflective teaching cannot extend beyond the scope of a single course. At later stages it often does. But as a place to begin, most teachers find an individual course to be the most useful place to initiate what eventually becomes systematic efforts at reflective teaching. Some general topics that reflective teachers often explore are the following: (1) communicative patterns in the classroom; (2) teacher decision making; (3) ways in which learners apply knowledge; (4) the affective climate of the classroom; (5) the instructional environment; (6) a teacher's self-assessment of growth and development as a professional.

Teachers who are interested in patterns of communication in

language classrooms often explore classroom management issues such as who is doing what during lessons? As the teacher, am I the sole source of power and control? Do my lessons usually begin and end in the same way? Do my students sometimes have an impact on what takes place? The classroom communication pattern is one of the more common topics explored by reflective teachers. Most of us want to better understand how communication between everyone present in the classroom may influence teaching and learning processes, so they often reflect on the following questions. Who speaks to whom, how often, in what sequence, and for how long? How are speaking turns distributed? What are some of the ways in which learners take the floor as speakers in the midst of classroom communications? Do pattern of communication in the classroom provide opportunities for learners to take the initiative? In order to answer some of the above questions, a teacher is supposed to make certain decisions.

The teacher as decision maker is an area for exploration which includes a vast, and yet poorly understood, dimension of language teaching. Many scholars suggest that teaching is decision making. This means that teachers must make sound decisions in their interactions with students. The number of decisions teachers have to make daily is astonishing. An American educator …. Murray estimates the number at 1,500. Skilled teachers not only make numerous decisions but also make them well. The effective teacher structures the classroom so that it runs smoothly and efficiently. This enables more teacher time to be devoted to the most important decisions – decisions that will improve student learning. For example, "How much lecturing should I do?" "How many questions should be asked?" "How much reinforcement should be used?" "What is the best method to assess students' skills?" "How can Tanya be motivated?" "Can Peter do better in class?" and "Are students interested in the lesson?" represent only a few questions a teacher may ask himself on a normal day. Also, note that these decisions are made before, during, and after instruction time. What theoretical knowledge does a teacher need to be an effective decision maker?

More specifically, what theoretical knowledge does a teacher need to make sound decisions? Theoretical knowledge is generally gleaned from the coursework required in a teacher preparatory program. In most programs, this knowledge will be derived from such courses as history of the foreign language, lexicology, stylistics, foundations of education, pedagogy, psychology, language teaching methodology, etc. However, the theories and knowledge developed in these courses cannot be totally applied to the learning situation. In other words, theoretical knowledge is of limited value if it cannot be applied to the learning environment; that is, unless it can become active knowledge. Active knowledge is the application of theoretical knowledge.

Tools for reflective teaching: gathering information

Just as there are many topics to be explored by reflective teachers, there are also many different ways to gather information. Ways of gathering information will be referred to as tools. Teachers use different tools to access different sorts of information. The Table 1 below depicts a listing of some of the major tools reflective teachers use.

Table1. Some Tools of Reflective Teaching: Ways of Gathering Information

Formative feedback from learners
Five-minute papers
Teacher assessment surveys
Questionnaires
Dialogue journals
Written assessments
Students focus groups
Formative feedback from other teachers
Peer collaboration
"Case" interviews
Field notes and classroom ethnographies
Dialogue with a supervisor
Observation schedules
Score charts of classroom observation
Self-generated sources of information

Retrospective field notes
Teaching journals and teaching logs
Classroom diagrams and maps
Lesson plans and lesson reporting
Audio/video recordings
Protocol analysis

Course descriptions

Summative feedback from learners at the end of the course

Action research

We will look at five tools that should be especially useful to teachers interested in becoming more involved in processes and procedures of reflective teaching. These five tools are: five-minute papers, formative teacher assessment surveys, student focus groups, retrospective field notes, and formative feedback from peers.

Five-minute papers

Regular use of five-minute papers is a direct way of finding how learners are perceiving and responding to our efforts as teachers. A few minutes before the end of the lesson, the teacher asks everyone to take out a sheet of paper and write responses to one or two open-ended prompts such as: (1) What is the one thing you are likely to remember from today's class? (2) What was the most confusing concept we covered? (3) Is there anything you think I should be doing differently? (4)Is there anything you would like to know more about? Some teachers might want to ask students to compose five-minute papers in English or in their native tongue. Though these papers take time away from the regular part of a lesson, using them at the end of class can better inform a teacher's post-lesson decisions. When introducing the papers for the first time, the following things should be explained to students.

1. Their names should not appear on their papers (their writings will be kept in confidence).

2. When reading the papers, the teacher will not be looking at things like grammar, spelling, or vocabulary choice but only for the ideas they convey.

3. The teacher will be reading papers for the purpose of improving his teaching in the course and not to evaluate students' progress.

When using five-minute papers, a teacher's sense of timing is essential. If students are asked to write them too often, they lose interest and may even begin to resent being asked to do so. In classes that meet two or three time a week, one paper in three weeks is enough.

Using five-minute papers wisely can serve as vivid reminders to students that their responses to the course are valued and given serious attention.

Formative teacher assessment surveys

A complement to five-minute papers is to schedule several surveys of students' perceptions of how well the course is going. Some advantages of formative assessment surveys are that they can be structured in advance; it is easy to keep students' comments anonymous, a lot of information can be gathered at one time, and the procedure may be carried out at regular intervals. One option is to implement such surveys three times during the span of an entire course. The following is an illustration of a formative teacher assessment survey a teacher may use for a high-intermediate level.

Formative Feedback

Directions: Please do not sign your name. We are three weeks into the course. This is a time for some formative feedback from you as a course participant. Please answer the following questions.

Thanks.

1. What are some features of the course that you think are working out pretty well and that you would like to see for the remainder of the course?

2. What are some possible changes you would like to see incorporated into the course from this point forward?

Another option is to follow similar procedures but to use a format that involves less writing by providing a list of items to which students can respond on an easily accessible scale, such as:

Yes, I agree. I agree somewhat. No, I do not agree.

Illustrations of sample items to include are:

In general, the textbook, materials, and assignments in this course:

- Are interesting and useful.
- Are at the right level.
- Help me to practice and improve my language skills.
- Require the right amount of homework.

In general, the teacher of this course:

- Presents well-organized lessons.
- Speaks in a way that is clear and easy to understand.
- Is knowledgeable about the subject we study.
- Gives marks for assignments and tests fairly.
- Makes good use of class time.
- Returns students' papers/work on time.
- Gives me individual help when I need it or when I ask for it.
- Encourages me to do my best.
- Treats students well.
- Provides opportunities for everyone to participate in class.

Students focus groups

The use of student focus groups is a simple idea. It is more involved than five-minute papers or students surveys and takes careful planning. In language teaching, student focus groups engage either all members of a class or a subset of learners in a discussion of how a course is going. A colleague may serve as focus group discussion leader. Some options are as follows: make arrangements for a colleague you trust, and with whom you have a constructive working relationship, to serve as the focus group facilitator; invite him or her to visit the class for a lesson during which you will not be present but for which students have been prepared in advance. As agreed upon with the class, your colleague's role is to lead the whole class in a discussion of broad topics such as:

1. How is the course going?
2. What do you like about the course? Or about the teacher?
3. What are your least favorite things?

4. Does the course textbook or other instructional material seem helpful?

5. What are some characteristics of the teacher's instructional style that work well?

6. What are characteristics you find to be less helpful?

7. Do assessment procedures seem fair?

8. What are some of the ways in which the course might be improved?

The facilitator could distribute a handout with the list of the above questions. Students can then pick and choose their preferred topics for discussion. Prior to the day of the focus group and at the start of the actual discussion, students need to be assured that their comments and answers will be kept in confidence. The facilitator's role is to listen carefully, keep the discussion on track, and take notes (When possible) on what students have to say.

When the class is finished, the facilitator writes a report that provides a synopsis for the teacher of the students' suggestions for the course. No names should appear in the report.

One modification to the focus groups is to avoid involving the whole class, but to discuss the focus group process with them and ask for only a few members of the class (20-25%) to volunteer to participate. In this option, students choose whether to participate. Many language teachers find the kind of information revealed as a result of student focus group to be tremendously helpful for increasing awareness of their strengths as well as areas they could improve.

Retrospective field notes

A less intrusive way to gather information on teaching is to document your understandings and explanations of what you are doing in the course through retrospective field notes. The word retrospective signals that such field notes are not generated during lessons but only after a lesson has finished. The idea is to find a private place to write after the lesson is over. It takes discipline to compose retrospective field notes on a regular basis and it is important to start writing soon after the end of a class, for example,

within 30-60 minutes. If too much time elapses, our memories of classroom events quickly fade. The activity is similar to keeping a personal diary, with the difference that retrospective field notes focus on course-related events. To produce them, the teacher writes about whatever is fresh in his or her memory. Retrospective field notes can become a valuable source of information about one's understandings and a record of one's explanations of teaching over time. Some general ways to frame field notes are to respond to questions about yourself as a teacher, the teaching process, or anything tied to the dynamics of the lesson itself.

Formative feedback from other teachers

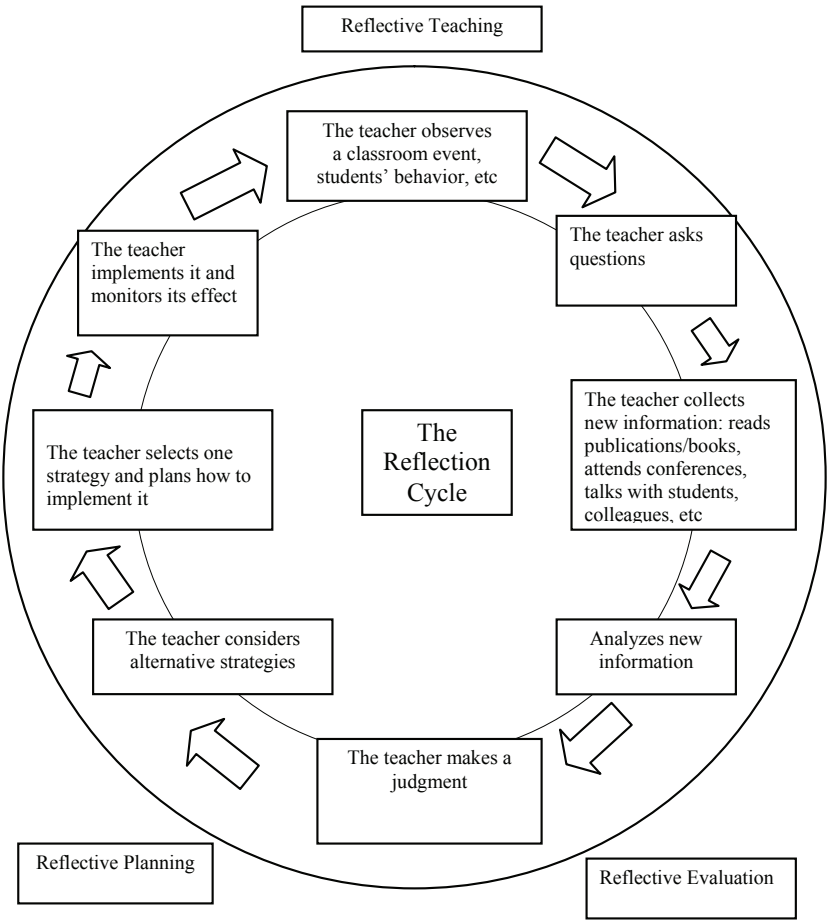
A classic way of gaining access to formative feedback is to invite a peer – that is, another language teacher whose opinion you respect – to visit one or more of your classes. For purposes of reflective teaching such visits should be planned to be different from the kinds of observations carried out by supervisors. In setting up a peer's non-supervisor visit to the classroom, it is important to discuss and clarify the visitor's purpose in advance.

A model of reflective teaching

A teacher might begin a process of reflection in response to a particular problem that has arisen with one of his/her classes, simply as a way of finding out more about teaching. At this stage a teacher asks himself/herself questions such as "What do I do as a teacher?" "What needs changing?" "What is going wrong?" "How can I improve?" Next, the practitioner engages into discussions with colleagues and students by sharing ideas and thoughts. Then, the practitioner analyzes new data and information and after that makes judgments. This is a very important stage because the teacher will inquire on new ways of teaching and will find himself/herself asking "how might I teach differently". During this stage, there is a growth toward innovative actions to solve problems encountered in previous experiences. Next the teacher might want to consider alternative strategies and select the one that best fits the classroom event. Finally, the reflective teacher implements new practice, observes, analyzes and evaluates it, and determines if the changes implemented have worked or not.

Thus, reflective teaching is a cyclical process because once the teacher starts to implement changes, then the reflective and evaluative cycle begins again.

A Model of Reflective Teaching



Promoting reflective teaching through the use of teacher's portfolio

The teaching portfolio could be defined as a selected collection of documents and materials that exemplifies the teacher's theories, development, and achievements as a result of a continuous process of reflection and self-evaluation. It is important to understand that the teaching portfolio is not a one-time collection of documents, but a means of collecting representative materials over time.

Contents of teaching portfolios will vary with the teachers who create them. Below you will see some of the items that various authors have suggested to be included in the teaching portfolio:

• Teacher's beliefs and philosophy. Theories of education. Principles of language teaching. Principles of human learning and language learning.

• Effective exercises, activities, and tasks. Lesson plans. Effective tips for classroom management.

• Audio and video tapes of selected lessons. Teacher-created instructional materials. Teacher-created assessment tests.

• Articles the teacher has published. Clippings about the class from the school newsletters or local paper.

• Immediate impressions or thoughts on a specific class. Students' evaluation data. Statements from colleagues who have observed the teacher's class. Results of headmaster's/principal's evaluation. Self-evaluation of teaching performance. A plan to acquire knowledge, skills, and attitudes needed for future self-improvement.

Various authors recommend that the teacher dates each entry and adds a brief note that explains his/her reasons for selecting it. They also advise to prepare and keep the teaching portfolio in consultation with colleagues. Collaboration with colleagues, students, administrators, or professors is necessary to keep the process of reflection open to critical comments and to improve teaching effectiveness. A sample of a survey of veteran teachers (a questionnaire) is given in Appendix A.

CHAPTER 20
Lifelong Learning: Continuing Your Teacher Education

QUESTIONS TO THINK ABOUT

1. Do you know what you need to do to grow professionally?
2. Do you know how you can meet the challenges of teaching that lie ahead?
3. How can teachers observe their own professional growth?
4. Do you think it is difficult for some teachers to engage in self-evaluation?
5. Should new teachers seek advice from veterans? If so, under what circumstances and in what manner?
6. Can you define an effective teacher?
7. Have you any experienced teachers of English (veterans) given you any advice on how to be an effective teacher?

CHAPTER OUTLINE

- Goals for career growth
- Teaching and the experiential learning cycle
- The importance of feedback. Types of feedback
- Self-assessment of a lesson
- Research for English language teachers
- Ideas for moving forward
- Professional associations and organizations
- Professional journals
- Teacher's portfolios

CHAPTER GOALS

After completing this chapter, you will be able to:

1. Identify a number of strategies and resources for continuing professional development.
2. Explain why teaching is a continual growth experience.
3. Describe many ways in which being an EFL teacher is a growth experience.
4. Explain the importance of feedback.
5. Explain what topics or issues teachers can investigate doing action research.

6. Articulate some of your ideas for moving forward.

KEY PHRASES

Teaching and the experiential learning cycle; self-assessment; continuing professional development; action research; teachers' portfolios

Goals for career growth

The demand for English teachers in Ukraine, as well as around the world, is very high. English continues to be the preferred language in many areas of life. More and more business people are finding English necessary to secure a job or promotion. Thousands of people travel to English speaking countries to study and work. More and more people travel abroad to attend seminars and workshops or see relatives, friends, colleagues and they need to speak English to explain their reason for visiting a country to a customs officer, or while checking in, etc. And, of course, the majority of pages on the Internet are in English. Thus, for the foreseeable future at least, teachers of English will never be short of a job. Besides, many experienced and successful teachers say that it is a very exciting and rewarding profession. But at the same time, they stress that in order to be a good and successful teacher one should grow professionally and always try to do a better and better job of teaching. As D. Brown (2001) puts it, "one of the most invigorating things about teaching is that you never stop learning" (p.426).

D. Brown suggests eight different goals that can provide continuing career growth for many teachers of English:

• Knowledge of the theoretical foundations of language learning and language teaching.

• The analytical skills necessary for assessing different teaching contexts and classroom conditions.

• The awareness of alternative teaching techniques and the ability to put these into practice.

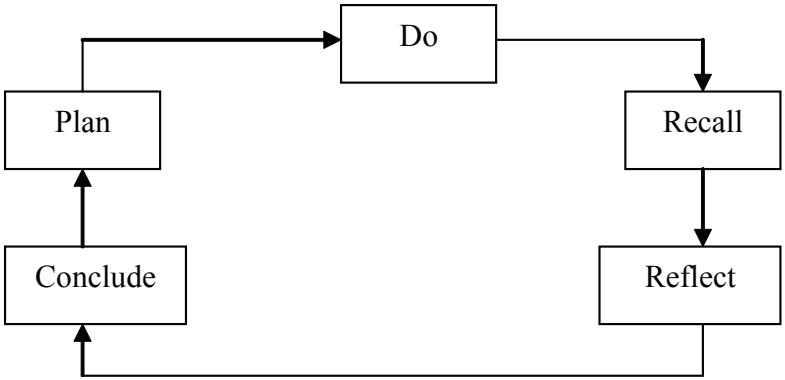
• The confidence and skill to alter your teaching techniques as needed.

- Practical experience with different teaching techniques.
- Informed knowledge of yourself and your students.
- Interpersonal communication skills.
- Attitudes of flexibility and openness to change.

Teaching and the experiential learning cycle

We all know that teaching and learning need to be distinguished. The process of learning often involves five steps: 1- doing something, 2 – recalling what happened, 3 – reflecting on that, 4 – drawing conclusions, 5 – using those conclusions to inform and prepare for future practical experience. You can see these five steps in the experiential learning cycle below (Jim Scrivener, p. 3).

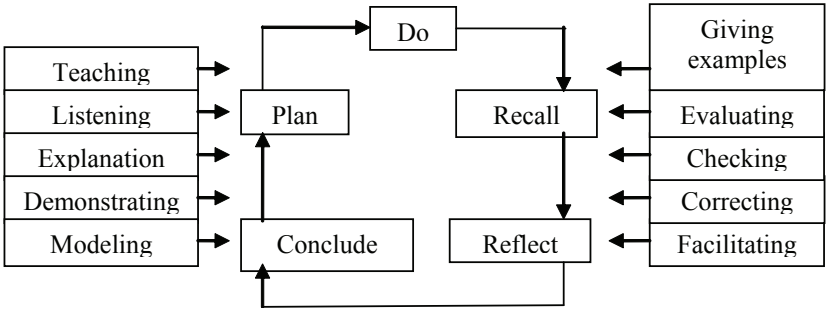
The experiential learning cycle



The process of teaching involves the following: Information, explanation, guidance, counseling, demonstration, instruction, giving examples, correction, counseling, encouragement, evaluating, reviewing, modeling, summarizing, questioning, giving feedback, etc.

All of the above may come in at any of the five steps of the cycle. You can see that in the figure "Teaching and the experiential learning cycle".

Teaching and the experiential learning cycle



These two cycles suggest a number of conclusions for teachers of English. Some of them are the following:

1. Teachers should worry less about teaching techniques and should try to make the enabling of teaching as their main concern. In other words, they should pay more attention to the inner circle of the teaching and the experiential learning cycle.

2. Teachers need to ensure that they allow their students practical experience in doing things. In other words, students should **use** language rather than simply **listen** to talks/lectures about language.

3. Teachers cannot learn for their students. The more a teacher does herself/himself, the less space there will be for the students to do things.

4. Teachers should help students become more aware about how they are learning.

It is normal for students to make mistakes, to try new things out and get thing wrong and learn from that. The same is true for the teacher, especially for the one whose motto is "There are no failures, only outcomes".

The Importance of Feedback. Types of feedback

Teachers can teach and teach. Or they can teach and learn teaching. Those who learn how to teach will never say, "I know it all. I can relax for the rest of my career." Learning teaching is a desire to move forward, to keep learning from what happens. It

involves feedback from students and colleagues as well as reflection on what happened, together with an excitement about trying a slightly different option next time. Learning teaching is a belief that creativity, understanding, experience and character continue growing throughout one's life.

1) Feedback from students. Avoiding feedback or ignoring it may lead to serious problems. If a teacher's intention is only to hear nice things, then most probably the teacher will get them. In order to know what students really think, a teacher should ask open questions that enable students to say what they want to say. The feedback from students may be difficult for the teacher for the first time, but as Jim Scrivener (2005) says, "The end result of increased honesty, openness and mutual respect will almost certainly have a great long-term benefit, the more so if you implement changes in yourself, the class or the course that responses to the feedback" (p. 196).

2) Feedback from other teachers. Ask your colleagues to come and observe some of your lessons, and do an exchange observation with them on a regular basis. The purpose of these observations will be not to judge each other but to learn from each other. Sharing ideas and skills with your colleagues will result in the growth of trust and respect. If your colleague is busy and cannot observe your lesson, you can ask him/her just to listen to your thoughts about the lesson. Your colleague should not offer any suggestions or advice or help or opinions. He or she will simply listen and support you. Though this kind of helping is very simple to describe, it is very powerful in action. Jim Scrivener stresses that "it can be surprisingly beneficial to talk through one's own experience with another person who is really listening" (p. 196).

3) Self-feedback. Teachers often see a lesson they have just taught either as a huge success or a complete failure. In order to take an objective, more balanced view of what happened, a teacher should first recall what happened, then reflect on that and look for what was successful and what can be improved. Whatever the lesson was like, there must have been good points in it and things

that could be worked on. This is true for very experienced teachers as well as for beginners. The first important steps towards becoming a better teacher involve an increased awareness about what we do now and openness to the possibility of change.

Self-Assessment of a Lesson

In order to assess your own lesson, you may choose a question from part A below, one question from part B, and one from part C. Write down your answers. You may discuss your answers with your colleague who will be just listening. Part A focuses on recalling what happened in the lesson. B focuses on reflecting on the lesson, and C focuses on making conclusions from experience and finding ways to move forward in your future teaching.

Part A. Recalling the lesson (adapted from Jim Scrivener)

1. List a number of activities that you did during the lesson.
2. List a number of activities that the students did during the lesson.
3. Write down any comments of feedback that a student gave you during the lesson.
4. Was there any personal interaction between you and a student during the lesson?
5. What were the main stages of the lesson as you remember it?
6. What was the balance between teacher talking time and student talking time?
7. List some things that happened as you planned them.
8. List some things that happened differently from your plan.
9. Was there a moment in the lesson when you had a decision to make between one option and another? What options did you choose and which ones did you reject?
10. What was I like as a teacher?

Part B. Reflecting on the lesson

1. Note several things that you are proud of about the lesson.
2. What was the high point of the lesson for you?
3. What was the high point of the lesson for the students? Why do you think students felt good?

4. Name several points in the lesson where you feel students were learning something.

5. Which part of the lesson involved the students most completely?

6. Where was the time used efficiently and where not efficiently?

7. Did you feel uncomfortable at any points of the lesson?

8. Did you achieve lesson goals you wanted to achieve?

9. Did students achieve what you hoped they would achieve?

10. Did you enable learning or prevent it?

Part C. Making conclusions

1. If you taught the lesson again, what would you do the same?

2. If you taught the lesson again, what would you do differently?

3. What have you learned about your planning?

4. What have you learned about the activities you used during the lesson?

5. What have you learned about your teaching techniques?

6. What have you learned about yourself?

7. What have you learned about your students?

8. What have you learned about teaching and learning?

9. Why did you do the things you did?

10. What are your intentions for your future teaching?

Research for English language teachers

In recent years there has been an increase in the frequency with which studies of classroom research, teacher research, and action research have been published. These terms have been often confused. So, what do the terms mean? Of these three concepts, the one with the longest tradition in language teaching is classroom research. It is research where the data are collected within the confines of a physical classroom. Teacher research is defined by who conducts it. Teacher research usually takes place in classrooms, and it typically focuses on some elements of classroom

interaction, but it doesn't necessarily have to. For example, a teacher could study the written interaction between teacher's and his/her students through the student's dialogue journals and his/her responses to them. Finally, the term action research is an approach to collecting and interpreting data that involves a clear, repeated cycle of procedures. The researcher begins by planning an action to address a problem, issue, or question. This action (sometimes called small-scale intervention) is then carried out. (This is the source of the label action research.) The next step is the systematic observation of the outcomes of the action. The observation is done through a variety of procedures for collecting data. After observing the apparent results of the action, the researcher reflects on the outcome and plans a subsequent action, after which the cycle begins again.

Action research is carried out not so much to fulfill a thesis requirement or to publish a journal article as to improve your own understanding of the teaching-learning process in the classroom. As D. Brown says, "The payoff for treating your teaching-learning questions seriously is, ultimately, becoming a better teacher" (p. 437) And he stresses that the teacher might also find that what she has learned is worth sharing with other teachers, either through informal chats or through a conference presentation.

What topics or issues can teachers investigate doing action research? Teachers may have quite a few ideas about topics that they could investigate. But in order to be able to draw conclusions, your ideas have to be converted into questions that you can answer. The questions do not have to be long, just specific enough that you can look back after your investigation and really come up with an answer. Below are examples of the questions:

- What is the cause for my students' shyness to use English in the classroom?
- What is the effect of error treatment on the performance of students in the classroom?
- Are students more effective speakers of English when

techniques such as holding the floor, bringing in another speaker, etc are taught?

- Which tasks stimulate more interaction?
- Is there a conflict between the classroom activities I like/ prefer and those my students like/prefer?
- Do my best students share certain strategy preferences that distinguish them from less efficient students?
- Are weak students more reluctant to speak English when they work in small groups with strong students?
- Why should teachers get involved in action research?

There are good reasons for teachers to conduct research. The processes involved in data collection and analysis can help them discover patterns (both positive and negative) in their interactions with students. They can discover interesting new questions and answers, both of which can energize their teaching. By reading or hearing accounts of other people's research, they can get new ideas for becoming better connected with the profession at large. And by sharing the results of their own research in teachers' rooms, at conferences, in publications, they can get feedback from other teachers and learn from their experiences.

Ideas for moving forward

1. Set short-term and long-term goals. Some of them might be the following:

Since reading is the most widely used means of keeping abreast of professional matters, read professional magazines and teacher resource books on a regular basis.

- Subscribe to a professional magazine.
- Use the Internet for papers on issues not covered in ELT literature.
- Surf the Internet for new ideas to inform your teaching.
- Visit websites about TEFL and look for what is new about teaching English from all around the world.
- Read new ideas in magazines and try them out in your classroom.

- Attend professional conferences/workshops.
- Learn about a completely new approach/activity.
- Observe other teachers.
- Make an agreement with a colleague to observe each other's lessons.
- Discuss what you are doing in the classroom with colleagues.
- Monitor your mistakes treatment in the classroom.
- Think of a topic you might investigate. Convert your ideas into questions or state a hypothesis.
- Get involved in action research.
- Write an article for a magazine.
- Become a member of TESOL Ukraine or IATEFL Ukraine.
- Start collecting materials for your Teaching Portfolio.
- Create a digital portfolio.
- Plan a short presentation for the TESOL- Ukraine conference.
- Conduct a survey of your students.
- Search for opportunities to apply for a grant/scholarship.
- Use five-minute papers as a tool for reflecting teaching.
- Start writing retrospective field notes.
- Assess your lessons using the questions for self-assessment given in this chapter.
- Visit teaching English blogs.
- Create your own blog.

2. Set priorities.

It is important that you have a sense of what is most important, what is less important, and everything in between, in your professional goals and tasks. If you don't, you can end up spending too much time on low-priority tasks. Priority setting requires a sense of your whole professional and personal life.

3. Take risks.

The key to risk-taking is not simply in taking the risks. It is learning from your failures. When you use a new activity in the

classroom, try a new approach to a difficult student, or make a frank comment to a school headmaster, you must be ready to accept possible failure in your attempt. Then you reflect on the failure and try to turn it into an experience that will teach you how to calculate the next risk.

Professional associations and organizations

Professional associations and organizations offer an excellent means of keeping in touch with others in the same field. They provide opportunities to learn what others in similar contexts are thinking and doing and to share insights and ideas from your own experience.

Through a professional association, you can also become more actively involved in improving the profession: in helping to set standards for instruction, in developing criteria for evaluating programs, or in recognizing exemplary research or practice. Most organizations also have a number of special interest groups (SIG) which communicate regularly through publications, email, or conferences about specific aspects of the profession – for example, the use of computers or video in teaching, the teaching of specific skills or specific level, etc.

TESOL (Teaching English to Speakers of Other Languages) – Ukraine

TESOL international

IATEFL (International Association of Teachers of English as a Foreign Language)-Ukraine

IATEFL international

Professional journals

- Іноземні мови.
- Іноземні мови в навчальних закладах.
- Иностранные языки в средней школе.
- Issues (IATEFL publication).
- Forum (TESOL publication).
- **Teachers' Portfolios**

Portfolios may be defined as purposeful compilations of and

reflections on an individual's work, effort, and progress over time. Portfolios are used in various professions for many reasons and take different forms based on their purpose and audience.

Teaching portfolios have been increasing in popularity in Europe and the USA since the early 1990s. One reason is that various professional organizations concerned with teacher quality have encouraged teachers to create their own portfolios. These organizations view portfolios as an authentic means for demonstrating the many facets of a teacher's professionalism. Another reason for the popularity is that teacher benefit personally and professionally from the portfolio creation process.

There are two basic types of portfolios: working portfolios and presentation portfolios. Both types have special features and characteristics.

A teaching portfolio is a special type of presentation portfolio that demonstrates the professional competence of anyone who engages in the act of teaching at any academic level.

What goes in a teaching portfolio? Here is a suggested list of contents for a teaching portfolio.

1) Statement of Teaching Philosophy (an example is given in the appendix).

2) Program Design.

- Goals and objectives of the courses you teach.
- Course syllabus.
- Statement about your role as a teacher.
- Examples of how you make curriculum more challenging for your students.

3) Methodology.

- Lesson plans.
- Enjoyable and motivating activities, exercises & tasks you have designed.
- (Demonstration) lesson plans.
- Instructional materials you have created.

4) Evidence of Your Growth and Development.

- Recent changes you have incorporated into teaching.
- Conferences, seminars, and workshops you have attended.
- Organizations you belong to (such as TESOL, IATEFL).
- Projects you have created/written.
- Audio & video tapes of selected lesson.

5) Professional Development.

- Copies of articles or research papers you have published/ written.
- Presentations you have given (including the handouts).
- Statements from colleagues who have observed your classes.
- Personal Achievements.
- Honors and distinctions.
- Clippings about you or your class from the university, school newsletter or local newspaper.
- Letters of reference.

6) 6) Extracurricular Activities.

- Experiences with student club activities.
- Participation in community events.
- Letters you have written to different organizations suggesting ways that they can participate to help improve your school.
- Certificates of participation in community events.

7) A Plan to Acquire the Knowledge and Skills Needed for Future Self-improvement (e.g. for the Year 2012).

- Attend two professional conferences / workshops.
- Read the journal "Foreign Languages at School" on a regular basis.
- Read three books on methodology.
- Write a statement of my role as a Teacher.
- Create instructional materials for my pupils.

Merely having a portfolio is no longer good enough. When teachers compete for good and prestigious jobs, every advantage counts. Today headmasters are looking for technologically competent teachers. And when teachers create digital portfolios, the fact that their names appear in multimedia format communicates

their willingness to innovate, their interest in developing new skills, and their effort to be professional.

Digital teaching portfolios are teaching portfolios that integrate technology with the processes of creating a portfolio and the display of the product resulting from this process.

Creating a portfolio using digital technologies has a number of advantages. Materials in digital teaching portfolio can be more accessible than those in traditional portfolios because they can be viewed by multiple users simultaneously, disseminated easily and reproduced quickly. Teachers who use digital tools to create their portfolios often find multimedia environments provide them with a great deal of creative freedom. Also, they say that the process helps them build self-confidence and technical skills.

General Glossary

accuracy: The ability to produce grammatically correct language (contrast with *fluency)*.

active/passive language knowledge: The ability of a person to actively produce their own speech and writing is called their active language knowledge. This is compared to their ability to understand the speech and writing of other people, their passive language knowledge.
Native speakers of a language can understand many more words than they actively use. Some people have a passive vocabulary (i.e. words they understand) of up to 100,000 words, but an active vocabulary (i.e. words they use) of between 10,000 and 20,000 words.
In foreign language learning, an active vocabulary of about 3000 to 5000 words, and a passive vocabulary of about 5000 to 10,000 words is regarded as the intermediate to upper intermediate level of proficiency.

activity: A short task which is part of a lesson. Often used interchangeably with *task.*

affective filter hypothesis: A hypothesis proposed by Krashen and associated with his monitor model of second language development (see monitor hypothesis). The hypothesis is based on the theory of an affective filter, which states that successful second language acquisition depends on the learner's feelings. Negative attitudes (including a lack of motivation or self-confidence and anxiety) are said to act as a filter, preventing the learner from making use or input, and thus hindering success in language learning.

anthropological linguistics: A branch of linguistics which studies the relationship between language and culture in a community, e.g. its traditions, beliefs, and family structure.

For example, anthropological linguists have studied the ways in which relationships within the family are expressed in different cultures (kinship terminology), and they have studied how people communicate with one another at certain social and cultural events, e.g. ceremonies, rituals, and meetings, and then related this to the overall structure of the particular community.

approach: Language teaching is sometimes discussed in terms of three related aspects: approach, method, and technique.
Different theories about the nature of language and how languages are learned (the approach) imply different ways of teaching language (the method), and different methods make use of different kinds of classroom activity (the technique).
Examples of different approaches are the aural-oral approach (see audiolingual method), the cognitive code approach, the communicative approach, etc. Examples of different methods which are based on a particular approach are the audiolingual method, the direct method, etc. Examples of techniques used in particular methods are drills, dialogues, role-plays, sentence completion, etc.

appropriacy/appropriateness: The most suitable choice of language for the situation, the relationship between speakers, the topic, etc. *authentic materials:* Spoken or written texts from real-life sources, originally intended for native speakers.

assessment: The measurement of the ability of a person or the quality or success of a teaching course, etc.
Assessment may be by test, interview, questionnaire, observation, etc.

audiolingual method also aural-oral method, mim-mem method: A method of foreign or second language teaching which (a) emphasizes the teaching of speaking and listening before reading and writing (b) uses dialogues and drills (c) discourages use of the

mother tongue in the classroom (d) often makes use of contrastive analysis. The audiolingual method was prominent in the 1950s and 1960s, especially in the United States, and has been widely used in many other parts of the world.

audio-visual aid: An audio or visual device used by a teacher to help learning. For example, pictures, charts, and flashcards are visual aids; radio, records, and tape-recorders are auditory aids. Film, television, and video are audio-visual aids.

autonomy: Decision making based on self-government.

bicultural/biculturalism: A person who knows the social habits, beliefs, customs, etc. of two different social groups can be described as bicultural.
A distinction is made between biculturalism and bilingualism. For example, a person may be able to speak two language, but may not know how to act according to the social patterns of the second or foreign language community. This person can be described as bilingual, but not bicultural.

body language: The use of facial expressions, body movements, etc to communicate meaning from one person to another. In linguistics, this type of meaning is studied in paralinguistics.

brainstorm: A group activity in which learners come up with ideas themselves on a topic without teacher intervention

buzz groups: A group activity in which groups of students have a brief discussion (for example, five minutes) to generate ideas or answer specific questions. Buzz groups may be used as preparation for a lecture, or as an activity during a lecture.

case study: The intensive study of an aspect of behavior, either at

one period in time or over a long period of time. The case study method provides an opportunity to collect detailed information which may not be observable using other research techniques, and is usually based on the assumption that the information gathered on a particular individual, group, community etc., will also be true of the other individuals, groups or communities.

classroom management: The ways in which student behavior, movement, interaction, etc. during a class is organized and controlled by the teacher (or sometimes by the learners themselves) to enable teaching to take place most effectively. Classroom management includes procedures for grouping students for different types of classroom activities, use of lesson plans, handling of equipment, aids, etc., and the direction and management of student behavior and activity.

closure: The part of the lesson which brings it to an end. An effective lesson closure is said to reinforce the key teaching points of the lesson and help students transfer learning to the next lesson.

cloze: A technique commonly used in testing whereby every n^{th} (7^{th} or 8^{th}) word is deleted from a text and replaced by gaps. Learners then fill in the gaps.

cognitive: pertaining to knowledge, information and intellectual skills.

concrete operation: A Piagetian stage in which children are able to think about abstract concepts as long as they have concrete objects to manipulate or visualize.

communicative competence: The ability not only to apply the grammatical rules of a language in order to form grammatically

correct sentences but also to know when and where to use these sentences and to whom.
Communicative competence includes:

a. Knowledge of the grammar and vocabulary of the language.
b. Knowledge of rules of speaking (e.g. knowing how to begin and end conversations, knowing what topics may be talked about in different types of speech events, knowing which address forms should be used with different persons one speaks to and in different situations).
c. Knowing how to use and respond to different types of speech, such as requests, apologies, thanks, and invitations.
d. Knowing how to use language appropriately.

communicative approach: An approach to foreign or second language teaching which emphasizes that the goal of language learning is communicative competence.
The communicative approach has been developed particularly by British applied linguists as a reaction away from grammar-based approaches such as the aural-oral approach. Teaching materials used with a communicative approach often.
Teach the language needed to express and understand different kinds of functions, such as requesting, describing, expressing likes and dislikes, etc.

communicative language teaching: A teaching method in which the goal is for learners to be at communicate using L2 both in the classroom and in real life. It generally encourages more learner talk for real communicative purposes and a more facilitative role for the teacher

control group: One of two groups used in certain kinds of experimental research, the other being the experimental group. For example if we wanted to study the effectiveness of a new teaching

method, one group (the experimental group) may be taught using the new method, and another group, the control group, by using the usual teaching method. The control group is chosen because of its equivalence to the experimental group (e.g. by assigning students to the two groups at random). In studying the effects of the method, the experimental group is compared with the control group.

co-operative learning also collaborative learning: An approach to teaching and learning in which classrooms are organized so that students work together in small co-operative teams. Such an approach to learning is said to increase students' learning since a) it is less threatening for many students, b) it increases the amount of student participation in the classroom, c) it reduces the need for competitiveness, and d) it reduces the teacher's dominante in the classroom.

co-operating teacher also master teacher: An experienced teacher in whose class a student teacher does his or her practice teaching. The role of the co-operating teacher is to help the student teacher acquire teaching skills and to give feedback on his or her teaching.
elicitation: A technique in which the teacher draws information from learners through question answer, (also *to elicit), error:* Imperfect production caused by genuine lack of knowledge about the language. (Contrast with *mistake.)*

cross-cultural analysis: Analysis of data from two or more different cultural groups, in order to determine if generalizations made about members of one culture are also true of the members of other cultures. Cross-cultural research is an important part of sociolinguists, since it is often important to know if generalizations made about one language group reflect the culture of that group or are universal.

cross-cultural communication: An exchange of ideas, information, etc. between persons from different cultural backgrounds.

There are often more problems in cross-cultural communication than in communication between people of the same cultural background. Each participant may interpret the other's speech according to his or her own cultural conventions and expectations. If the cultural conventions of the speakers are widely different, misinterpretations and misunderstandings can easily arise, even resulting in a total breakdown of communication. This has been shown by research into real-life situations, such as job interviews, doctor-patient encounters and legal communication.

cue: A signal given by the teacher in order to produce a response by the students. For example in practicing questions:

Cue *response*
time *What time is it?*
day *What day is it?*

Cues may be words, signals, actions, etc.

cultural pluralism: A situation in which an individual or group has more than one set of cultural beliefs, values, and attitudes. The teaching of a foreign language or programs in bilingual education are sometimes said to encourage cultural pluralism. An educational program which aims to develop cultural pluralism is sometimes referred to as multicultural education, for example, a program designed to teach about different ethnic groups in a country.

cultural relativism: the theory that a culture can only be understood on its own terms. This means that standards, attitudes, and beliefs from one culture should not be used in the study or description of another culture. According to this theory there are no universal cultural beliefs or values, or these are not regarded as important.

culture: The total set of beliefs, attitudes, customs, behavior, social habits, etc. of the members of a particular society.

culture shock: Strong feelings of discomfort, fear, or insecurity which a person may have when they enter another culture. For example, when a person moves to live in a foreign country, they may have a period of culture shock until they become familiar with the new culture.

curriculum: An educational program which states:

- The educational purpose of the program (the ends)
- The content, teaching procedures and learning experiences which will be necessary to achieve this purpose (the means)
- Some means for assessing whether or not the educational ends have been achieved

decoding: The process of trying to understand the meaning of a word, phrase, or sentence.

deductive learning: An approach to language teaching in which learners are taught rules and given specific information about a language. They then apply these rules when they use the language. Language teaching methods which emphasize the study of the grammatical rules of a language (for example the grammar translation method) make use of the principle learning.
This may be contrasted with inductive learning or learning by induction, in which learners are not taught grammatical or other types of rules directly but are left to discover or induce rules from their experience of using the language.

dialogue: A model conversation, used to practice speaking. Dialogues are often specially written to practice language items, contain simplified grammar and vocabulary, and so may be rather different from real-life conversation.

dicto-comp: A technique for practicing composition in language

classes. A passage is read to a class, and then the students must write out what they understand and remember from the passage, keeping as closely to the original as possible but using their own where necessary.

direct method: A method of foreign or second language teaching which has the following features:

a) only the target language should be used in class
b) meanings should be communicated "directly" (hence the name of the method) by associating speech forms with actions, objects, mime, gestures, and situations
c) reading and writing should be taught only after speaking
d) grammar should only be taught inductively; i.e. grammar rules should not be taught to the learners.

display question: a question which is not a real question (i.e. which does not seek information unknown to the teacher) but which serves to elicit language practice. For example:
It this a book?
Yes, it's a book.
It has been suggested that one way to make classes more communicative is for teachers to use fewer display questions and more referential questions.

eclectic method: A term sometimes used for the practice features of several different methods in language teaching, for example, by using both audiolingual and communicative language teaching techniques.

elicitation: Techniques or procedures which a teacher uses to get learners to actively produce speech or writing.

empathy: The quality of being able to imagine and share the thoughts, feelings, and point of view of other people. Empathy is

thought to contribute to the attitudes we have towards a person or a group with a different language and culture from our own, and it may contribute to the degree of success with which a person learns another language.

error: A distinction is made between an error, which results from incomplete knowledge, and a mistake made by a learner when writing or speaking and which is caused by lack of attention, fatigue, carelessness, or some other aspect of performance. Errors are sometimes classified according to vocabulary (**lexical error**), pronunciation (**phonological error**), grammar (**syntactic error**), misunderstanding of a speaker's intention or meaning (**interpretive error**).

ethnography: The study of the life and culture of a society or ethnic group, especially by personal observation. The related field of ethnology studies the comparison of the cultures of different societies or ethnic groups. In studies of language learning or in descriptions of how a language is used, the term ethnographic research is sometimes used to refer to the observation and description of naturally occurring language (e.g. between mother and child, between teacher and students, etc.).

ethnography of communication: The study of the place of language in culture and society. Language is not studied in isolation but within a social and/or cultural setting. Ethnography of communication studies, for example, how people in a particular group or community communicate with each other and how the social relationships between these people affect the type of language they use.
The concept of an ethnography of communication was advocated by the American social anthropologist and linguist Hymes and this approach is important in sociolinguistics and applied linguistics.
Extensive reading: In language teaching, reading activities are sometimes classified as extensive and intensive.

Extensive reading means reading in quantity and in order to gain a general understanding of what uis read. It is intended to develop good reading habits, to build up knowledge of vocabulary and structure, and to encourage a liking for reading.
Intensive reading is generally at a slower speed, and requires a higher degree of understanding than extensive reading.

evaluation: The judgment of something, such as a learner's performance, a class, a task, a book.

extensive reading: Reading a long text, such as a book, or reading a variety of texts, generally for pleasure, for overall understanding and not for detailed understanding.

face: In communication between two or more persons the positive image or impression of oneself that one shows or intends to show to the other participants is called face. In any social meeting between people, the participants attempt to communicate a positive image of themselves which reflects the values and beliefs of the participants. For example, Ms Smith's "face" during a particular meeting might be that of "a sophisticated, intelligent, witty, and educated person". If this image is not accepted by the other participants, feelings may be hurt and there is a consequent "loss of face". Social contacts between people thus involve what the sociologist of language, Goffman, called **face-work**, that is, efforts by the participants to communicate a positive face and to prevent loss of face. The study of face and face-work is important in considering how languages express politeness.

facilitator: A person (usually the teacher) who helps learners find their own answers rather than providing them with the 'right' answers.

feedback: Information that is given to learners by their teacher on

their spoken or written performance, or to trainees or teachers about their teaching. It can also refer to learners reporting back to the class on what they have been researching or discussing.

flashcard: A card with words, sentences, or pictures on it, used as an aid or cue in a language lesson.

fluency: The features which give speech the qualities of being natural and normal, including native-like use of pausing, rhythm, intonation, stress, rate of speaking, and use of interjections and interruptions. If speech disorders cause a breakdown in normal speech (e.g. as with aphasia or stuttering), the resulting speech may be referred to as dysfluent, or as an example of dysfluency.
formal operations: The final Piagetian stage, beginning about age 11 and lasting into early childhood. Abstract thinking it's its hallmark.

fossilization/fossilized: A process which sometimes occurs in which incorrect linguistic features become a permanent part of the way a person speaks or writes a language. Aspects of pronunciation, vocabulary usage, and grammar may become fixed or fossilized in second or foreign language learning. Fossilized features of pronunciation contribute to a person's foreign accent.

free practice: The stage of a lesson in which the teacher does not intervene or attempt to control learner production. Practice can vary in the extent to which it is free (contrast with

controlled practice: Free practice is sometimes called *production.*

function: The communicative purpose of a structure on a particular occasion – what the speaker is trying to do through language (e.g. inviting, suggesting).

genre: The type of text e.g. a magazine, a letter, a note.

gist: The main idea or message of a text, either spoken or written.

global questions: Comprehension questions requiring general understanding of the passage as a whole.

group dynamics: The way a group of people interacts with one another. *group work:* Independent work carried out simultaneously by groups of three or more learners on a task or tasks.

inference: A guess about something which is not explicitly stated in a text – 'reading between the lines, (also *to infer)*

information gap: An activity in which a learner knows something that another learner does not know, so has to communicate to 'close the gap'. Information gap activities are common in communicative language teaching.

information transfer activity: An activity where a learner has to move information from one place to another (e.g. complete a table according to information given on a map).

input: Language which learners experience in a lesson from which they can learn. It can also refer to

information: or a mini-lecture, given by a trainer to trainees.

integrated skills: All or some of the language skills together (listening, speaking, reading and writing). Integrated skills activities bring together different language skills (e.g. learners discuss a reading passage, thus listening, speaking and reading).

intensive reading: Careful reading to obtain detailed understanding of a text (contrast with *extensive reading).*

interaction: Patterns of communication (verbal and non-verbal) between people.

intrinsic motivation: An inner drive to take some actions.

jigsaw reading: An activity which involves the splitting of a text into different parts or the use of different texts on the same topic. The parts are given to different learners to read. They must communicate with each other in order to find out the whole message or different views on the topic.

jumbled paragraphs: An activity in which the paragraphs in a text are mixed up and learners must put them in the right order. This can also be done with sentences.

journal: A written diary.

key questions: The questions that the teacher uses to draw attention to them meaning or use of the structure, or the main ideas of a text. *LI:* The first language; mother tongue. *L2:* The target language; the foreign language (often but not always the second language) being learned. *LI*

interference: The effect of the mother tongue on a learner's production of the L2, causing errors.

language acquisition: 'Picking up' a language, not learning it consciously but by being exposed to it in natural situations (e.g. as a child learns its first language). Often contrasted with *language learning* which involves a conscious knowledge of the language (e.g. learning grammatical rules).

language skills: There are four principal skills – listening, speaking, reading, writing. The skills also involve grammar and vocabulary.

learner-centered teaching: Learning situations where information and ideas are brought to the class by learners and used as learning material, and which are concerned with the interests, needs, learning styles, feelings, lives and/or values of learners.

learning stations = activity centers

learning style: The way a particular learner learns something; their preferred style of working.

lexis: Another term for vocabulary. A lexical item is a piece of vocabulary to be taught – not only the meaning of single words but also phrases, idioms, etc. *lexical set:* A group of related words, a word family (e.g. all the words for pieces of furniture = lexical set)

lockstep: The traditional system of class management where the teacher is in control of every interaction, where only one interaction takes place at a time and where everyone is kept together at the same pace.

meaning: The conventional or literal meaning of a particular *form* (e.g. that past tense form *means* past time). Traditional grammar books explain *form* and *meaning.* More contemporary grammar books also explain *use* of a structure.

meaningful drill: A drill which cannot be performed correctly without an understanding of the meaning of what is said.

mechanical drill: A drill which requires learners to produce correct examples of the language without needing to think about the meaning of the sentences.

metalanguage: Language used for talking about language, e.g. the

use of grammatical terms (noun, verb, etc) or linguistic terms (e.g. paralinguistics)

method: A language teaching method is a set of techniques and procedures e.g. The Grammar-Translation method, Total Physical Response.

micro-teaching: A teaching situation which has been reduced in some way (e.g. the teacher's task is simplified, the lesson is very short, the number of learners is small). It is often used on training courses to concentrate on one particular aspect of a trainee's teaching and can involve real students or fellow trainees acting as students.

mind map: A diagram which supposedly represents the brain or the mind: topics or words associated with a topic are spread round the main topic or heading on a page.
mistake: A slip of the tongue which the learner can self-correct when challenged because it is not caused by lack of knowledge. A mistake is sometimes referred to as a *performance error.*(Contrast with *error.)*

mixed-ability class: A class in which the learners are of different language proficiency levels.

monitoring: What a teacher does while learners are doing an activity – walking round the class, listening to learners, and perhaps making notes on their performance to give feedback on later.

observation: Gathering information by watching a class in order to describe what is happening.

pair-work: Pairs of students working simultaneously on a task or tasks.

plenary: Whole class activity, often at the feedback stage.

personalization: When learners communicate about themselves or their own lives (also *personalized task).*

peer teaching: children teach other children.

presentation: A stage in the lesson when a language item is introduced for the first time.

pre-teach: To prepare learners for an activity by introducing new language before starting the topic.

problem-solving activity: An activity where learners have to solve a problem (e.g. choose the best applicant for a job from several descriptions of applicants).

productive skills: Speaking and writing – learners are required to produce the language. (Contrast with *receptive skills.)*

project: A kind of activity which usually involves an extended amount of independent work either by an individual student or group of students.

receptive skills: Listening and reading – learners are receiving language and processing it, without producing it. (Contrast with *productive skills.)*

role play: A communicative activity in which learners talk to each other in different character roles.

rote learning: learn by memorization alone with little regard underlying meaning.

scanning: Reading quickly to find specific information from a text.

simulation: A group activity which imitates (simulates) real life situations. Learners play themselves

skimming*: r*eading quickly for the main ideas of a text.

task: Another term for a short classroom activity.

task-based learning: A description of learning which involves the performance of a specified task or tasks.

teaching space: The area that a teacher uses in the classroom while teaching.

transition: The way a teacher makes a link between two separate parts of a lesson.

Recommended Literature

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APPENDIXES

Appendix A

Internet Resources

• www.eng.org – European Schoolnet. Європейська шкільна мережа, матеріали для вчителів та учнів, новини, пошуки партнерів для проектів та листування.

• www.english-to-go-com. – Програма, побудована за зразком серії уроків для різних рівнів навчання.

• www.alberts.com – Оригінальні тексти визначних діячів Великої Британії, США, Данії.

• www.language.ru – Англійська з англійцями. Школа англійської мови.

• www.washtimes.com – Матеріали газети «The Washington Times».

• www.infospace.com/info.USA – America's homepage. Подорож штатами та містами, знайомство з історією, культурою, способом життя американців.

• www.altavista.com – відома американська пошукова система.

• www.linguanet.org.uk – навчальний матеріал для вчителів та учнів.

• www.lado.come/home – Learn to teach English – an American TEFL Program.

• www.study.ru – Англійська мова: ресурси Інтернет, навчальна програма.

• http://www.timesonline.co.uk/tol/news/ – The Times.

• http://www.nytimes.com – The New York Times.

• http://www.washtimes.com/ – The Washington Times.

• http://www.com.com/WORLD – CNN World News.

• http://www.rambler.ru/dict – словники.

• http://www.loc.gov/index.html – бібліотека конгресу США

• http://www.eb.com – енциклопедія "Britannica Online"

• http://www.linguistic.ru – країнознавство, розмовні теми, граматика, тести з англійської мови.

• http://www.schoolenglish.ru – газета англійською мовою, яка містить вправи на використання мови, підготовки до іспитів з англійської мови, діалоги, граматика, поради для складання ЄДЕ, завдання з читання, аудіювання, письма.

• http://uztranslations.net.ru – книги іноземними мовами.

• http://www.englishforkids.ru – розсилка «Англійська для дітей». Ведуча розсилки – Ірина Арамова, автор кількох навчальних програм для дітей та дорослих.

• http://www.englishclub.narod.ru – вірші, пісні, дидактичні ігри, словник, статті, уроки, міжнародні проекти англійською мовою.

• http://1september.ru – додаток до газети «1 Вересня».

• http://www.kidlink.org – програма, яка об'єднує дітей з різних країн, пропонує брати участь у дискусіях, міжнародних проектах.

• www.londonSlang.com – англійський сленг.

• http://www.fluent-english.ru – розсилка матеріалів для вивчення англійської мови (граматика, лексика, прислів'я, приколи, жарти, хитрощі, корисності та багато іншого).

• http://www.english.language.ru – безкоштовні уроки англійської мови в Інтернеті. Складність уроків загальної англійської приблизно відповідають рівню знань Elementary – Pre-Intermediate, тобто приблизному рівню знань більшості випускників середніх шкіл та мовних вишів. У розділі «Тести» можна протестуватись та перевірити свій рівень знань. Уроки складаються з граматичної частини, завдань для перевірки та завдань для розвитку словникового запасу.

• http://lib.ru/ENGLISH/ – Англійська мова для Дошкільника! – Сайт містить інформацію з раннього навчання іноземної мови (статті, реферати, інформація про конференції, що вже пройшли та які плануються в Росії та за кордоном, ігри, наочні посібники, поради, плани уроків та інше).

• http://lessons.study.ru – уроки англійської мови.

• http://www.native-english.ru – вивчення іноземної мови: статті, тести, ігри, ідіоми, скоромовки, прислів'я, програми, аудіо книги, фільми.

• http://www.language.ru – Англійська з англійцями. Школа англійської мови.

• http://www.anriintern.com – Education. Systems Anri. Інтернет-програма, яка допомагає у вивченні англійської мови, допомагає удосконалюватись у граматиці, готуватись до різноманітних іспитів.

• http://www.eslcafe.com/ – Dave's ESL Café on the web. Сайт для тих, хто вивчає англійську мову.

• www.reward.ru – Комп'ютерний курс англійської мови.

• http://www.att.virtualclassromm.org/index.html – A free online educational program for primary and secondary schools around the world. Освітня програма для шкіл, навчальний матеріал з різних предметів, тести з англійської мови, освітні міжнародні проекти.

Appendix B

Ten Things
Teachers should not Think About

1. Students learn what we teach them.

One of the constant questions of all teachers is "Why don't students learn what I teach them?" Some students just don't seem to pick up what we present in the class. Others mutate what we teach into something different and more learn things that we have never mentioned in the class! The resulting teacher frustration can be very negative and destructive. There is a temptation to say to ourselves: "You WILL learn what I teach!"

As far as I am concerned the reason children don't learn exactly what their teachers teach is because they are all individuals. Each child has his or her own way of learning, own motivations and interests. The teaching and learning process is a complex interaction of teacher, student and materials. There are so many potential combinations of factors that learning outcomes are hard to predict.

Therefore if we cannot predict precisely what children will learn from a lesson, we have to change the criteria for a successful lesson in our minds. Since every child will learn something different during the teaching/learning process, as teachers we can only plan that each child makes PROGRESS during our lessons. Our teaching objectives should be based on the PROGRESS of individuals not the homogeneous advancement of the whole class.

2. The teacher needs to be in control.

One of my deepest fears when I enter the classroom is that things will go wrong and I will lose control of the students. Let's face it. This has happened to most of us at sometime. This is perhaps why some of us teachers are accused of talking too much. We think that by talking we will keep the students attention concentrated on us.

There are many reasons that we teachers fear the class getting out of hand. Firstly of course we worry teaching/learning objectives will not be met. We are anxious about children thinking we are "weak" and that our colleagues concluding that we are ineffective. In

other words, most of our concerns connected to control are about our own identities. Control is a fundamental part of human relationships which partly defines who we are. Nowhere is the dynamic of control more intense than in the classroom.

In traditional classroom relationships power lies in the hands of the teacher. However this dynamic does not suit the modern language learning classroom. Students can take more responsibility for their own learning. They must interact with each other in order to practice getting messages across and engaging in meaningful interaction. We may also find the experience of handing over more control to the students liberating. Our role can be redefined as facilitator, manager, resource and initiator.

3. The coursebook is a bible.

Whilst a modern coursebook is a fantastic aid in the teaching/learning process, it is only as good as the teacher using it. Many coursebooks now contain cassettes, videos, teacher resource files and so on, which supplement the core students' books. This requires new skills of the teacher. Our job is to select from the wealth of material we are given to create a meaningful program for our students. The idea is not to slavishly follow a coursebook like a recipe but to select, adapt, break down, reuse, recycle and rewrite materials for our own contexts.

4. Grammar is like building blocks.

Perhaps one of the most controversial topics for teachers is the place of grammar in language teaching/learning. Centuries of traditional teaching has suggested that languages can be broken down into blocks which once mastered, allow one to create language. These blocks have their own rules which if learned generate speech and writing.

I believe sadly that the construction metaphor is well post its sell by date Linguists have proved that whilst there may be some degree of natural order for the blocks of language that we learn, and that children have a natural inbuilt capacity to learn all languages in a similar way, children create their own prototype versions of a

language before they master it. In other words individuals make unique versions of a language as they learn it.

Grammar can be seen as one of the many problem-solving activities involved in language learning.

5. Production comes after practice.

In our attempt to help students and protect them from the pain of language learning, many of us think that performance should only come after intensive repetition and practice. We want to shield children from mistakes and errors. We want first performances to be perfect.

Why do we do this? I suggest that we have been fooled into thinking that if we say something frequently enough that when an appropriate situation comes up in real life, we will be able to use it I think we have it upside down. Instead of preparing resources for possible situations in the future, we should be throwing students into more situations to highlight what they need. Later the required resources can be refined and extended. Good communication comes from making the best of what you know rather than preparing set pieces.

6. Red double-decker buses are culture.

No-one would doubt the need for cultural awareness if students are to be effective users of the English language. Appropriate cultural input will enable students to understand why other users are communicating their messages in certain ways. All too often we have based this culture awareness training on content about the target culture rather than on the values, attitudes and norms that are par of the target culture. Information about red double-decker buses and fish and chips, whilst interesting may not actually help children to communicate better with other English users. Far more important I believe is awareness of topics such as politeness, hospitality or attitudes to money in the target culture to name but a few. It is also worth remembering that many of our students may never visit the target culture or interact with native-speakers but may be doing business in Prague or buying something over the Internet in English.

7. Testing should provide external motivation to learn.

Many of us believe that the tests we give the students encourage them to study more. This may work on the surface but as most texts are summative assessments which come at the end of a unit or module, they simply check how much students can remember on the day of the text. As a contribution to long-term learning most texts fail. They provide little feedback to the students on their performance and any positive results are soon forgotten.

The teaching/learning process should provide a more positive dialogue between the teacher and the students. Assessment could be based on the longer-term objective of PROGRESS rather than judgement. The teacher's role might be to provide feedback which will improve future performances in similar situations Written feedback on written work, for example, I believe, is essential. The main aim of any assessment procedure should contribute to the internal motivation of the individual student.

8. Speaking in Mother Tongue isn't useful.

Although it is hard to change teachers thinking, when it happens it happens completely. A good example of this is the use of the first language. We often find now that we feel guilty about the amount of Mother Tongue spoken by our students and sometimes by ourselves. Some teachers have a "no first language" rule. What is the reason for this? Obviously speaking English all the time creates more opportunities for communication. However, it does sometimes make unnatural situations too.

The key here I think is to define when it is useful, appropriate, time-efficient and effective to use Mother Tongue. Referring to course books again, you can find students encouraged to use their first language in new course books. Often Mother Tongue can be used at the planning stage of tasks, or to provide feedback.

9. There is a right way to do everything.

Many of us are looking for the perfect method, a method that will solve all our problems and make our teaching really effective. We look to professors, methodology books for the answers. Like

our students, mistakes are something we try to avoid. Often we have inferiority complexes and we imagine that other teachers of English are much better than we are. Moreover sometimes colleagues disapprove of what we do and we doubt ourselves.

Only we can find the solutions to our everyday challenges in the classroom. Also we must have the confidence in what we do to share with us colleagues. There are no tried and trusted methods which provide instant success for all teachers.

10. Twenty years of experience or one year's experience twenty times?

Can you remember how you taught in your first year of teaching? If you shudder at the thought of it or you can't remember that probably means that you have continually tried to develop as a teacher. It is tempting to do the same year after year from the same books and never change. However openness to change can be just as rewarding for you as your students. Attending training courses and conferences, trying new materials and identifying our own weaknesses, can be liberating for us. We can learn more about teaching and ourselves, uncovering new dimensions of our teaching and personalities.

Appendix C

Taxonomy of Language-Teaching Techniques

Controlled Techniques

1. **Warm-up:** Mimes, dance, songs, jokes, play. This activity gets the students stimulated, relaxed, motivated, attentive, or otherwise engaged and ready for the lesson. It does not necessarily involve use of the target language.

2. **Setting:** Focusing in on lesson topic. Teacher directs attention to the topic by verbal or nonverbal evocation of the context relevant to the lesson by questioning or miming or picture presentation, possibly by tape recording of situations and people.

3. **Organizational:** Structuring of lesson or class activities includes disciplinary action, organization of class furniture and seating, general procedures for class interaction and performance, structure and purpose of lesson, etc.

4. **Content explanation:** Grammatical, phonological, lexical (vocabulary), sociolinguistic, pragmatic, or any other aspects of language.

5. **Role-play demonstration:** Selected students or teacher illustrate the procedure(s) to be applied in the lesson segment to follow. Includes brief illustration of language or other content to be incorporated.

6. **Dialogue/Narrative presentation:** Reading or listening passage presented for passive reception. No implication of student production or other identification of specific target forms or functions (students may be asked to "understand").

7. **Dialogue/Narrative recitation:** Reciting a previously known or prepared text, either in unison or individually.

8. **Reading aloud:** Reading directly from a given text.

9. **Checking:** Teacher either circulating or guiding the correction of students' work, providing feedback as an activity rather than within another activity.

10. **Question-answer, display:** Activity involving prompting of student responses by means of display questions (i.e., teacher

or questioner already knows the response or has a very limited set of expectations for the appropriate response). Distinguished from referential questions by the likelihood of the questioner's knowing the response and the speaker's being aware of that fact.

11. Drill: Typical language activity involving fixed patterns of teacher prompting and student responding, usually with repetition, substitution, and other mechanical alterations. Typically with little meaning attached.

12. Translation: Student or teacher provision of L1 or L2 translations of given text.

13. Dictation: Student writing down orally presented text.

14. Copying: Student writing down text presented visually.

15. Identification: Student picking out and producing/ labeling or otherwise identifying a specific target form, function, definition, or other lesson-related item.

16. Recognition: Student identifying forms, as in **Identification** (i.e., checking off items, drawing symbols, rearranging pictures), but without a verbal response.

17. Review: Teacher-led review of previous week/month/or other period as a formal summary and type of test of student recall performance.

18. Testing: Formal testing procedures to evaluate student progress.

19. Meaningful drill: Drill activity involving responses with meaningful choices, as in reference to different information. Distinguished from **Information exchange** by the regulated sequence and general form of responses.

Semicontrolled Techniques

1. Brainstorming: A special form of preparation for the lesson, like **Setting,** which involves free, undirected contributions by the students and teacher on a given topic, to generate multiple associations without linking them; no explicit analysis or interpretation by the teacher.

2. Story telling (especially when student-generated): Not

necessarily lesson-based, a lengthy presentation of story by teacher of student (may overlap with **Warm-up or Narrative recitation).** May be used to maintain attention, motivate, or as lengthy practice.

3. Question-answer, referential: Activity involving prompting of responses by means of referential questions (i.e., the questioner does not know beforehand the response information). Distinguished from **Question-answer, display.**

4. Cued narrative/Dialogue: Student production of narrative or dialogue following cues from miming, cue cards, pictures, or other stimuli related to narrative/dialogue (e.g., metalanguage requesting functional acts).

5. Information transfer: Application from one mode (e.g., visual) to another (e.g., writing), which involves some transformation of the information (e.g., student fills out diagram while listening to description). Distinguished from **Identification** in that the student is expected to transform and reinterpret the language or information.

6. Information exchange: Task involving two-way communication as in information-gap exercises, when one or both parties (or a larger group) must share information to achieve some goal. Distinguished from **Question-answer, referential** in that sharing of information is critical for the task.

7. Wrap-up: Brief teacher- or student-produced summary of point and/or items that have been practiced or learned.

8. Narration/exposition: Presentation of a story or explanation derived from prior stimuli. Distinguished from **Cued narrative** because of lack of immediate stimulus.

9. Preparation: Student study, silent reading, pair planning and rehearsing, preparing for later activity. Usually a student-directed or –oriented project.

Free Techniques

1. Role-play: Relatively free acting out of specified roles and functions. Distinguished from **Cued dialogues** by the fact that cueing is provided only minimally at the beginning, and not during the activity.

2. Games: Various kinds of language game activity not like other previously defined activities (e.g., board and dice games making words).

3. Report: Report of student-prepared exposition on books, experiences, project work, without immediate stimulus, and elaborated on according to student interests. Akin to Composition in writing mode.

4. Problem solving: Activity involving specified problem and limitations of means to resolve it; requires cooperation on part of participants in small or large group.

5. Drama: Planned dramatic rendition of play, skit, story, etc.

6. Simulation: Activity involving complex interaction between groups and individuals based on simulation of real-life actions and experiences.

7. Interview: A student is directed to get information from another student or students.

8. Discussion: Debate or other form of grouped discussion of specified topic, with or without specified sides/positions prearranged.

9. Composition: As in **Report** (verbal), written development of ideas, story, or other exposition.

10. A propos: Conversation or other socially oriented interaction/speech by teacher, students, or even visitors, on general real-life topics. Typically authentic and genuine.

Appendix D
Good Language-Teaching Characteristics

Technical Knowledge

1. Understanding the linguistic systems of English phonology, and discourse.
2. Is aware of principles of language learning and teaching.
3. Has fluent competence in speaking, writing, listening to, and reading English.
4. Knows through experience what it is like to learn a foreign language.
5. Understands the close connection between language and culture.
6. Keeps up with the field through regular reading and conference/workshop attendance.

Pedagogical Skills

7. Has a well-thought-out, informed approach to language teaching.
8. Understands and uses a wide variety of techniques.
9. Efficiently designs and executes lesson plans.
10. Gives optimal feedback to students' linguistic needs.
11. Stimulates interaction cooperation, and teamwork in the classroom.
12. Uses appropriate principles of classroom management.
13. Uses effective, clear presentation skills.
14. Creatively adapts textbook materials and other audio, visual, and mechanical aids.
15. Creates new material when needed.
16. Uses interactive, intrinsically motivating techniques to create effective tests.

Interpersonal Skills

17. Is aware of cross-cultural differences and is sensitive to students' cultural traditions.

18. Enjoys people; shows enthusiasm, warmth, rapport, and appropriate humor.

19. Values the opinions and abilities of students.

20. Is patient in working with students of lesser abilities.

21. Offers challenges to students of exceptionally high ability.

22. Cooperates harmoniously and candidly with colleagues.

23. Seeks opportunities to share thoughts, ideas, and techniques with colleagues.

Personal Qualities

24. Is well organized, conscientious in meeting commitments, and dependable humor.

25. Is flexible when things go wrong.

26. Maintains an inquisitive mind in trying out new ways of teaching.

27. Sets short-term and long-term goals for continued professional growth.

28. Maintains and exemplifies high ethical and moral standards.

Appendix E
Foreign Language Teacher Observation Guide

1. Teacher uses target language for all classroom purposes.
2. Teacher provides students with opportunities for extended listening.
3. Teacher changes activities frequently and logically.
4. Students are active throughout the class period.
5. Teacher introduces grammar and vocabulary in meaningful contexts.
6. There is evidence of detailed planning.
7. Environment is attractive and reflects the target culture.
8. There is evidence of cultural content in activities.
9. Teacher practices sensitive/gentle error correction with primary focus on errors of meaning rather than on errors of form.
10. Teacher appears enthusiastic and motivated.
11. Students ask as well as answer questions.
12. Teacher uses a variety of classroom techniques.
13. Teacher includes several skills in each lesson.
14. Teacher gives clear directions and examples.
15. Teacher allows ample wait-time after asking questions.

Appendix F

Effective Praise versus Ineffective Praise

Effective Praise

- shows genuine pleasure and concern
- shows verbal and nonverbal variety
- specifies the particulars of an accomplishment, so students know exactly what was performed well
- is offered in recognition of noteworthy effort on difficult tasks
- attributes success to effort, implying that similar success can be expected in the future
- fosters intrinsic motivation to continue to pursue goals
- is delivered without disrupting the communicative flow of ongoing interaction

Ineffective Praise

- is impersonal, mechanical, and "robotic"
- shows bland uniformity
- is restricted to global comments, so students are not sure what was performed well
- is offered equally strongly for easy and difficult tasks
- attributes success to ability, luck, or other external factors
- fosters extrinsic motivation to perform only to receive more praise
- disrupts the communicative flow of ongoing interaction

Appendix G
101 Ways to Praise a Pupil

- Wow
- Super
- You're special
- Outstanding
- Excellent
- Great
- Good
- Neat
- Well done
- Remarkable
- I knew you could do it – I'm proud of you
- Fantastic
- Nice work
- Looking good
- Beautiful
- How you've got it
- You're incredible
- You're fantastic
- You're on target
- You're on your way
- How smart
- Good job
- That's incredible
- You're beautiful
- You're unique
- Good for you
- You're a winner
- Remarkable job
- Beautiful work
- Great discovery
- You figured it out
- Fantastic job
- Bingo
- Terrific
- Phenomenal
- Creative job
- Fantastic job
- Exceptional performance
- You learned it right
- What an imagination
- What a good listener
- You're growing up
- You tried hard
- I respect you
- That's correct
- Awesome

P.S. Remember, A smile is worth 1000 words!

Appendix H
The Way We Learn

We learn 10%of what we read

We learn 20% of what we hear

We learn 30% of what we see

We learn 50% of what we both see and hear

We learn 70% of what is discussed with others

We learn 80% of what we experience personally

We learn 95% of what we teach to others

Appendix I
Study Habits of Successful Students

Successful students:

1. Try not to do too much studying at one time.

If you try to do too much studying at one time, you will tire and your studying will not be very effective. Space the work you have to do over shorter periods of time. Taking short breaks will restore your mental energy.

2. Plan specific times for studying.

Study time is any time you are doing something related to schoolwork. It can be completing assigned reading, working on a paper or project, or studying for a test. Schedule specific times throughout the week for your study time.

3. Try to study at the same times each day.

Studying at the same times each day establishes a routine that becomes a regular part of your life, just like sleeping and eating. When a scheduled study time comes up during the day, you will be mentally prepared to begin studying.

4. Set specific goals for their study times.

Goals will help you stay focused and monitor your progress. Simply sitting down to study has little value. You must be very clear about what you want to accomplish during your study times.

5. Start studying when planned.

You may delay starting your studying because you don't like an assignment or think it is too hard. A delay in studying is called "procrastination." If you procrastinate for any reason, you will find it difficult to get everything done when you need to. You may rush to make up the time you wasted getting started, resulting in careless work and errors.

6. Work on the assignment they find most difficult first.

Your most difficult assignment will require the most effort. Start with your most difficult assignment since this is when you have the most mental energy.

7. Review their notes before beginning an assignment.

Reviewing your notes can help you make sure you are doing an assignment correctly. Also, your notes may include information that will help you complete an assignment.

8. Tell their friends not to call them during their study times.

Two study problems can occur if your friends call you during your study times. First, your work is interrupted. It is not that easy to get back to what you were doing. Second, your friends may talk about things that will distract you from what you need to do. Here's a simple idea – turn off your cell phone during your study times.

9. Call another student when they have difficulty with an assignment.

This is a case where "two heads may be better than one."

10. Review their schoolwork over the weekend.

Yes, weekends should be fun time. But there is also time to do some review. This will help you be ready to go on Monday morning when another school week begins.

These ten study habits can help you throughout your education. Make sure they are your study habits.

Appendix J
My Philosophy of Education

Having been in the classroom for my first professional semester, I have learned thus far what education means to me. In the classroom I feel students need to learn socially, emotionally, physically, and intellectually. The most important aspect to be aware of is that no two children learn in the same way. Teachers have to be flexible and diverse in their methods. Using one method for the entire class will most often not be appropriate for every child. By varying teaching methods, the teacher will also help the students become aware of several methods of problem solving. These methods can in turn be used throughout their lives.

I feel what we teach children needs to be relevant to real life experiences. I have observed that when students know they will be using what they learn and they can relate it to something in their lives they will be more interested and more likely to remember what they have been taught. Socialization helps children become ready to be active citizens and workers in life. It is important to be able to work with others and by teaching this early in life, it will be much easier to continue throughout life, even when not in school.

I hope to be a teacher who is flexible in every aspect of my teaching methods. I want to expand my skills to meet the needs of every student. My goal is that my students will leave my classroom feeling they have learned lessons they can use throughout their lives. As a life long learner myself, I want to instill the same values in my students.

Навчальне видання

ФЕДІЧЕВА Наталія Володимирівна

TEACHING ENGLISH AS A FOREIGN LANGUAGE

Навчальний посібник для студентів вищих навчальних закладів

Англійською мовою

У навчальному посібнику розкриваються актуальні проблеми методики викладання англійської мови в середній загальноосвітній школі. Мета посібника: ознайомлення студентів з основними здобутками сучасної методичної науки й формування у них навичок і вмінь використовувати їх у майбутній професійній діяльності.

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