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Teach English to the World

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Chapter

Language Awareness 1: Grammar Rules

Linguists define grammar as a set of components; phonetics (the production and perception of sounds), phonology (how sounds are combined), morphology (the study of forms, or how elements are combined to create words), syntax (how words are strung together into sentences), and semantics or meaning. Because all languages are characterised by these components, a language does not exist without grammar.

Why do we analyse language?
Teachers analyse language in order to raise their awareness so that they can anticipate problems and prepare ways to deal with them in class.

The role of grammar in communicative language teaching suggests an uneasy relationship between two elements: namely, grammar on the one hand, and communication on the other. Since the acquisition of competence in a second language is a gradual, developmental process, the teacher is the guide and model of competence that learners will use. Hence, interpretive skills come first; acquired through immersion in the language, exposure to excellent models, and interaction with interesting subject matter. Fluency in oral and written expression develops gradually, as a consequence of exposure to good models and pleasant interaction in the second language. Hence, functional language ability would be acquired only through exposure to interesting texts accompanied by meaningful interaction in the second language.

Task
Define Grammar.

Grammar is the study and use of rules by which words change their forms and are combined into sentences.

Language Analysis: Building Blocks (Parts of Speech):

Nouns:
The names of living, non-living things and concepts.
They are classified into several categories.
E.g.: Eve…
Pronouns:
They replace a noun. Hence, they also fall into several categories.
E.g.: She…
Adjectives:
They describe a noun's size, quality, quantity, material, nationality, shape, colour… etc.
E.g.: Eve, a strong young lady,…
Articles:
    Indefinite: A (preceding a consonant)
                     An (preceding a vowel)[meaning: one]
                     E.g.: Eve, a strong young lady,…
    Definite: The [meaning: the one and only…]
                     E.g.: Eve, the head of the Sales Department,…

Verbs:

Action words. They are classified into different tenses.

E.g.: Eve, the head of the Sales Department, punched Adam…

Adverbs:

They describe the quality of the verb (how did it happen?).

E.g.: Eve, the head of the Sales Department, punched Adam hard…

Prepositions:

They describe the time and place. They also combine with verbs in order to form phrasal verbs, or with nouns and adjectives to form collocations.

E.g.: Eve, the head of the Sales Department, punched Adam hard in the nose at noon,…

Conjunctions:

Linking words used to combine or merge two or more long sentences into one.

E.g.: Eve, the head of the Sales Department, punched Adam hard in the nose at noon and he fell unconscious.

Interjections:

Sounds rather than words used to express emotions.

E.g.: Oops! Eve, a strong woman, punched Adam hard in the nose at noon and he fell unconscious. Ouch!

Types of Nouns:

	Common	Proper	Abstract	Collective	Compound
Definition	A general name for a person, a place or a thing.	The name of a particular person, place, thing or idea.	It names an intangible idea, quality or state rather than a tangible object that can be seen, heard, smelt, tasted or touched.	It refers to a group of people or things.	It is made up of two or more words. It may be written as one word, separate words or hyphenated words.
Examples	man, theatre, fruit.	Adam, Symphony Centre, Kellogg's Cornflakes.	Beauty, strength, courage.	Team, family, staff, audience, police.	Aeroplane, rain forest, runner-up, mother-in-law.
How to form plural	General Rule: add "s' Exceptions: see NB 1	_____	_____	Same rules as common nouns	The second word only is put in plural form
A note on punctuation	Lower case	Always capitalised	Lower case	Lower case	Sometimes hyphenated

Plural Formation Rules:
- If the noun ends in: "s", "x", "o", "z", "ch", or "sh", the plural is formed by adding the suffix "es" to the singular form.
- If the noun ends in: "f", or "fe", the plural is formed by crossing out the "f", or "fe", and adding the suffix "ves" to the singular form.
- If the noun ends in: "y" preceded by a consonant, the plural is formed by crossing out the "y" and adding the suffix "ies" to the singular form.
- Some nouns stay the same in both the singular and plural forms.
- Other irregularities concern change of vowels or adding letters to the singular form especially when the word is derived from Latin.

Types of Pronouns:

Subject Pronouns	Object Pronouns	Possessive Pronouns (followed by a noun)	Possessive Pronouns (at the end of a sentence)	Reflexive Pronouns
I	Me	My	Mine	Myself
You	You	Your	Yours	Yourself
He	Him	His	His	Himself
She	Her	Her	Hers	Herself
It	It	Its	Its	Itself
We	Us	Our	Ours	Ourselves
You	You	Your	Yours	Yourselves
They	Them	Their	Theirs	Themselves

Order of Adjectives:

No.	IN-TENSI-FIER	OPIN-ION/ Qual-	SIZE	SHAPE	WIDTH	PARTICI-PLE	AGE	COL-OUR	ORI-GIN	MATE-RIAL
The first	Very	Boring	Tiny	Round	Thin	Worn	An-tique	Dark	Western	Wooden
Three	Quite	Rare	Min-ute	Rectan-gular	Thick	Tattered	Cur-rent	Light	Irish	Plastic
A dozen	Rather	Useful	Gi-gantic	Hexago-nal	Narrow	Underlying	Mod-ern	Blue	Oriental	Woolen
A cou-ple of	Some-what	Friendly	me-dium	Box–Shaped	Wide	Shut	Con-temporary	Red-dish	Arab	Cloth

Comparison of Adjectives:

In order to show intensity of the adjective used, the comparative form is used when comparing two nouns, and the superlative one is used when comparing more than two nouns according to the following rules:

Mono-Syllabic Adjectives:

      Comparative form: Adj. + er + than

      Superlative form: The + Adj. + est

Adjectives of Two or More Syllables:

      Comparative form: More + Adj. + than

      Superlative form: The+ Most + Adj.

Articles:

Indefinite Articles
```
            /              \
           A               An
```
-"A" is used before singular unspecified common nouns beginning with a consonant letter such as: a glass, a doctor, a boy, a hospital, a hotel.

-"A" is also used before common nouns starting by the sound "you" such as:
   a university, a European.

- "A" must also be used before "little" and "few" to determine quantity.

- "An" is used before singular unspecified common nouns beginning with a vowel
   (a, e, i, o, u) such as: an egg, an engineer, an eye, an accountant.

-"An" is also used before singular common nouns beginning with a silent letter
   followed by a vowel such as: an hour.

-"A" and "An" are used to mean "per" as in: This car runs at 180 km. an hour;
   I visit my uncle once/twice/three times…etc. a week/year/month…etc;
   It is one pound a kilo.

- "A" and "An" are used in exclamations as in:
       What a strong man!
       What an ugly woman!
       What a fast car!
       What a big dog!

The Definite Article (The)

It is used before:

1-Specific common nouns:
   E.g.: I met an old man yesterday. The old man was riding a bike.

2-Unique objects:
   E.g.: The: sun, sky, moon, stars, clouds, earth, North Pole

3-Names of seas, rivers, canals and oceans:
   E.g.: The Mediterranean Sea, the Mississippi, the Suez Canal and the Atlantic Ocean.

4-Names of mountains and hills:
   E.g.: The Alps, The Himalayas.
   Exceptions: Mount Everest, Mount Rushmore.

5-Names of republics or kingdoms or states:
   E.g.: The United States of America, The United Kingdom
   (N.B. "The" must not be added before the names of countries except: The Sudan and The Netherlands. But we do NOT say "The America" for example.)

6-Historical places and works of art:
   E.g.: The Pyramids, The Mona Lisa.

7-An adjective that denotes a certain class of people:
   E.g.: The poor, the rich, the Italians.

8-Nouns that denote different times of the day:
   E.g.: In the morning, afternoon, evening.

9-In the superlative form:

 E.g.: Peter is the most sportive boy in the class. John is the tallest boy in the team.

10-Names of musical instruments:

 E.g.: The piano, the flute … etc.

11-Family Names:

 E.g.: The Smiths, The Bells…etc.

"The" is NEVER used before:

1-Names of lakes:

 E.g.: Lake Victoria

2-If the noun "Man" is used in the sense of mankind or the human race in general:

 E.g.: Man can control beasts.

3-Meals: breakfast, lunch, dinner:

 E.g.: I like to have breakfast in bed.

4-The following nouns: work, home, bed, prison, school:

 E.g.: He went home late.

 My dad reads a story in bed every night.

 I go to school five days a week.

 UNLESS: the above nouns are preceded by an adjective; in which case "the" is added.

 E.g.: She graduated from the German school.

5-Abstract nouns:

 E.g.: love, hate, honesty, bravery, freedom, honour…etc.

 E.g.: Bravery is a good quality.

Adverbs:

Basically adverbs are formed by adding the suffix "ly" to the adjective. However, irregularities occur due to spelling rules or special syntactic cases such as the following:

- If the adjective ends in: "y" preceded by a consonant, the adverb is formed by crossing out the "y" and adding the suffix "ily" to the adjective.
- If the adjective ends in: "ly", the adverb is formed by using the phrase: "in a … way" where the ellipses are substituted by the adjective.
- Some adverbs keep the same form as the adjective without any change.

The Passive Form:
An active sentence starts with the subject and ends with the object, whereas a passive sentence starts with the subject and may end with the subject.
It is used:
- When the person who does the action (subject) is unknown or unimportant.
- To lay more emphasis on the receiver of the action (object).

ACTIVE	PASSIVE	EXAMPLE
Present Simple	Am/is/are + pp.	He repairs cars. Cars are repaired.
Past Simple	Was/were + pp.	He repaired the cars. The cars were repaired.
Present Continuous (Progressive)	Am/is/are + being + pp.	He is repairing cars. Cars are being repaired.
Past Continuous (Progressive)	Was/were + being + pp.	He was repairing cars. Cars were being repaired.
Present Perfect	Has + been + pp.	He has repaired the cars. The cars have been repaired.
Past Perfect	Had + been + pp.	He had repaired the cars. The cars had been repaired.
Future: Will (Be + Going to)	Will + be +pp. Am/is/are+going to+be+pp	He will repair the cars. The cars will be repaired. He is going to repair the cars. The cars are going to be repaired.
Modals: Can/May/ Must…	Can/may/must + be + pp.	He must repair the cars. The cars must be repaired.

Conditionals:

TYPE	FORM	USE	EXAMPLE
Zero	If + Present Simple Present Simple	To express facts.	If you heat water, it boils.
1st	If + Present Simple will/can/ may+ inf.	To predict a situation that's likely to happen in the present or future.	If the weather is fine, I will go to the beach.
2nd	If + Past Simple would/could/might + inf.	1-To describe a situation that's improbable to happen in the present or future. 2– To give advice.	1- If I saw a ghost, I would run. 2- If I were you, I would take the job
3rd	If +Past Perfect might/could/would +have + p.p.	To express regret or criticism about a situation in the past.	1- If I had locked the car, it would not have been stolen. 2- If he had not fought, he would not have got a black eye.

WH-Words:

Function	Question Word	Relative Pronouns
- People Who	Who is the boy in the blue jeans?	The boy who is wearing blue jeans, was punched.
- Things What	What is he wearing today?	You won't believe what happened to my blue jeans.
- Choice Which	Which jeans shall I wear, the blue or black?	The jeans which I wore today were blue.
- Possession whose	Whose jeans are these? (belonging)	The boy whose jeans are blue, is my brother.
- Place Where	Where are my blue jeans?	Macy's is where I bought my jeans.
- Time When	When did you buy that pair of blue jeans?	Last autumn is when I bought my blue jeans.
- Reason Why	Why aren't you wearing your jeans?	The coffee stain is why I can't wear my blue jeans.
- The way (of doing something) How	How did you clean the coffee stain on your jeans?	Baggy is how I like my jeans.
- Price How much	How much does that pair of blue jeans cost?	I bought my sister a pair of jeans to show how much I care for her.
- Frequency How often	How often do you wear jeans?	_____

Task 1:
Language Analysis: Form & Function

Read the sentences below. Reflect on how the function of each utterance changes due to the change in structure.

- Knock before you enter.
- You should knock before you enter.
- You should have knocked before you entered.
- You must knock before you enter.
- You may knock before you enter.
- If I were you, I would knock before I enter.
- Could you please knock before you enter?
- How about knocking / Why don't you knock before you enter?
- You had better knock before you enter.
- Don't you dare enter before you knock.
- I'm going to knock before I enter.
- Knocked before you enter.

Answers:

- <u>Knock </u>before you enter.

| Imperative |

- You <u>should </u>knock before you enter.

| Advice |

- You <u>should have knocked</u> before you entered.

| Reprimand |

- You <u>must </u>knock before you enter.

| Obligator |

- You <u>may </u>knock before you enter.

| Permission |

- If I were you, I would knock before I enter.

<div style="border:1px solid #000; display:inline-block; padding:8px 20px;">Advice</div>

- Could you please knock before you enter?

<div style="border:1px solid #000; display:inline-block; padding:8px 20px;">Polite Request</div>

- How about knocking / Why don't you knock before you enter?

<div style="border:1px solid #000; display:inline-block; padding:8px 20px;">Suggestion</div>

- You had better knock before you enter.

<div style="border:1px solid #000; display:inline-block; padding:8px 20px;">Ultimatum</div>

- Don't you dare enter before you knock.

<div style="border:1px solid #000; display:inline-block; padding:8px 20px;">Threat</div>

- I'm going to knock before I enter.

<div style="border:1px solid #000; display:inline-block; padding:8px 20px;">**Future Intention / Plan**</div>
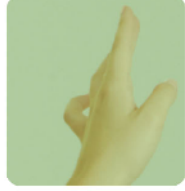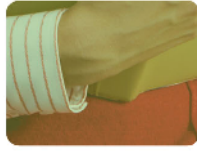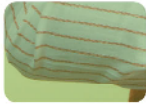
- Knocked before you enter.

<div style="border:1px solid #000; display:inline-block; padding:8px 20px;">Error: does not exist in the English Language</div>

Chapter 02

Language Awareness 2: Pronunciation

The phonetic chart is an extremely useful tool to have when teaching/ learning a language. It is very common for learners to be familiar with the chart.

There are 44 sounds in English; 24 consonant, 12 vowels and 8 diphthongs. (See figure 1). Sounds are written between slashes such as /m/, /k/ or /t/. Each of these symbols represents a sound and not a letter.

Figure 1:English phonetic chart

Iː	I	ʊ	uː	Iə	eI	
READ	SIT	BOOK	TOO	HERE	DAY	
e	ə	ɜː	ɔː	ʊə	ɔI	əʊ
MEN	AMERICA	WORD	SORT	TOUR	BOY	GO
æ	ʌ	ɑː	ɒ	eə	aI	aʊ
CAT	BUT	PART	NOT	WEAR	MY	HOW
p	b	t	d	ʧ	ʤ	k	g
PIG	BED	TIME	DO	CHURCH	JUDGE	KILO	GO
f	v	θ	ð	s	z	ʃ	ʒ
FIVE	VERY	THINK	THE	SIX	ZOO	SHORT	CASUAL
m	n	ŋ	h	l	r	w	j
MILK	NO	SING	HELLO	LIVE	READ	WINDOW	YES

A consonant is a speech sound produced by a partial or complete obstruction of the air stream by any of various constrictions of the speech organs, such as /p/, /f/, /r/, /w/, and /h/. There are 24 consonants in English. They can be classified according to the way that they are produced by the organ of speech.

(See figure 2) Sounds are categorised as to place and manner of articulation and whether they are voiced or voiceless.

Figure 2: Place of articulation
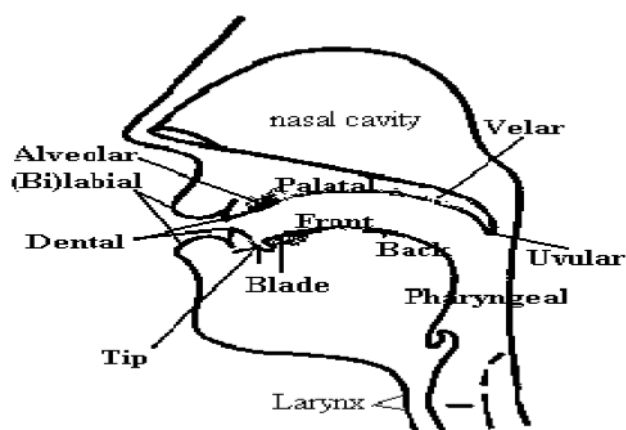
Place of Articulation:

It is the place of obstruction of air at some points in the vocal cords. It is used to classify consonants. Each place of articulation has an adjective applied to a consonant.

Nouns	Adjectives
Lips	Labial/ Bilabial
Teeth	Dental
Alveolar ridge	Alveolar
Hard palate	Palatal
Soft palate	Velar
Uvula	Uvular
Pharynx	Pharyngeal
Tip	Apical
Blade	Laminal
Front	Dorsal
Back	Dorsal

Manner of Articulation:

In the above section, you were introduced to the places of articulation. These are the points in the vocal tract at which the articulators alter the shape of the vocal tract to produce distinct consonant sounds.

However, consonants are further distinguished on the basis of how the articulators alter the shape of the vocal tract. That is, how the airflow is regulated by the tongue or lips. This is called manner of articulation.

Plosives:

A plosive is formed by the complete obstruction of the vocal tract by the articulators. This obstruction is then released, allowing the air to "explode" out of the mouth. When the air is blocked by the articulator, it begins to rise in pressure. Then, when the air is released, the high pressure air rushes out into the lower pressure area beyond the blockage. This results in a burst of air, signifying a plosive. Examples of plosives in English are / p/, /b/, /t/, /d/, /k/, and /g/.

Fricatives:

A fricative is formed by a s the vocal tract by the articulators, such as the tongue or the lips. However, unlike stops, the occlusion (blockage) in the vocal tract is not complete. Some of the air is allowed to come through a very narrow opening. This air becomes turbulent, because of the friction between the airflow and the narrow passage. Examples of fricatives in English are /f/, /v/, /s/, /z/, / /, and / /.

Affricates:

An affricate combines the manners of articulation for the plosive and the fricative. Like a stop, the articulation of the affricate begins with a complete closure of the vocal tract by an articulator. However, when the closure is released, the release is somewhat gradual, providing a narrow space between the articulator and the mouth for the airflow to move through. This narrow space creates an environment similar to a fricative, in that the airflow moving out becomes turbulent for a brief period until full release of the closure. Examples of affricates in English are /t /, and /d /.

Nasals:

A nasal is formed by the obstruction of the vocal tract and the lowering of the velum. This lowering of the velum allows the airflow to flow out through the nasal cavity, rather than through the oral cavity. Examples of nasals in English are /m/, /n/, and / /.

Approximants:

An approximant is formed by the constriction of the vocal tract, but with no obstruction in the vocal tract. Therefore, there is no turbulent airflow, as in a fricative. Instead, the air is allowed to flow freely through the vocal tract. Examples of approximants in English are /l/, /r/, /j/, and / w/.

The sound /l/ is also known as a lateral approximant, since the articulators do touch at a central point, but the air is allowed to flow through one or both sides of the contact point.

Other Articulations:

There are two other articulations in varieties of English that should be noted here: the tap and the trill. A tap is formed by a quick contact between an articulator and the vocal tract. In Standard American English, for example, there is the tap /r/, which can be found in the middle of words such as ladder, and butter.

A trill is formed by the rapid vibration of the tongue tip against the roof of the mouth. This vibration is caused by the motion of a current of air. This sound, represented by /r/ , is found, for example, in varieties of British and Scots English. It is also known as a "rolled r".

Summary:

In this lesson, you have been introduced to several manners of articulation. They are listed below:

- Plosive: Formed by a blockage of the vocal tract, followed by an explosive release of air.
- Fricative: Formed by slight contact between articulators, allowing turbulent airflow.
- Affricate: Formed by a blockage of the vocal tract, like a plosive, followed by a gradual release of turbulent air, like a fricative.
- Nasal: Formed by the lowering of the velum, allowing air to flow through the nasal cavity.
- Approximant: Formed by the constriction of the vocal tract, but with no blockage of the airflow.

- Tap: Formed by a quick contact between articulators.
- Trill: Formed by the rapid vibration of the tongue tip by a current of air.

Voicing:

In the phonetics of languages such as English, voice or voicing is one of the three major parameters used to describe a speech sound. A voiced sound is one in which the vocal cords vibrate, and a voiceless sound is one in which they do not. Voicing is the difference between pairs of sounds such as [s] and [z] in English. If one places the fingers on the voice box (i.e. the location of the Adam's apple in the upper throat), one can feel a vibration when one pronounces "zzzz", but not when pronouncing "ssss".

All vowels are voiced as are most nasals and rolls. Consonants, which are voiceless, have a "partner" which is voiced.

| Voiced	Voiceless
/b/	/p/
/d/	/t/
/g/	/k/
/v/	/f/
/z/	/s/
/ð/	/ /
/d /	/t /
/ /	/ /
/r/,/n/,/m/,/l/,/ /,/w/,/j/	

Description of Consonants:

Figure 3 shows a detailed description of consonants. The horizontal row describes the consonant's place of articulation and the vertical row describes its manner of articulation and whether the consonant is voiced or voiceless.

	Bilabial	Labiodentals	Interdental	Alveolar	Palatal	Velar	Glottal
Stop (oral) - *voiceless*	**p**et			**t**ill		**k**ill	**glottal stop**
Stop (oral) - *voiced*	**b**et			**d**ill		**g**ill	
Nasal *(stop)*	**m**et			**n**il		si**ng**	
Fricative - *voiceless*		**f**eel	**th**in	**s**eal	me**sh**er		**h**ill
Fricative - *voiced*		**v**eal	**th**en	**z**eal	mea**s**ure		
Affricate - *voiceless*					**ch**ur**ch**		
Affricate - *voiced*					**j**u**dge**		
Glide - *voiceless*	**wh**ich*						
Glide - *voiced*	**w**itch*				**y**ou		
Liquid				**l**ead, **r**ead			

Description of Vowels:

A vowel is a speech sound, such as / / or / /, created by the relatively free passage of air stream through the larynx and oral cavity, usually forming the most prominent and central sound of a syllable.

The Vowel-Chart:
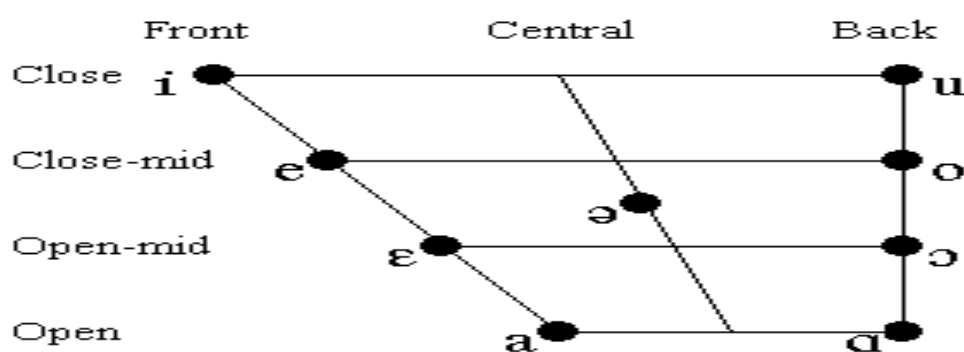
iː	A. Heat B. Hero
ɪ	A. Hit B. Mirror
ei	A. Hate B. Day-rate [between compound members only]
ɛː	A. Hair B. Mary
ɛ	A. Set B. Merry
æ	A. Hat B. Marry
ai	A. Sight B. Pirate
au	A. House B. Cowrie
ɑː	A. Father B. Starry
ɒ	A. Hot B. Forest
ɔː	A. Fought B. Warring
ɔi	A. Coin B. Moira [dubious]
oː	A. Mourn B. Boring
ou	A. Hope B. Low-road [between compound members only]
U	A. Put B. ----- [none]
uː	A. Hoot B. Fury
ɜː	A. Hurt B. Furry
ʌ	A. Hut B. Hurry
	A. About B. Again

Schwa:
The schwa is the vowel sound in many lightly pronounced, unaccented syllables in English words of more than one syllable. It is sometimes signified by the pronunciation "uh" or symbolised by the symbol ' ' (an upside-down rotated e). It is the commonest vowel sound in English language. Its sound depends on the adjacent consonants and it is a very short, neutral vowel sound.

Stress, Rhythm and Intonation:
The consonants and vowels are the "segmental" features of English phonology. Other features like; stress, rhythm and intonation are known as "Supra-segmental".

Word Stress in English:
Word stress is your magic key to understanding spoken English. Unlike most languages in the world, English is a stress-timed language. This means that stress is placed at fairly regular intervals in a sentence not on the syllables themselves. For this reason, non-native speakers, who speak English to native speakers without using word stress, encounters two problems:
1. They find it difficult to understand native speakers, especially those speaking fast.
2. The native speakers may find it difficult to understand them.
In this lesson we look at the most important aspects of word stress, followed by a short quiz to check your understanding:

Understanding Syllables:
To understand word stress, it helps to understand syllables.
Every word is made from syllables.
Each word has one, two, three or more syllables.

Word		Number of Syllables
dog	dog	1
green	green	1
quite	quite	1
quiet	qui-et	2
orange	or-ange	2
table	ta-ble	2
expensive	ex-pen-sive	3
interesting	in-ter-est-ing	4
realistic	re-al-is-tic	4
unexceptional	un-ex-cep-tion-al	5

Notice that (with a few rare exceptions) every syllable contains at least one vowel (a, e, i, o or u) or vowel sound.

What is Word Stress?
In English, we do not say each syllable with the same force or strength. In one word, we accentuate ONE syllable. We say one syllable very loudly (big, strong, important) and all the other syllables very quietly.
Let's take 3 words: photograph, photographer and photographic. Do they sound the same when spoken? No. Because we accentuate (stress) ONE syllable in each word. And it is not always the same syllable. So the shape of each word is different.

Word	Shape	Total Syllables	Stressed Syllable
PHO TO GRAPH		3	#1
PHO TO GRAPH ER		4	#2
PHO TO GRAPH IC		4	#3

This happens in ALL words with 2 or more syllables: TEACHer, JaPAN, CHINa, aBOVE, converSAtion, INteresting, imPORtant, deMAND, etCETera, etCETera, and etCETera.

The syllables that are not stressed are 'weak' or 'small' or 'quiet'. Native speakers of English listen for the STRESSED syllables, not the weak syllables. If you use word stress in your speech, you will instantly and automatically improve your pronunciation and your comprehension. Try to hear the stress in individual words each time you listen to English, on the radio, or in films for example. Your first step is to HEAR and recognise it. After that, you can USE it!

Why is Word Stress Important?
Word stress is not used in all languages. Some languages, Japanese or French for example, pronounce each syllable with eq-ual em-pha-sis. Other languages, English for example, use word stress.

Word stress is not an optional, extra feature that you can add to the English language if you want. It is part of the language! English speakers use word stress to communicate rapidly and accurately, even in difficult conditions. If, for example, you do not hear a word clearly, you can still understand the word because of the position of the stress. Think again about the two words photograph and photographer. Now imagine that you are speaking to somebody by telephone over a very bad line. You cannot hear clearly. In fact, you hear only the first two syllables of one of these words, photo... Which word is it, photograph or photographer? Of course, with word stress you will know immediately which word it is, because in reality, you will hear either PHOto... or phoTO... So without hearing the whole word, you probably know what the word is (PHOto...graph or phoTO...grapher). It is magic! (Of course, you also have the 'context' of your conversation to help you.)

This is a simple example of how word stress helps us understand English. There are many, many other examples, because we use word stress all the time, without thinking about it.

Rules of Word Stress in English:

There are two very simple rules about word stress:

1. One word has only one stress. (One word cannot have two stresses. If you hear two stresses, you hear two words. Two stresses cannot be in one word. It is true that there can be a "secondary" stress in some words. But a secondary stress is much smaller than the main [primary] stress, and is only used in long words.)

2. We can only stress vowels, not consonants.

   Here are some more rules that can help you understand where to put the stress. But do not rely on them too much, because there are many exceptions. It is better to try to "feel" the music of the language and to add the stress naturally.

1. Stress on First Syllable:

Rule	Example
Most 2-Syllable Nouns	PRESent, EXport, CHIna, TAble
Most 2-Syllable Adjectives	PRESent, SLENder, CLEVer, HAPpy

2. Stress on Last Syllable:

Rule	Example
Most 2-Syllable Verbs	To preSENT, To exPORT, To deCIDE, To beGIN

3. Stress on Penultimate Syllable: (penultimate = second from end)

Rule	Example
Words Ending in -ic	GRAPHic, geoGRAPHic, geoLOGic
Words Ending in -sion and -tion	teleVIsion, reveLAtion

4. Stress on Ante-Penultimate Syllable: (ante-penultimate = third from end)

Rule	Example
Words Ending in -cy, -ty, -phy and -gy	deMOcracy, dependaBIlity, phoTOgraphy, geOLogy
Words Ending in -al	CRItical, geoLOGical

5. Compound Words: (words with two parts)

Rule	Example
For compound nouns, the stress is on the first part	BLACKbird, GREENhouse
For compound adjectives, the stress is on the second part	bad-TEMpered, old-FASHioned
For compound verbs, the stress is on the second part	to underSTAND, to overFLOW

Word Stress Quiz:
1. Can you pass me a plastic _____ knife?
2. I want to take a photography _____ class.
3. China _____ is the place where I was born.
4. Please turn off the television _____ before you go out.
5. I can't decide _____ which book to borrow.
6. Do you understand _____ this lesson?
7. Sparky is a very happy _____ puppy.
8. It's critical _____ that you finish your essay.
9. My grandfather wears an old-fashioned _____ coat.
10. There is a lot of traffic _____ on the highway today.

Stress:
The major types of sentence stress are explicated. Four major types of stress are identified:
- unmarked tonic stress
- emphatic stress
- contrastive stress
- new information stress

Tonic Stress:
An intonation unit almost always has one peak of stress, which is called 'tonic stress', or 'nucleus'. Because stress applies to syllables, the syllable that receives the tonic stress is called 'tonic syllable'. The term tonic stress is usually preferred to point to this kind of stress in referring, proclaiming, and reporting utterances. Tonic stress is almost always found in a content word in the utterance's final position. Consider the following examples, in which the tonic syllable is underlined:
- I'm going.
- I'm going to London.
- I'm going to London for a holiday.

A question does arise as to what happens to the previously tonic assigned syllables. They still get stressed, however, not as much as the tonic syllable, producing a three level stress for utterances. Then, the following is arrived at, where the tonic syllable is further capitalised;

I'm <u>go</u>ing to <u>Lon</u>don for a <u>HO</u>liday.

Emphatic Stress:

One reason to move the tonic stress from its utterance final position is to assign an emphasis to a content word, which is usually a modal auxiliary, an intensifier, an adverb, etc. Compare the following examples. The first two examples are adapted from. Roach (1983:144).

   i. It was <u>very</u> <u>BO</u>ring. (unmarked)
   ii. It was <u>VE</u>ry boring. (emphatic)

   i. You <u>mustn't</u> <u>talk</u> so <u>LOUD</u>ly. (unmarked)
   ii. You <u>MUSTN'T</u> <u>talk</u> so <u>loud</u>ly. (emphatic)

Some intensifying adverbs and modifiers (or their derivatives) that are emphatic by nature are "indeed, utterly, absolute, terrific, tremendous, awfully, terribly, great, grand, really, definitely, truly, literally, extremely, surely, completely, barely, entirely, very (adverb), very (adjective), quite, too, enough, pretty, far, especially, alone, only and own. (Leech & Svartvik, 1.975:135)

Contrastive Stress:

In contrastive contexts, the stress pattern is quite different from the emphatic and non-emphatic stresses. In that, any lexical item in an utterance can receive the tonic stress provided that the contrastively stressed item can be contrastable in that universe of speech. No distinction exists between content and function words regarding this. The contrasted item receives the tonic stress provided that it is contrastive with some lexical element (notion) in the stimulus utterance. Syllables that are normally stressed in the utterance almost always get the same treatment they do in non-emphatic contexts. Consider the following examples:

   a) Do you <u>like</u> <u>this</u> one or <u>THAT</u> one?
   b) I <u>like</u> <u>THIS</u> one.

Many other larger contrastive contexts (dialogues) can be found or worked out, or even selected from literary works for a study of contrastive stress. Consider the following:

- <u>She</u> played the piano yesterday. (It was her who…)
- She <u>played</u> the piano yesterday. (She only played (not. harmed) …)
- She played the <u>pia</u>no yesterday. (It was the piano that…)
- She played the piano <u>yes</u>terday. (It was yesterday…)

New Information Stress:

In a response given to a wh-question, the information supplied, naturally enough, is stressed. That is, it is pronounced with more breath force, since it is more prominent against a background given information in the question. The concept of new information is much clearer to students of English in responses to wh-questions than in declarative statements. Therefore, it is best to start with teaching the stressing of the new information supplied to questions with a question word:

    a) What's your NAME?
    b) My name's GEORGE.

    a) Where are you FROM?
    b) I'm from WALES.

    a) Where do you LIVE ?
    b) I live in BONN.

    a) When does the school term END?
    b) It ends in MAY.

    a) What do you DO?
    b) I'm a STUdent.

Sentence stress can also be illustrated and practised by writing a long sentence on the board, which can be made to carry many different meanings or points of emphasis.

For example: Janet's going to Brighton tomorrow afternoon to buy herself a pair of red, leather shoes.

Practice of sentence stress is achieved by cueing the learners with questions while requiring them to use the whole sentence in reply. The second time this is done, the learners can discard the parts of the sentence which do not contain the important element of the answer in order to form a more natural response.

Intonation:

 Tone: A unit of speech bounded by pauses has movement, of music and rhythm, associated with the pitch of voice (Roach, 1983:113). This certain pattern of voice movement is called 'tone'. A tone is a certain pattern, not an arbitrary one, because it is meaningful in discourse. By means of tones, speakers signal whether to refer, proclaim, agree, disagree, question or hesitate, or indicate completion and continuation of turn-taking, in speech.

There are four types of tones that can be efficiently taught to non-native speakers of English:

- fall
- low-rise
- high-rise
- fall-rise

Fall (A Falling Tone):

A falling tone is by far the most common used tone of all. It signals a sense of finality, completion, belief in the content of the utterance, and so on. A speaker, by choosing a falling tone, also indicates to the addressee that that is all he has to say, and offers a chance (turn-taking) to the addressee to comment on, agree or disagree with, or add to his utterance. Now, let us see the areas in which a failing tone is used.

- I'll re<u>port</u> you to the <u>HEAD</u>master

- A falling tone may be used in referring expressions as well.
  I've <u>spo</u>ken with the <u>CLEA</u>ner.

- Questions that begin with wh-questions are generally pronounced with a falling tone:
  <u>Where</u> is the <u>PEN</u>cil?

- Imperative statements have a falling tone.
  - <u>Go</u> and <u>see</u> a <u>DOC</u>tor.
  - <u>Take</u> a <u>SEAT</u>.

- Requests or orders have a falling tone too.
  - <u>Please</u> sit <u>DOWN</u>
  - <u>Call</u> him <u>IN</u>.

- Exclamations:
  <u>Watch</u> <u>OUT!</u>

- Yes/No questions and tag questions seeking or expecting confirmation can be uttered with a falling tone. And the response to it may be lengthened. Consider the following example:
  - You <u>like</u> it, <u>DON'T</u> you?
  - <u>YEES.</u>

- In a Yes/No question structure, if the speaker uses a falling tone, we assume that he already knows the answer, or at least he is sure that he knows, and the purpose of asking the question, as far as the speaker is concerned, is to put the answer on record. In the following exchange, the speaker is sure to get a 'Yes' answer from the addressee:
  - <u>Have</u> you <u>MET</u> him?
  - <u>YES.</u>

Low Rise (A Rising Tone):

This tone is used in genuine 'Yes/No' questions where the speaker is sure that he does not know the answer, and that the addressee knows the answer. Such Yes/No questions are uttered with a rising tone. For instance; consider the following question uttered with a rising tone, the answer of which could be either of the three options:

A: <u>Isn't</u> he <u>NICE</u> ?
B: i) Yes.
        ii) No.
        iii) I don't know.

Compare the above example with the following example, which is uttered with a falling tone, and which can only have one appropriate answer in the context:

   a) <u>Isn't</u> he <u>NICE</u> ?
   b) <u>YES.</u>

Other examples which are uttered with a rising tone are:

- Do you <u>want</u> some <u>COF</u>fee?
- Do you take <u>CREAM</u> in your <u>cof</u>fee?

High Rise (A Rising Tone):

If the tonic stress is uttered with extra pitch height, as in the following intonation units, we may think that the speaker is asking for a repetition or clarification, or indicating disbelief.

   a) I'm <u>ta</u>king up <u>TA</u>xidermy this <u>au</u>tumn.
   b) <u>Ta</u>king up <u>WHAT?</u> (clarification)

   a) She <u>passed</u> her <u>DRI</u>ving <u>test.</u>
   b) She <u>PASSED?</u> (disbelief)

Fall Rise (Followed by Fall):

While the three tones explicated so far can be used in independent, single intonation units, the fourth tone, fail-rise, appears to be generally used in what may be called 'dependent' intonation units, such as; those involving sentential adverbs, subordinate clauses, compound sentences, and so on. Fall-rise signals dependency, continuity, and non-finality (Cruttenden, 1986:102). It generally occurs in sentence non-final intonation units. Consider the following in which the former of the intonation units are uttered with a fall-rise tone (the slash indicates a pause):

- <u>Pri</u>vate enter<u>PRISE</u> / is <u>al</u>ways <u>EF</u>ficient.
- A <u>quick</u> tour of the <u>CI</u>ty / would be <u>NICE</u>.
- Pre<u>SU</u>mably / he <u>thinks</u> he <u>CAN.</u> (Leech & Svartvik, 1.975:135)
- <u>U</u>sually / he <u>comes</u> on <u>SUN</u>day.

One of the most frequent complex clause types in English is one that has dependent (adverbial or subordinate) clause followed by an independent (main) clause. When such a clause has two intonation units, the first, non-final, normally has a fall-rise while the second, final, has falling tone:

Examples:

- <u>When</u> I <u>passed</u> my <u>REA</u>ding <u>test</u> / I was <u>VE</u>ry <u>hap</u>py.
- If you <u>SEE</u> him / <u>give</u> my <u>MES</u>sage.

When the order of complex clause is reversed, we may still observe the pattern fall-rise and fall respectively, as in:

- I <u>WON'T</u> deliver the <u>goods</u> / <u>un</u>less I re<u>ceive</u> the <u>PAY</u>ment.
- The <u>moon</u> re<u>volves</u> <u>around</u> the <u>EARTH</u> / as we <u>ALL know.</u>
- <u>Pri</u>vate enter<u>prise</u> is always <u>EF</u>ficient / whereas <u>pub</u>lic <u>ow</u>nership <u>means</u> <u>IN</u>efficient.

All in all, final intonation units have a falling tone while non-final ones have fall-rise. Consider further complex clauses:

- He <u>joined</u> the <u>AR</u>my / and <u>spent</u> all his <u>time</u> in <u>AL</u>dershot.
- My <u>sis</u>ter who is a <u>NURSE</u> / has <u>ONE</u> <u>child.</u>

This completes the four major tones selected for the framework: < <u>http://iteslj.org/</u> <u>Techniques/Celik-Intonation.html></u>

Teaching Pronunciation:

When teaching pronunciation, the following criteria should be put into account:

1. Comprehensible: are learners able to identify the sounds and are their articulations understood by native speakers?
2. Social Acceptability: are learners producing sounds that are aesthetically acceptable to the ears of native speakers?
3. Ease of Production: do learners have a good chance of successfully learning to produce the sounds?
4. Number of Familiar Words (Functional Load): do the sounds occur frequently in essential and/ or very useful words?
5. Likely to Be a Bad Habit Affecting Other Sounds: are errors getting in the way of other important targets?

Phonology Lessons Will Centre on:

1. Hearing: physical demonstration. Discrimination exercises e.g. ship or sheep? /i/ or /i:/? Which vowel sounds occur in: "it", "bit", "eat", "fit", "feet", "seat", "sit"?
2. Production: physically making sounds.
3. Expanded Contexts: Phrases and sentences as well as phonemes between closed consonant.

Tips for Teaching Pronunciation:

a. Distinguish between production and comprehension in your teaching.
B. Teach intonation in context. Use model dialogues to represent particular functions of the voice. Some practice on linking intonation patterns to attitude will probably help in clearer communication of meaning in spite of the findings of the Scottish Intonation Project.
C. Use of "dialogues" as English pronunciation teaching materials.
D. Link intonation practice to practice on grammatical accuracy. Provide learners with the phonological rehearsal and memory training needed to achieve accuracy in oral English.

Colin Mortimer's dialogues in The Cambridge Elements of Pronunciation series (e.g. "Stress Time", "Weak Forms", "Link Up" and "Clusters") include single lexical items and conversational phrases i.e. some very essential features of speaker/listener interaction.

Conclusion:

- Differences in sound systems have a phonological basis: they depend on variation in speech, organ, positions, or breath control. Teachers must understand the physical aspects of sound production.
- Teachers will not necessarily teach these to students, but this knowledge will provide a basis for teachers to identify the physical reasons for inaccurate approximations of foreign language sounds, enabling them to give precise instructions which will help students' correct faulty pronunciation.
- Unless teachers understand how students are using their speech organs in producing a native language sound and what they should be doing to reproduce the foreign language sound acceptably, teachers will not be able to help students beyond a certain stage of earnest but inaccurate imitation. Incorrectly articulated consonants will affect the production of vowels, as vowels will affect consonants. Students, therefore, require steady practice and muscle training. Pronunciation is a motor skill that needs practice.

Spelling and Pronunciation

Frank and Ernest

LOOK! I HAVE JUST INVENTED WRITING!

THANKS A LOT! ... YOU HAVE JUST MADE EVERYDODY ELSE IN THE WORLD ILLITERATE!

According to English spelling, the word *fish* could be spelt <ghoti> because of:

enough → /f/

woman → /I/

and e.g. nation → /ʃ/

In English, spelling is not a reliable basis for pronunciation!

03

Chapter
Teaching Methods

Overview of Language Teaching Methodology:

The word "methodology" is usually given lip-service as an explanation for the way a given teacher goes about his/her teaching, a sort of umbrella-term to describe the job of teaching another language. Most often, methodology is understood to mean methods in a general sense, and in some cases it is even equated to specific teaching techniques. It does in fact mean and involve much more than that; it is the study of pedagogical practices in general (including theoretical underpinnings and related research). In other words, all considerations that are involved in "how to teach" are methodological.

Task:

Define the three following terms.

- An Approach
- A Method
- A Curriculum/Syllabus
- A Technique

Approach:

An Approach is the theoretical positions and beliefs about the nature of language, the nature of language learning, and the applicability of both to pedagogical settings.

Method:

A Method is a generalised set of classroom specifications for accomplishing linguistic objectives. Methods tend to be primarily concerned with teacher and student's roles and behaviours, and secondarily with such features as linguistic and subject-matter objectives, sequencing, and materials. They are almost always thought of as being broadly applicable to a variety of audiences in a variety of contexts.

Curriculum/Syllabus:

A syllabus is designed for carrying out a particular language programme. Features include a primary concern with the specification of linguistic and subject-matter objectives, sequencing, and materials to meet the needs of a designated group of learners in a defined context.

Technique:

A Technique is any of a wide variety of exercises, activities, or devices used in the language classroom for realising lesson objectives.

Task:

What are the techniques you deem effective in teaching a foreign language?

Grammar Translation:

Latin has been studied for centuries, with the prime objectives of learning how to read classical Latin texts, understanding the fundamentals of grammar and translation, and gaining insights into some important foreign influences Latin has had on the development of other European languages. The method used to teach it overwhelmingly bore those objectives in mind, and came to be known (appropriately!) as the Classical Method. It is now more commonly known in Foreign Language Teaching circles as the Grammar Translation Method.

It is hard to decide which is more surprising - the fact that this method has survived right up until today (alongside a host of more modern and more "enlightened" methods), or the fact that what was essentially a method developed for the study of "dead" languages involving little or no spoken communication or listening comprehension is still used for the study of languages that are very much alive and require competence not only in terms of reading, writing and structure, but also speaking, listening and interactive communication. How has such an archaic method, "remembered with distaste by thousands of school learners" persevered? (Richards and Rodgers, 1986:4)

It is worth looking at the objectives, features and typical techniques commonly associated with the Grammar Translation Method, in order to both understand how it works and why it has shown such tenacity as an acceptable (even recommended or respected) language teaching philosophy in many countries and institutions around the world.

Objectives:

Most teachers who employ the Grammar Translation Method to teach English would probably tell you that (for their students at least) the most fundamental reason for learning the language is to give learners access to English literature, develop their minds "mentally" through foreign language learning, and to build their grammar, reading, vocabulary and translation skills.

Some teachers who use the method might also tell you that it is the most effective way to prepare students for "global communication" by beginning with the key skills of reading and grammar. Others may even say it is the "least stressful" for students because almost all the teaching occurs in L1 and students are rarely called upon to speak the language in any communication fashion.

More conservative teachers from many conservative countries are even likely to be put out by anyone merely questioning the method, and a typical response could be "because that's the way it's always been done - it's the way I learned and look, now I'm a professor". The point being, the method is institutionalised and considered fundamental. Such teachers are probably even unaware that the method has a name and can be compared alongside other methods.

Key Features:

According to Prator and Celce-Murcia (1979:3), the key features of the Grammar Translation Method are as follows:

1. Classes are taught in the mother tongue, with little active use of the target language.
2. Much vocabulary is taught in the form of lists of isolated words.
3. Long elaborate explanations of the intricacies of grammar are given.
4. Grammar provides the rules for putting words together, and instruction often focuses on the form and inflection of words.
5. Reading of difficult classical texts is begun early.
6. Little attention is paid to the content of texts, which are treated as exercises in grammatical analysis.
7. Often the only drills are exercises in translating disconnected sentences from the target language into the mother tongue.
8. Little or no attention is given to pronunciation.

Typical Techniques:

Diane Larsen-Freeman, in her book Techniques and Principles in Language Teaching (1986:13) provides expanded descriptions of some common/typical techniques closely associated with the Grammar Translation Method. The listing here is in summary form only.

1. Translation of a Literary Passage:
    Translating target language to native language.
2. Reading Comprehension Questions:
    Finding information in a passage, making inferences and relating to personal experience.
3. Antonyms/Synonyms:
    Finding antonyms and synonyms for words or sets of words.
4. Cognates:
    Learning spelling/sound patterns that correspond between L1 and the target language.
5. Deductive Application of Rule:
    Understanding grammar rules and their exceptions, then applying them to new examples.
6. Fill-in-the-Blanks:
    Filling in gaps in sentences with new words or items of a particular grammar type.
7. Memorisation:
    Memorisinsg vocabulary lists, grammatical rules and grammatical paradigms.
8. Use of New Words in Sentences:
    Students create sentences to reflect their knowledge of the meaning and use of new words.
9. Composition:
    Students write about a topic using the target language.

Example from a Classroom:

As we enter the classroom, students are reading a passage in their textbook. The passage is an excerpt entitled "The Boys' Ambition" from Mark Twain's Life on the Mississippi. Each student is called on to read a few lines from the passage. After he has finished reading, he is asked to translate into Spanish the few lines he has just read. The teacher helps him with new vocabulary items. When the students have finished reading and translating the passage, the teacher asks them in Spanish if they have any questions. One student says, "No understand 'gorgeous.' "The teacher translates, "Primoroso."

Then, the teacher asks them to write the answers to the comprehension questions which appear at the end of the excerpt. The questions are in English, and the students are instructed to write the answers in English as well. They do the first one together as an example. A student reads out loud, "When did Mark Twain live?" Another student replies, "Mark Twain lived from 1835 to 1910." "Bueno," says the teacher, and the students begin working quietly by themselves.

After one hour, the teacher, speaking in Spanish, asks the students to stop and check their work. One by one each student reads a question and then reads his response. If he is correct, the teacher calls on another student to read the next question. If the student is incorrect, the teacher selects a different student to supply the correct answer, or the teacher herself gives the right answer.

In the next activity, the teacher asks the students to turn the page in their text. There is a list of words there. The students see the words "ambition," "career," "wharf," "tranquil," "gorgeous," "loathe," and "envy,". They are instructed to give the Spanish equivalent for each word.

The next section of the chapter deals with grammar. Students follow in their books as the teacher reads a description of two-word (phrasal) verbs. Then they are given the rule for use of a direct object with two-word verbs:

- If the two-word verb is separable, the direct object may come: between the verb and its particle. However, separation is necessary when the direct object is a pronoun. If the verb, is inseparable, then there is no separation of the verb and particle by the object. For example:
  - John put away his book.
    Or
  - John put his book away/John put it away.

  But not

  - John put away it.
  (Because "put away" is a separable two-word verb.)
  - The teacher went over the homework.
  But not
  - The teacher went the homework over.
  (Because "put away" is an in separable two-word verb.)

After that students are given a list of verbs and are asked to tell which of them is separable and which is inseparable. They refer to the passage for clues. If they cannot tell from the passage, they use their dictionaries or ask their teacher.

At the end of the chapter there is a list of vocabulary items that appeared in the passage. The list is divided into two parts: the first contains words, and the second, idioms like "to give someone a cold shoulder." Next to each is a Spanish word or phrase. For homework, the teacher asks the students to memorise the Spanish translation for the first twenty new words and to write a sentence in English using each word.

The Direct Method:

Origin:

Towards the end of the late 1800s, a revolution in language teaching philosophy took place that is seen by many as the dawn of modern foreign language teaching. Teachers, frustrated by the limits of the Grammar Translation Method in terms of its inability to create communicative competence in students, began to experiment with new ways of teaching language. Basically, teachers began attempting to teach foreign languages in a way that was more similar to first language acquisition. It incorporated techniques designed to address all the areas that the Grammar Translation did not. The method also moved as far away as possible from various techniques typical of the Grammar Translation Method - for instance using L1 as the language of instruction, memorising grammatical rules and lots of translation between L1 and the target language.

Objectives:

The basic premise of the Direct Method is that students will learn to communicate in the target language, partly by learning how to think in that language and by not involving L1 in the language learning process whatsoever. Objectives include teaching the students how to use the language spontaneously and orally, linking meaning with the target language through the use of realia, pictures or pantomime (Larsen-Freeman 1986:24). There is to be a direct connection between concepts and the language to be learned.

Key Features:

Richards and Rodgers (1986:9-10) summarise the key features of the Direct Method thus:

1. Classroom instruction is conducted exclusively in the target language.
2. Only everyday vocabulary and sentences are taught.
3. Oral communication skills are built up in a carefully-traded progression organised around question-and-answer exchanges between teachers and students in small, intensive classes.
4. Grammar is taught inductively.
5. New teaching points are taught through modeling and practice.
6. Concrete vocabulary is taught through demonstration, objects, and pictures; abstract vocabulary is taught by association of ideas.
7. Both speech and listening comprehension are taught.
8. Correct pronunciation and grammar are emphasised.

Typical Techniques:

Diane Larsen-Freeman, in her book Techniques and Principles in Language Teaching (1986:26-27) provides expanded descriptions of some common/typical techniques closely associated with the Direct Method. The listing here is in summary form only.

1. Reading Aloud:
   Reading sections of passages, plays or dialogues out loud.
2. Question and Answer Exercise:
   Asking questions in the target language and having students answer in full sentences.
3. Student Self-Correction:
   Teacher facilitates opportunities for students to self correct using follow-up questions, tone, etc.
4. Conversation Practice:
   Teacher asks students and students ask students questions using the target language.
5. Fill-in-the-Blank Exercise:
   Items use target language only and inductive rather than explicit grammar rules.
6. Dictation:
   Teacher reads passage aloud various amounts of times at various tempos, students write down what they hear.
7. Paragraph Writing:
   Students write paragraphs in their own words using the target language and various models.

Weaknesses:

Still, the Direct Method was not without problems. "(It) did not take well in public education where the constraints of budget, classroom size, time, and teacher background made such a method difficult to use." By the late 1920s, the method was starting to go into decline and there was even a return to the Grammar Translation Method, which guaranteed more in the way of scholastic language learning orientated around reading and grammar skills. But the Direct Method continues to enjoy a popular following in private language school circles, and it was one of the foundations upon which the well-known "Audio-lingual Method" expanded from starting half way through the 20th century.

Example from a Classroom:

The teacher is calling the class to order as we find seats toward the back of the room. He has placed a big map of the United States in the front of the classroom. He asks the students to open their books to a certain page number. The lesson is entitled "Looking at a Map." As the students are called on they read a sentence from the reading passage at the beginning of the lesson. The teacher points to the part of the map the sentence describes after each student has read his sentence. The passage begins:

We are looking at a map of the United States. Canada is the country to the north of the United States, and Mexico is the country to the south of the United States. Between Canada and the United States are the Great Lakes. Between Mexico and the United States is the Rio Grande River. On the East Coast is the Atlantic Ocean, and on the West Coast is the Pacific Ocean. In the East is a mountain range called the Appalachian Mountains. In the West are Rocky Mountains.

After the students finish reading the passage, they are asked if they have any questions. A student asks what a mountain range is. The teacher turns to the blackboard and draws a series of inverted cones to illustrate a mountain range.

The student nods and says, "I understand." After all of the questions have been answered, the teacher asks some of his own.
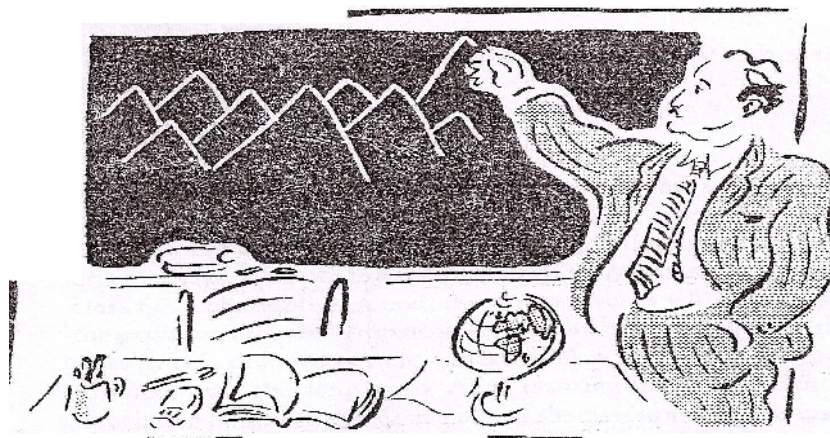
"Class, are we looking at a map of Italy?"

The class replies in chorus, "No!"

The teacher reminds the class to answer in a full sentence. "No, we aren't looking at a map of Italy," they respond. The teacher asks, "Are we looking at a map of the United States?" "Yes. We are looking at a map of the United States."

"Is Canada a state in the United States?"

"No. Canada isn't a state. It is a country."

"Are the Great Lakes in the North of the United States?" "Yes. The Great Lakes are in the North."

"Is the Mississippi a river or a lake?"

"The Mississippi is a river."

"It's a river. Where is it?"

"It's in the middle of the United States."

"What colour is the Mississippi River on the map?" "It's blue."

Finally, the teacher invites the students to ask questions. Hands go up, and the teacher calls on students to pose questions one at a time, to which the class replies. A student asks, "What is the ocean in the West Coast?" The teacher interrupts before the class has a chance to reply, saying, "What is the ocean in the West Coast? ... or on the West Coast?" The student hesitates, and then says, "On the West Coast." "Correct," says the teacher. "Now, repeat your question." "What is the ocean on the West Coast?"

The class replies in 'chorus, "The Ocean on the West Coast is the Pacific." The teacher begins asking questions and making statements again. This time, however, the questions and statements are about the students in the classroom and contain one of the prepositions "on," "at," "to," "in," or "between,"

Finally, the teacher asks the students to take out their notebooks, and he gives them a dictation. The passage he dictates is one paragraph long and is about the geography of the United States.

The Audio-lingual Method:

Origin:

The next revolution in terms of language teaching methodology coincided with World War II, when America became aware that it needed people to learn foreign languages very quickly as part of its overall military operations. The "Army Method" was suddenly developed to build communicative competence in translators through very intensive language courses focusing on aural/oral skills. This in combination with some new ideas about language learning coming from the disciplines of descriptive linguistics and behavioural psychology went on to become what is known as the Audio-lingual Method (ALM).

Objectives:

Just as with the Direct Method that preceded it, the overall goal of the Audio-lingual Method was to create communicative competence in learners. However, it was thought that the most effective way to do this was for students to "over learn" the language being studied through extensive repetition and a variety of elaborate drills. The idea was to project the linguistic patterns of the language (based on the studies of structural linguists) into the minds of the learners in a way that made responses automatic and "habitual". To this end it was held that the language "habits" of the first language would constantly interfere, and the only way to overcome this problem was to facilitate the learning of a new set of "habits" appropriate linguistically to the language being studied.

Key Features:

Here is a summary of the key features of the Audio-lingual Method, taken from Brown (1994:57) and adapted from Prator and Celce-Murcia (1979).
1. New material is presented in dialogue form.
2. There is dependence on mimicry, memorisation of set of phrases, and over learning.
3. Structures are sequenced by means of contrastive analysis and taught one at a time.
4. Structural patterns are taught using repetitive drills.
5. There is little or no grammatical explanation. Grammar is taught by inductive analogy rather than deductive explanation.
6. Vocabulary is strictly limited and learned in context.
7. There is much use of tapes, language labs, and visual aids.
8. Great importance is attached to pronunciation.
9. Very little use of the mother tongue by teachers is permitted.
10. Successful responses are immediately reinforced.
11. There is great effort to get students to produce error-free utterances.
12. There is a tendency to manipulate language and disregard content.

Typical Techniques:

Larsen-Freeman, in her book Techniques and Principles in Language Teaching (1986:45-47) provides expanded descriptions of some common/typical techniques closely associated with the Audio-lingual Method. The listing here is in summary form only.

1. Dialogue Memorisation:
    Students memorise an opening dialogue using mimicry and applied role-playing.

2. Backward Build-Up (Expansion Drill):
    Teacher breaks a line into several parts; students repeat each part starting at the end of the sentence and "expanding" backwards through the sentence, adding each part in sequence.

3. Repetition Drill:
    Students repeat teacher's model as quickly and accurately as possible.

4. Chain Drill:
    Students ask and answer each other one-by-one in a circular chain around the classroom.

5. Single Slot Substitution Drill:
    Teacher states a line from the dialogue, then uses a word or a phrase as a "cue" that students, when repeating the line, must substitute into the sentence in the correct place.

6. Multiple-Sot Substitution Drill:
    Same as the Single Slot drill, except that there are multiple cues to be substituted into the line.

7. Transformation Drill:
    Teacher provides a sentence that must be turned into something else, for example a question to be turned into a statement, an active sentence to be turned into a negative statement, etc.

8. Question-and-Answer Drill:
    Students should answer or ask questions very quickly.

9. Use of Minimal Pairs:
    Using contrastive analysis, teacher selects a pair of words that sound identical except for a single sound that typically poses difficulty for the learners - students are to pronounce and differentiate the two words.

10. Complete the Dialogue:
    Selected words are erased from a line in the dialogue - students must find and insert.

11. Grammar Games:
    Various games designed to practise a grammar point in context, using lots of repetition.

Weaknesses:

Through extensive mimicry, memorisation and over-learning of language patterns and forms, students and teachers were often able to see immediate results. This was both its strength and its failure in the long run, as critics began to point out that the method did not deliver in terms of producing long-term communicative ability.

Example from a Classroom:

In the classroom, the students are attentively listening to the teacher who is presenting a new dialogue. The students know they will be expected to eventually memorise the dialogue. All of the teacher's instructions are in English. Sometimes she uses actions to convey meaning, but not one word of the students' mother tongue is uttered. After finishing the dialogue, students repeat each line several times.

When students stumble, the teacher uses the backward drill/ build-up drill. The purpose of this drill is to break down the troublesome sentence into smaller parts; the teacher starts with the end of the sentence and has the class repeat just the last two words. Since they can do this, the teacher adds few more words, and the class repeats this expanded phrase. Little by little the teacher builds up the phrases until the entire sentence is being repeated.

TEACHER:	Repeat after me. Post office.
CLASS:	Post office.
TEACHER:	To the post office.
CLASS:	To the post office.
TEACHER:	Going to the post office.
CLASS:	Going to the post office.
TEACHER:	I'm going to the post office.
CLASS:	I'm going to the post office.

After the students have repeated the dialogue several times, the teacher gives them a chance to adopt one of the roles in the dialogue while she says the other. Before the class actually says each line, the teacher models it. In effect, the class is experiencing a repetition drill where the task is to listen carefully and attempt to mimic the teacher's model as accurately as possible. For further practice, the class and the teacher switch roles, then the class is divided into two groups and each take a role of the dialogue. Finally, the teacher selects two students to perform the entire dialogue for the rest of the class. When they are finished, two others do the same.

The teacher moves next to the second major phase of the lesson. She continues to drill the students with language from the dialogue. The first is a single-slot substitution drill in which the students repeat a sentence from the dialogue and replace a word or phrase in the sentence with the word or phrase the teacher gives them. This word or phrase is called the cue.

E.g. the teacher begins by reciting a line from the dialogue, "I am going to the post office." Following this she shows the students a picture of a bank and says the phrase, "The bank." She pauses, and then says, "I am going to the bank."

Finally, the teacher increases the complexity of the task by leading the students in a multi-slot substitution drill. This is essentially the same type of drill as the single-slot the teacher just used. However with this drill, students must recognise what part of speech the cue word is and where it fits into the sentence.

The substitution drills are followed by a transformation drill. This type of drill asks students to change one type of sentence into another; an affirmative sentence into a negative or an active sentence into a passive. In this class, the teacher uses a substitution drill that requires the students to change a statement into a yes/no-question. The teacher offers an example, "I say, 'She is going to the post office."You make a question by saying, 'Is she going to the post office?". The teacher models another sentence with a student.

Then she selects students to answer her cue questions and give immediate feedback. She sometimes provides her students with situations that require a negative answer and sometimes with situations that require a positive one. She calls on individuals now, smiling encouragement to each student. She holds up pictures and poses questions. The students seem to be comfortable answering the questions. The only time she changes the rhythm is when a student seriously mispronounces a word. When this occurs, she restates the word and works briefly with the student until his pronunciation is closer to her own. Finally, she recaps on the dialogue for the last time and dismisses the class.

Communicative Language Teaching Approach:

Origin:

By the mid-eighties, teaching methodology was moving towards the concept of a broad "approach" to language teaching that encompassed various methods: motivations for learning English, types of teachers and the needs of individual classrooms and students themselves. It would be fair to say that if there is a single umbrella approach to language teaching that has become the accepted "norm" in this field, it would have to be the Communicative Language Teaching Approach. This is also known as (CLT).

Objectives:

"Beyond grammatical discourse elements in communication, we are probing the nature of social, cultural, and pragmatic features of language. CLT explores pedagogical means for 'real-life' communication in the classroom. It tries to get our learners to develop linguistic fluency, not just the accuracy that has so consumed our historical journey. CLT teachers equip their students with tools for generating unrehearsed language performance 'out there' when they leave the womb of our classrooms. They are concerned with how to facilitate lifelong language learning among their students, not just with the immediate classroom task. Learners are partners in a cooperative venture. And classroom practices seek to draw on whatever intrinsically sparks learners to reach their fullest potential."

Features of (CLT):

David Nunan (1991:279) lists five basic characteristics of Communicative Language Teaching:

1. An emphasis on learning to communicate through interaction in the target language.
2. The introduction of authentic texts into the learning situation.
3. The provision of opportunities for learners to focus, not only on the language but also on the learning process itself.
4. An enhancement of the learner's own personal experiences as important contributing elements to classroom learning.
5. An attempt to link classroom language learning with language activation outside the classroom.
6. Meaning is paramount.
7. Dialogues, if used, centre on communicative functions and are not normally memorised.
8. Contextualisation is a basic premise.
9. Effective communication is sought.
10. Drilling may occur, but peripherally.
11. Comprehensible pronunciation is sought.
12. Any device which helps the learners is accepted - varying according to their age, interest, etc.
13. Attempts to communicate may be encouraged from the very beginning.
14. Reading and writing can start from the first day, if desired.

15. The target linguistic system will be learned best through the process of struggling to communicate.
16. Communicative competence is the desired goal.
17. Linguistic variation is a central concept in materials and methods.
18. Sequencing is determined by any consideration of content function, or meaning which maintains interest.
19. Teachers help learners in any way that motivates them to work with the language.
20. Language is created by the individual often through trial and error.
21. Fluency and acceptable language is the primary goal, accuracy is judged not in the abstract but in context.
22. Students are expected to interact with other people, either in the flesh, through pair and group work, or in their writings.
23. Intrinsic motivation will spring from an interest in what is being communicated by the language.

Weaknesses:

CLT is a generic approach, and can seem non-specific at times in terms of how to actually go about using practices in the classroom in any sort of systematic way. There are many interpretations of what CLT actually means and involves.

Example from a Classroom:

The teacher greets the class and distributes a handout. On one side is a copy of a sports column from a recent newspaper. The reporter discusses who he thinks will win the World Cup. The teacher asks the students to underline the predictions the reporter has made. All directions are given in the target language. When they finish, they read what they have underlined. The teacher writes the predictions on the blackboard. He then asks them which predictions the reporter feels more certain about and which he feels less certain.

- Malaysia is very likely to win the World Cup this year.
- Italy can win if they play as well as they have lately.
- Czechoslovakia probably won't be a contender.
- England may have an outside chance.

Then he asks the students to rephrase the statement to give the same meaning. One student says, "Malaysia probably will win the World Cup," "Yes," says the teacher. "Any others?" No one responds. The teacher offers, "Malaysia is almost certain to win the World Cup." All the other predictions are tackled in the same manner. The teacher evaluates students' answers and makes sure they all convey the same degree of certainty.

Next, the teacher asks students to turn to the other side of the handout, where they find the already discussed sentences jumbled. The teacher tells the students to unscramble the sentences, to put them in their proper order once again. When they finish, the students compare what they have done with the original on the other side of the handout.

The teacher next announces that the students will be playing a game. He divides the class into small groups of fives. He hands each group a deck of thirteen cards. Each card has a picture of a piece of sports equipment. As the students identify the items, the teacher writes each name on the blackboard; e.g. basketball, soccer ball, volleyball, tennis racket, skis, ice skates …etc.

The cards are shuffled, and for every four of the students in a group are three cards. They do not show their cards to anyone else. The extra card is placed face down in the middle of the group. The fifth person in the group receives no cards. She is told that she should try to predict what it is that Mary-Ann (one of the students in the class) will be doing the following weekend. The fifth student is to make statements like, "Mary-Ann may go skiing this weekend."

If one of the members of this group has a card showing skis, the group member would reply, for example, "Mary-Ann can't go skiing, because I have her skis." If, on the other hand, no one has the picture of the skis, then the fifth student can make a strong statement about the likelihood of Mary-Ann going skiing. She says, for example, "Mary-Ann will go skiing." She can check her prediction by turning over the face-down card. If it is the picture of the skis, then she knows she is correct. The students seem to really enjoy playing the game. They start taking turns so that they all participate.

For the next activity, the teacher reads a number of predictions.
- In 2020, a woman will be elected President of the United States.
- By 2030, solar energy will replace the world's reliance on fossil fuels.
- By 2050, people will be living on the moon.

The students are told to make statements about how probable they think the predictions are and why they believe so. They are also asked how they feel about the prediction. During the discussion, one of the students says, "I don't think that it's like that a world government will be in place by the twenty-second century". The teacher and students ignore the mistake and the discussion continues.

Next, the teacher has the students divided into groups of three. One member of each group is given a picture strip story. There are six pictures in a row on a piece of paper. The student with the story shows the first picture only to the other members of his group. The other students try to predict what they think will happen in the second picture. The student in charge corrects his colleagues and moves to the next picture. This process is repeated until all pictures are revealed.

For the final activity, the students are told that they will do a role-play. The teacher tells them that they are to be divided into groups of four. They are to imagine that they are all employees of the same company. One of them is the others' boss. They are having a meeting to discuss what will possibly occur as a result of their company merging with another company. Before they begin, they discuss some possibilities together. They decide that they can talk about topics such as changing polices, reducing labour force, increasing salaries. The teacher stresses that they need to address their boss more formally. The teacher provides some examples of formal ways of agreement and disagreement.

For fifteen minutes the students perform their role-play. The teacher moves from group to group to answer questions and offer any advice on what the groups can discuss. After it is over, the students have an opportunity to pose any questions. In this way, they elicit some relevant vocabulary words.

The teacher uses the last few minutes to give the homework assignment. The students are to watch a debate between two political candidates on television that night. They are then asked to write their prediction of who they think will win the election and why. They will read their reports to their classmates at the start of the next class.

The Natural Approach:

Origin:

Stephen Krashen and Tracy Terrell developed the Natural Approach in the early eighties (Krashen and Terrell, 1983), based on Krashen's theories about second language acquisition. The approach advocated the need for a silent phase, waiting for spoken production to "emerge" of its own accord, and emphasising the need to make learners as relaxed as possible during the learning process.

Some important underlying principles are that there should be a lot of language "acquisition" as opposed to language "processing", and there needs to be a considerable amount of comprehensible input from the teacher. Meaning is considered as the essence of language and vocabulary (not grammar) is the heart of language.

As part of the Natural Approach, students listen to the teacher using the target language communicatively from the very beginning. It has certain similarities with the much earlier Direct Method, with the important exception that students are allowed to use their native language alongside the target language as part of the language learning process. In early stages, students are not corrected during oral production, as the teacher is focusing on meaning rather than form (unless the error is so drastic that it actually hinders meaning).

Communicative activities prevail throughout a language course employing the Natural Approach, focusing on a wide range of activities including games, role-plays, dialogues, group work and discussions. There are three generic stages identified in the approach:

(1) Preproduction:
    Developing listening skills.
(2) Early Production:
     Students struggle with the language and make many errors which are corrected based on content and not structure.
(3) Extending Production:
    Promoting fluency through a variety of more challenging activities.

Weaknesses:

Krashen's theories and the Natural approach have received plenty of criticism, particularly orientated around the recommendation of a silent period that is terminated when students feel ready to emerge into oral production, and the idea of comprehensible input. Critics point out that students will "emerge" at different times (or perhaps not at all!) and it is hard to determine which forms of language input will be "comprehensible" to the students. These factors can create a classroom that is essentially very difficult to manage unless the teacher is highly skilled. Still, this was the first attempt at creating an expansive and overall "approach" rather than a specific "method".

Resources and Books on Methodology
- Asher, James. 1977. Learning Another Language Through Actions: The Complete Teacher's Guidebook. Los Gatos, CA: Sly Oaks Productions. See also <http://www.tpr-world.com/.>
- Brown, H. Douglas. 1994. Teaching by Principles: An Interactive Approach to Language Pedagogy. Prentice Hall.
- Finocchiaro, Mary & Brumfit, Christopher. 1983. The Functional-Notional Approach: From Theory to Practice. Oxford University Press.
- Krashen, Stephen D., & Terrell, Tracy D. 1983. The Natural Approach: Language Acquisition in the Classroom. Pergamon Press. See also Bilingual Education: Arguments For and (Bogus) Arguments Against , Theory of Second Language Acquisition, A Summary of Stephen Krashen's "Principles and Practice in Second Language Acquisition", Why Bilingual Education?
- Larsen-Freeman, Dianne. 1986. Techniques and Principles in Language Teaching. New York: Oxford University Press.
- Nunan, David. 1991. Language Teaching Methodology: A Textbook for Teachers. Prentice Hall. See also <http://ec.hku.hk/dcnunan/>
- Prator, Clifford H. & Celce-Murcia, Marianne. 1979. "An outline of language teaching approaches." In Celce-Murcia, Marianne & McIntosh, Lois (Ed.), Teaching English as a Second or Foreign Language. Newbury House.
- Richards, Jack & Rodgers, Theodore. 1986. Approaches and Methods in Language Teaching. New York: Cambridge University Press.

Online Resources:
- Second Language Teaching Methodologies - Eric Clearinghouse on Languages and Linguistics.
- Teaching Techniques - From <www.eslabout.com>
- Whole Language, Whole Person - A Handbook of Language Teaching Methodology
- <http://www.englishraven.com>

04

Chapter

Classroom Management

Task:
Define Classroom Management.

"Classroom management embraces all actions teachers take to maintain a smooth, focused flow of activity for the purpose of nurturing learners' academic and personal development."
It also refers to all the things a teacher does to organise students, space, time, and materials so that learning can take place" (Wong, 2004).

Task:
What does Classroom Management entail?

- It is an effective discipline.
- It is prepared for a class.
- It motivates your students.
- It provides a safe, comfortable learning environment.
- It builds your students' self esteem.

It is creative and imaginative in daily lessons.
In order for a teacher to create a stress-free environment that facilitates the occurrence of the learning process, three main factors need to be put into consideration. The process of learning is a process of acquiring skills and retaining knowledge.

1. The Room:

Stress-Free Environment:
1. The creation of stress in a learning set up should be avoided in order to ensure the achievement of aims in the set time limit in a smooth, sailing process.
2. The teacher may welcome the class in a friendly way and make interpersonal connections in order to relax pupils. (Establish rapport.)
3. The physical environment of the classroom should give appropriate messages, suggesting that active pursuit of challenge is encouraged.
4. Pupils can be given a degree of choice and a sense of control over what and how they learn.
5. Questioning of pupils should be carefully gauged to avoid causing individuals stress.
6. The atmosphere in the classroom should be one of respect between all learners and teachers.

7. Resources should be readily available to allow for pupils to engage in challenging tasks.
8. The teacher should recognise effort and show that it is valued.
9. The layout of the classroom should facilitate pupil discussion and collaboration, but also where possible the opportunity for independent working.

Seating Arrangement:
Students' seating arrangements in a classroom can determine:
- Their attitude to each other and you.
- Your attitude to them.
- How they interact.
- Types of activities they can perform.

Even if the activities of the learning session do not require changing the seating rearrangements, there are several reasons to do so:
1. Learners are given a new perspective on the activity by sitting in a different part of the room.
2. They get better acquainted with their peers.
3. learners are not consistently "punished" by being at greater distances from the screen or speakers.
4. Small cliques do not arise, there is nothing wrong with cliques but in some cases they can become a problem by forcing their norms or agendas upon the entire group.

Seating arrangements are a main part in a teacher's plan for classroom management. Not only do the teachers need to consider the physical arrangement of the room, but also the nature of the students involved. The considerations in arranging the physical environment of the room is so that teaching and learning can occur as efficiently as possible. The teacher needs to be able to walk around the room without the students having to move their desks. Teachers needs to take into account that students seated in the center or front of the classroom tend to interact more frequently with the teacher and the number of behavioral problems tend to increase as students sit farther from the teacher. Also, students in the back and corners of the room are more likely to be off-task than those close to the front or to the teacher's desk. There are many seating arrangements that teachers can use, eight common arrangements are cluster, rows, table rows, semi-circle, circles, U-shape, pairs and groups. The best arrangement depends on the activity and the number and age of students.

Desks in Clusters:

Clusters consist of four or five desks pushed together so every desk is facing another one. The fifth desk, if needed, would be put on the end of the group of four. The classroom would have clusters scattered around, so each cluster would be far enough apart that the students' chairs would not hit each other. In this situation, the teacher is free to walk around the room without bumping into students' desks or chairs and can work with the groups. The groups of students need to be thought about before setting up. The students need to be able to work together. There will have to be different levels of students at each group so that they can help each other learn and grow. Clusters are very common in situations where there is a lot of group learning and work. The desks together make it easy for all students in the cluster to see each other and to hold discussions. In this situation, the philosophy of the teacher is more collaborative learning. This lets students have hands-on activities and learn by practising. The teacher shares and gives guidance and help to students. This arrangement also, allows for students to do individual work at their desk.

Desks in Rows:

Rows indicate a no-nonsense, academic focus. It immediately draws attention to the teacher. If you have had problems keeping students focused on you, perhaps arranging the desks formally will change their perception of your class. If you are constantly moving desks into groups for activities, perhaps it is time to move into rows.

Table Rows:

Table rows consist of long tables that are placed in rows that are perpendicular to the front and back of the room. The students sit next and across from each other. This set-up is typically found in science labs and writing workshops. It is a good arrangement for group work and large group projects. The philosophy of the teacher who would set up their classroom with table rows is probably collaborative learning. They motivate their students by letting them work together, and it helps students learn how to learn. During writing workshops, it is easy for students to turn to a person and do a peer editing and share their work. In science labs, it is sensible to have a large table where everyone can see the item and participate.

The problem with this set-up is that there are students that are at the end of the tables at the back of the room that will not be able to see during the direct instruction time. Also, it is hard for the teacher to see all the students and watch their faces and behaviour. It allows the student for a lot of socialising and it is very bad in a test situation. None of the students are facing the front of the room when sitting at the table. It is hard to have class discussions because the students will not hear each other without moving and looking around to see who is talking. Table rows are good for situations where there is hardly any direct instruction and students work together to figure out problems and activities. Usually this is found in the middle grades in science classes.

Desks in Semi-Circles:

Semi-circle seating arrangement is when all the desks touch each other facing the front of the room in a semi-circle shape. The teacher can easily see each student and they can see him/ her and the instructional aids. The philosophies of the teacher using this arrangement can be direct instruction, child-run or collaborative. Each philosophy could be implemented into this classroom setting. Because all the students can see each other; they can have debates and discussions amongst themselves. The students can give ideas on how they want to do an activity and the seating arrangement could probably accommodate the activity. Also, because students all have clear vision to the board, direct instruction from the teacher could be very common. The teacher would have full control over the students. The teacher could easily walk around the room and monitor everybody's work. The students would also be able to work together doing projects and activities.

The semi-circle seating arrangement would not be recommended because the teacher would have a hard time meeting with the students one-on-one. This is because the seats are very close to each other. Also, the semi-circle would take up almost the entire classroom so there is not much room for activities or conferencing outside the desk area. Semi-circle desk arrangement can be used in all grade classrooms and for all educational philosophies. This is because the teacher can have classroom discussions and all the students can see and hear each other well. The teacher can take a passive role and listen to the students and let them run the class.

Also, in this arrangement the teacher can run the class giving the students step by step instructions. All the students are facing the front of the room and have their own space to work. Students can work easily together without much movement because they are sitting directly next to each other which make hands-on-activities and collaborative learning possible.

Desks in Circles:

Circles and/or squares indicate an open, sharing classroom. Students must face one another and cannot hide. This can be nurturing to some students, terrifying to others. If you are having trouble getting a smaller group to share and interact with one another, a circle or square might help.

Desks in U-Shape:

U-shaped arranged desks indicate a stage. It allows for more students to sit in the "front," and can accommodate doubling or tripling the U-rows. It creates a presentation-centred classroom, where the teacher or students present lessons to the rest of the class. If you are focusing on presentations, this model works well. A passageway at the vertex of the U is often helpful so you will not have to travel around the perimeter of the classroom. Note that a U-shaped arrangement requires a large space; if you have a small classroom with many students to accommodate, forget it.

Desks in Pairs:

Pairs are tricky. They seem great from a teacher's standpoint since students have instant partners for activities, and the primary focus is still on the teacher. Students are paired up with either students with similar abilities, or students with opposite abilities, to complement and help one another. This theory, however, is often detrimental to many students. Would you like to be paired up for the year with a lazy co-worker? Or a co-worker who constantly outperforms you? Let's face it; schools must teach students to have tolerance and work together with many types of people, but in the real world, you are rarely forced to work continuously one-on-one with someone who makes you feel uncomfortable or inferior. Putting students in this stressful one-on-one situation may not be as kind as it seems.

Desks in Groups:

Groups of three or four, however, work wonders. Adding more students to the mix alleviate the tension that pairing creates. It creates both an atmosphere for teacher-centred and student-centred activities. Students can be expected to be silent for a short period, but realise that they will naturally want to interact with the students in their small groups. You can also encourage competition between groups by having them name their group and post group progress on specific activities

 2. Teacher

Attention Spread:

A class is made up of individuals who want to be listened to and/or addressed by the teacher. Make sure that attention is equally distributed to the whole class. This can be established through eye contact, voice projection, meta-language and teacher's movement around the classroom.

Eye Contact:

Teacher needs to establish eye contact with all students in order to:
 - Notice their reactions.
 - Establish rapport.
 - Indicate the student that is being addressed or required to perform a task.
 - Hold attention of students not addressed and encourage them to listen to those
    talking.
 - Indicate to inattentive students that you are taking notice.
 - Replace naming students for example during a fast drill.

Voice Projection:

Voice alters naturally according to the activity, the size of the class, the room and the other similar variables. Intonation also helps teacher in delivering messages to students.
Teacher's voice is an aid to:
  - Gain attention.
  - Announce changes in the lesson stages.
  - Sustain students' interest.
  - Give gentle correction.
  - Reprimand.

Body Language (Meta-language):

Not all language is produced through the vocals. In order to reduce TTT and hold the Ss. attention for the longest possible span, the teacher can use facial expressions and gestures in order to convey the message required to be communicated to the students. However, it is a double-edged weapon that can cause confusion rather than speed up and facilitate communication and learning. Hence, the teacher needs to be careful that the body language she uses is both clear and consistent.

Positioning and Movement:

Tell your learners the following;
 - What type of activity it is.
 - What each of the teacher's and student's role is.
 - Who you are attending to and not attending to.
 - Whether you expect a student to talk to you or not.

Rapport:

To establish rapport the teacher should:
 - Show personal interest in the students and their progress.
 - Attain the right professional manner.
 - Respond and react to what the students say.
 - Strike a balance between being firm and friendly.

Giving Instructions:

If students do not clearly understand what they are to do, they will not be able to perform their task satisfactorily.

Instructions should be:
 - Economic.
 - Clear.
 - Simple.
 - Short.
 - Graded and segmented to the level of the learners.
 - Checked for comprehension.

The teacher should be:
 - Firm.
 - Directive.
 - Good humored.
 - Well positioned (voice, gestures and attention spread are vital).
 - Consistent especially with low level classes i.e. use the same words/signals for the same instruction.

Monitoring:

Monitoring what students are doing is as important as teaching. Teacher's aim at that stage would be to assess how well your students are performing the task and evaluate particular language strengths and weaknesses. While performing a task; whether individual, pair or group work, teacher passes by and checks on how students are progressing without correcting any mistakes or lends a guiding hand to faltering ones.

Correction Techniques:

Teachers are often afraid that students might "learn their mistakes". This idea derives from views of language learning which were popular in the 1950s and 1960s; that languages were learnt by repetition of correct forms until they become automatic. Hence, repeating incorrect forms would be harmful as they would become fossilised mistakes.

Nowadays, it is widely agreed that language is rather a system of rules that the learner has to acquire, and that "trying out" language and making errors are accepted as a natural part of the learning process such as when mastering chess, learning a musical instrument or to cook, or when a baby learns to walk or talk.

Errors are a useful way of students showing what they have and have not learnt. Therefore, instead of seeing errors negatively; as a sign of failure (by the student or the teacher), they can be seen positively as an indication of what still needs to be taught. Obviously, if we try to prevent students from making errors, we can never find out what they do not know. The correct methods of correction help inform the teacher about the class's general level.

Most teachers would agree that we need to correct some errors, to help students learn the correct forms of the language. It also helps hold the class attention and encourage the idea that students can learn from each other. However, this does not mean that we have to correct students all the time. If we do, it might make them unwilling or unable to say anything at all. We also need to make sure that we do not inhibit students.; if we hurt their feelings or humiliate them, we lose rapport.

Thus, one of the techniques could be giving a chance for self-correction. In order to achieve that the teachers might;

- Use facial expressions to show that there is a mistake.
- Use gestures to elicit correction.
- Repeat the sentence up to the mistake and stop to show where the mistake is.
    E.g.:   Student: Pavarotti is the singer who I like him.
                  Teacher: "Pavarotti is the singer I…like…?"
- Repeat the mistake in such a way as to highlight it.
    E.g.: Teacher: "him?"
- Echoing.
    E.g.: Teacher: Yes, he's got a good voice. Phil Collins is the singer I like best.

- Move from self-correction, if unsuccessful, to peer-correction.
  Ask if anyone else in the class can help. If they can, go back to the original student for a correct version.
- Give the statement form yourself as a last resort. If it comes to this, you know that no one in your class was capable of producing the standard form, so the first student did not really make a mistake in something that had been learnt. The erring student was attempting to say something: that your students are not able to use the structure yet. The idea of correction is therefore not really appropriate-what is needed is more teaching.

3. Students:

Grouping:
Whether the students work individually, in pairs or groups is up to the teacher to decide depending on the following factors:
- Stage within lesson plan.
- Aim of task.
- Time allotted to task.
- Number of students.

This variety in patterns serves in:
- Breaking the monotony of the lesson.
- Catering to multiple intelligences.
- Enhancing the sense of co-operation and team spirit.
- Allowing slow learners to catch up.
- Allotting the responsibility of aiding slow learners to faster ones.
However, teacher has to beware that instructions are clear and roles are allotted in case of group work; among such roles would be:

-The Spokesperson: responsible for presenting the final product to the teacher and other groups.
-The Secretary: responsible for taking down notes and designing layout of final product.
-The Facilitator: collects all the material needed to produce the final product such as crayons, markers, newspaper sheets, glue tack, etc.
-The Time Keeper: keeps record of how much time has elapsed and how much is left.

Movement:
Way back in the early and mid twentieth century, it was believed that a disciplined class does not move from their seats unless it is lunch or school dismissal time. However, this has proven erroneous with the emergence of theories such as MI and ALG. A healthy class is a noisy bustling one; as long as it is kept in more like a bee hive in which individuals collaborate to produce food for thought and the soul than a chaotic jungle in which the fittest survive. If the teacher sets clear rules and fair disciplinary code from the beginning, he/she can allow a range of movement that serves the aims of the lesson without causing anarchy.

Physical Classroom Conditions:

Seating Arrangements:
Where students sit in a classroom can determine:
- Their attitude to each other and you.
- Your attitude to them.
- How they interact.
- Types of activities they can perform.

Organising an Activity:
To organise an activity, the teacher should consider the following:
- A lead-in.
- Teacher instructs.
- Teacher initiates.
- Teacher organises feedback.

Giving Instructions:
If students do not clearly understand what they are to do, they will not be able to perform their task satisfactorily.
Instructions should be:
- Economic.
- Clear.
- Short.
- Simple.
- Graded and segmented to the level of the learners.
- Checked for comprehension.
The teacher should be:
- Firm.
- Directive.
- Well-positioned (voice, gestures and attention spread are vital).
- Good-humoured.
- Consistent especially with low level classes, i.e. use the same words / signals for the same instructions.

Setting Up Pair and Group Work:

The Importance of Pair and Group Work:
Pair and group work increase students' participation and language use and be used for a number of activities whether listening, speaking, reading or writing. Communicative efficiency rather than accuracy is the aim and the teacher's role is that of the assessor, prompter and / or resource. During pair and group work activities, students experience some degree of self-reliance. Familiarise students with pair and group work at the beginning of a course as this enables you to extend the range of activities being offered. Make sure that pre-work needed for pair or group work has been done by you or the class. Possibly get one pair or group to demonstrate. Do not let pair or group work activities go on for too long as students soon get bored. No research has given an answer to the ideal combinations for either pairs or groups since each has its strengths and weakness.

Pair Work:

It seems sensible to be selective about pairing if you are planning an activity which is long and perhaps difficult for some students. However, random pairing which occurs as a result of some seating is fine and has the advantage of not interrupting the flow of the lesson.

Group Work:

Group work is more dynamic than pair work as there are more people to react with and against in a group and therefore a greater demand on the students' ability to cooperate closely with only one other person. It has the advantage of allowing different groups of students to be doing different things at the same time in class.

Starting a Lesson:

When starting a lesson, it is important to consider the following strategies:

a. Punctuality is important and if possible be in the classroom before the students.
b. Before the start of a lesson is an ideal opportunity to socialise, give back homework, discuss individual problems, and the way a student is approaching his / her learning.
c. You need to supply a signal for the start of the lesson.

Establish lesson objectives whenever this is possible either orally or in writing on the board.

Finishing a Lesson:

When finishing a lesson, it is important to consider the following strategies:

a. Timing is essential if the students are not to leave the class with the impression that the lesson ended badly.
b. Allow time for homework and announcements before it is time for the students to leave.
c. Clarify the finishing point, e.g. Close you books, Good, Well done etc. maintain class attention through eye contact.
d. You can summarise and evaluate your lesson by asking the students what they have learnt from today's lesson.
e. Make sure you say good bye naturally, it is a good opportunity for the students to learn how to do it.

Remember that although you influence what happens in the class, it is often more a case of 'managing learning' than teaching.

Chapter

05

Lesson Planning

The Contents of a Lesson:

The length of a lesson varies enormously from one institution to another; from 45 minutes to 2 or more hours. Planning the lesson is vital in order to ensure that time is not wasted and the learners receive the maximum benefit from the work arranged. It is also very important to plan so that the bell ringing for the end of the lesson does not interrupt activities. The learners will feel a sense of frustration and under-achievement if this happens. Planning will make sure that the teacher has all the necessary equipment at hand to make the lesson effective. It can be disappointing for the teacher to discover that she/he could have got point over much better if not for the lack of variety in the activities they do in class, especially young learners or long classes. If they always do the same type of activity every lesson as well they will soon become bored and lose concentration and motivation (as will the teacher). The lesson should be planned with teacher domination at a minimum. This can be seen before the lesson takes place on any lesson plan and action taken to include more learner participation.

When considering writing a lesson plan there are certain elements which need to be considered. Most lesson plan formats will have some or all of the following:

- Name of the teacher
- Name of the class
- Date
- Level of learners
- Number of learners
- Time of lesson
- Aims of lesson - structural and skills areas
- Assumptions made - relevant pre-knowledge of learners
- Anticipated problem areas: e.g. pronunciation/concept/mother-tongue interference, etc.
- Materials needed
- Stages
- Classroom management: seating arrangements/ pairing/grouping, etc.
- Approximate timing for each stage
- Board plans
- Interaction

Figure 1: Contents of a Lesson Plan

Teacher:	Class:	Level:	Time:
Number of Students:			
Aim (structural):			
Aim (skills area):			
Assumptions / Problem Areas:			
Classroom Management:			
Materials / Aids:			
Stage:			
Board Work:			
Interaction:			
Time:			
Comments:			
Details of lesson go here:			

Lesson Plan Procedures:

One of the primary roles that you will perform as a teacher is that of designer and implementer of instruction. Teachers at every level prepare plans that aid in the organisation and delivery of their daily lessons. These plans vary widely in the style and degree of specificity. Some instructors prefer to construct elaborate, detailed and impeccably typed outlines; others rely on the briefest of notes handwritten on scratch pads or on the backs of discarded envelopes. Regardless of the format, all teachers need to make wise decisions about the strategies and methods they will employ to help students move systematically toward learner goals.

Teachers need more than a vague, or even a precise, notion of educational goals and objectives to be able to sequence these objectives or to be proficient in the skills and knowledge of a particular discipline. The effective teacher also needs to develop a plan to provide direction toward the attainment of the selected objectives. The more organised a teacher is, the more effective the teaching, and thus the learning, is. Writing daily lesson plans is a large part of being organised.

Several lesson plan outlines will be presented. You as a teacher will probably begin by choosing a desirable outline and sticking fairly close to it. Planning and classroom delivery innovations usually come once you are in the classroom with your own set of learners, have developed your own instructional resources, and have experimented with various strategies. Although fundamental lesson planning elements tend to remain unchanged, their basic formula is always modified to suit the individual teacher's lesson preparation or style of presentation.

The lesson plan is a dreaded part of instruction that most teachers detest. It nevertheless provides a guide for managing the learning environment and is essential if a substitute teacher is to be effective and efficient. Three stages of lesson planning follow:

Stage 1: Pre-Lesson Preparation:
1. Goals
2. Content
3. Student entry level

Stage 2: Lesson Planning and Implementation:
1. Unit title
2. Instructional goals
3. Objectives
4. Rationale
5. Content
6. Instructional procedures
7. Evaluation procedures
8. Materials

Stage 3: Post-Lesson Activities: lesson evaluation and revision

Lesson planning involves much more than making arbitrary decisions about "what I'm going to teach today." Many activities precede the process of designing and implementing a lesson plan. Similarly, the job of systematic lesson planning is not complete until after the instructor has assessed both the learner's attainment of the anticipated outcomes and effectiveness of the lesson in leading learners to these outcomes.

There are many approaches to lesson planning. However, there are basic elements that should be included when planning any lesson. Finally, even teachers who develop highly structured and detailed plans rarely adhere to them in lock-step fashion. Such rigidity would probably hinder, rather than help, the teaching-learning process. The elements of your lesson plan should be thought of as guiding principles to be applied as aids, but not blueprints, to systematic instruction. Precise preparation must allow for flexible delivery. During actual classroom interaction, the instructor needs to make adaptations and to add artistry to each lesson plan and classroom delivery.

Generic Form:

This open form includes the above framework. It does have a suggested sequence of instructional procedures which corresponds more closely to direct instruction:
1. Focusing event (something to get the students' attention)
2. Teaching procedures (methods you will use)
3. Formative check (progress checks throughout the lesson)
4. Student Participation (how you will get the students to participate)
5. Closure (how you will end the lesson)

Figure 2: Generic Lesson Plan Form: A Daily Lesson Plan

Course Title:	Date:	Lesson Number:
Instructor:	Unit:	Specific Topic:
Instructional Goal: (outcome that students would be able to demonstrate upon completion of the entire unit)		
Performance Objective: (use an action verb in a description of a measurable outcome)		
Rationale: (brief justification – why you feel the student need to learn this topic)		
Lesson Content: (what is to be taught)		
Instructional Procedures: Focusing event (something to get the students' attention) Teaching procedures (method you will use) Formative check (progress checks throughout the lesson) Student participation (how you will get the students to participate) Closure (how you will end the lesson)		
Evaluation Procedures: (how you will measure outcomes to determine if the material has been learned)		
Materials and Aids: (what you will need in order to teach this lesson) Honolulu Community College: <http://edweb.sdsu.edu/Courses/EDTEC470/sections/F02-10/lesson_planning.htm>		

Presentation, Practice, and Production (PPP) Lesson:

While this is not the only way to structure an ESL lesson plan, it is perhaps the most commonly taught and used format. The main idea behind this is that it gives students the opportunity to learn something in context, have it modeled by the teacher, practise it in a controlled way and then practise it freely. If you were to look at a visual of this structure, you would see that it fits neatly into the shape of a pyramid, with the Presentation taking up the least amount of space at the top, and the Production part taking up the most amount of space at the bottom.

Figure 3:
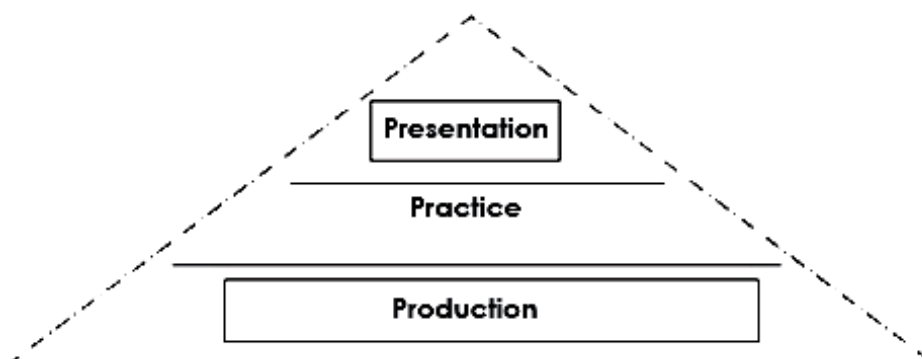
So What Actually Happens in Each phase of a PPP Lesson?

Presentation: Teacher sets the context for the students. Rules for the topic might be given from the context. The point is to make the students understand the language item, vocabulary set, situation, or other language focus of the class.

Practice: Students begin to use what the teacher presented in the first part by using drills that go from controlled to less controlled. These can be written or oral drills.

Production: Teacher allows students to use what they learned in an uncontrolled way through role-plays, discussions, language games, etc. Teacher monitors students from a distance so that students can feel free to try out what they have learned. After the activity, the teacher gives feedback to the students about common errors and also on the correct language that was used.

Task-Based Learning (TBL) Lesson:

In addition to PPP, Task-Based Learning (TBL) is another attractive approach to teaching. While the definition of TBL has not been agreed upon, it can generally be said that TBL methodologies "share a common idea: giving learners to transact, rather than items to learn, provides an environment which best promotes the language learning process" (Foster, 1999).

The rationale behind this approach is that it fosters learning in a "natural" environment through discovery. It involves hypothesis making, interaction, and negotiation of meaning, which many linguists would say are important factors for learning a language.

So What actually Happens in Each Phase of a TBL Lesson?

First, it is important to understand what constitutes a task. In TBL, a task is a goal-oriented activity with a clear purpose. It should achieve an outcome and create a final product. Some examples include: listing, ordering and sorting, comparing, problem-solving, sharing personal experiences, and creative tasks.

As in PPP, there are three main phases in a TBL lesson. They include the pre-task phase, the task cycle and language focus.

In the pre-task phase, there is an introduction to the topic and the task, exposure to real language (which could include tape recordings of native speakers completing the same task), and the use of texts and activities involving the texts.

In the task cycle phase, a task is completed, then students are asked to engage in a 'planning' stage to prepare for reporting on how they completed the task. During the planning stage, students can draft and rehearse what they want to say, with the help of the teacher. In the reporting stage, students report on the task, while others listen and give comments. There is no error-correction during the task cycle phase.

The final phase is the language focus, where students analyse language and practise it. Based on the texts that students used in the first phase, the teacher will set some language-focused tasks. Here, there is a focus on form.

Authentic Use, Restricted Use, and Clarification and Focus (ARC) Lesson:

Another more modern approach is the "ARC" which seems to fit in more with what is going on in contemporary classroom. "ARC" is a model for analysing and understanding the structure of any ESL lesson. "ARC" stands for "Authentic Use," "Restricted Use," and "Clarification and Focus." These categories form a pretty all inclusive partition of all possible language teaching activities. The main difference between the PPP approach and ARC is that ARC can be carried out in any order that the teacher deems appropriate.

So What Actually Happens in Each Phase of an ACR Lesson?

The ARC model breaks a lesson down into a sequence of these three types of activities. For example, a CRRA lesson consists of the following sequence of activity types:

1. Clarification and Focus;
2. Restricted Use;
3. Restricted Use;
4. Authentic Use.

Such a lesson might begin with examples of how to make and respond to polite requests, e.g. A: "Would you happen to have a ....?" B: "I'm sorry ....." (1) The students would then practise these patterns verbally in pairs making requests for different items or actions (2). This would be followed by the students individually writing their own dialogues of two or three conversational turns using the pattern (3). The use of language is restricted in step (3) because students must use the sentence patterns. However, they are free to create their own situations in which these patterns are used. Finally, they go around the classroom practising the dialogues they have written with other students (4). The use of language in step (4) is authentic use because each student is confronted with new unpredictable situations as he/she interacts with other students. The student is forced to improvise a bit when he/she responds to the polite requests.

CRRA lessons emphasise the deduction or generation of new sentences from a pattern sentence. Students are given a pattern sentence (1) and they deduce new sentences from it (2, 3). It has been referred to as a "Teach-Test" type of lesson plan. It is very similar to the PPP model (Present-Practice-Produce).

An RCR type of lesson has more of an inductive pattern to it. It would consist of the following sequence of activity types: 1. Restricted Use; 2. Clarification and Focus; 3. Restricted Use. Such a lesson might begin with a series of tape recorded polite requests, the students having to identify which are appropriate and which are inappropriate (1). The teacher then goes around the class noting down which mistakes were common and offers an explanation as to why those choices are wrong (2). A second set of similar tape recorded polite requests are played and the students are asked to identify which are appropriate (3). This time they are equipped with the explanation given in step (2) which should help them avoid mistakes. This type of lesson has a sort of feedback or review cycle built into it and has been referred to as a "Test-Teach-Test" type of lesson.

The same type of lesson might be done with an even more inductive, more open ended, communicative activity (an Authentic use type activity) where the student has more opportunity to experiment with language of his own creation. The lesson pattern would then be ACA consisting of the following sequence of activity types: 1. Authentic Use; 2. Clarification and Focus; 3. Authentic Use. This lesson type also has a feedback or review cycle built into it.

The ARC model also has potential for helping teachers design "component"-like lessons that address particular teaching points (grammatical, lexical, functional/pragmatic) that can be "plugged into" appropriate places in the syllabus. The ARC model could help teachers isolate exactly what goes into a successful lesson and incorporate an already existing lesson into a new lesson that addresses new teaching points. This idea is basically just an extension of what teachers already do in their everyday lesson preparation, cutting, pasting, adapting, and extending activities and authentic texts from various sources into their own new (but highly derivative) material.

Following is a list which categorises activity types into three main sections; Authentic Use, Restricted Use and Clarification and Focus:

1. Authentic use for:
- meaning
- communications
- fluency
- real-life
- pleasure

Example Activities:
  Listening
- conversations
- radio, TV
- narratives
  Speaking
- communicative activities
- discussions
- conversations
- role plays
  Reading
- newspaper or magazine articles
- short stories, novels
- leaflets, notices, ads
  Writing
- stories
- poems
- essays

2. Restricted use for:
- form
- practice
- accuracy
- testing
- display

Example Activities:
  Listening
- discrete sounds
- words
- sentences
- course-book tasks
- examples from course-books

Speaking
- drills
- language practice activities
- elicited dialogues
- jazz chants, poems, texts
Reading
- examples
- course-book texts
- exercises
- stories
Writing
- copying
- exercises
- guided writing

3. Clarification and Focus
What Happens?
- I tell you
- I show you
- I help you find out for yourself
- You find out for yourself

Tools and Techniques:
- rules
- examples
- reference information
- diagrams, timelines
- substitution tables
- translation
- questions about meaning
- questions about form
- questions about use
- problems and puzzles
- error analysis
- sentence analysis
- explanations, lectures
- demonstrations
- gestures, mime
- pictures, flashcards, visual aids
- contexts and situations
- repetition
- elicitation
- voice, intonation, silence
- discussion
- personalisation
- models, toys, realia

Getting Feedback:

To sum up this chapter, we need to stress the fact that there is no fixed lesson plan. A good teacher will look back at their lessons and try to improve constantly. All teachers need to do this, no matter whether they have taught for one week or twenty years. After the lesson, things to think about in general are whether the learners achieved the aim, were they all actively involved, was the teacher talk time appropriate and what could the teacher learn that can be used to improve the next lesson. Many teachers have personal aims such as how they can encourage learner autonomy or better correcting. By reflecting on the taught lessen, teachers would be able to amend their activities and ultimately produce a more effective lesson plan.
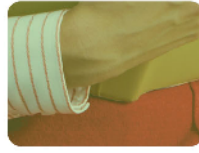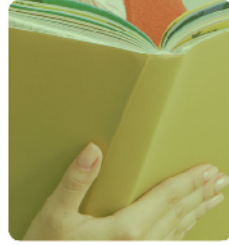
References:

The material in this section is based on "Learning Teaching: A Guidebook for English Language Teachers" by Jim Scrivener (Heinemann, 1994), pp 133-138 and ESL lesson plans <http://www.esl-lesson-plan.com/archives/2007/05/ teacher_development>

Chapter 06

Teaching Grammar

Task:
Mention some problems associated with grammar teaching in general.

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Although grammar instruction has recently been associated with contextual teaching, we need to go beyond this movement to bring grammar instruction fully to life and to make it purposeful and communicative.

Some problems related to teaching grammar are;
  - Direct grammar instruction is still very common.
  - Contextual instructional techniques are not readily accessible to practitioners.
  - In most cases, grammar instruction is not integrated into the four skills but given in isolation.
  - Mostly it is teachers that formulate grammar rules. Grammar rules will be clearer and be remembered better when students formulate them themselves (inductive learning) than when teachers formulate them (deductive learning).
  - Learners need repeated input of a grammar item. Just one grammar presentation is not enough.
  - Learners should not be overwhelmed with linguistic terminology (Brown, 2001).
  - Grammar should be taught in digestible segments bearing the cognitive process in mind.

Traditional grammar teaching, for instance, tends to cover the following points in the same lesson:
  • The passive voice with all the tenses,
  • All the uses of indirect speech (i.e. reporting statements, negative statements, question forms, imperatives, requests, time expressions, etc.)
All forms of a structure (i.e. statements, negative statements, questions, exceptions, etc).

Task:
How could we present grammar in a communicative way?

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To introduce grammar communicatively, teachers need to treat teaching grammar like teaching the four skills. The lesson needs to be divided into pre-, while- and post-stages in an attempt to provide integrated learning environments.

In the pre-grammar stage, the teacher should bring grammar instruction to life, stimulate interest in the topic, and raise awareness by providing a reason for learning.
The while-grammar stage should facilitate noticing of the new grammar point, and provide meaningful input through contextual examples, pictures, and texts.

The post-grammar stage should provide an opportunity to put grammar to use, and relate grammar instruction to real life situations. The main distinction between the while- and post-stages is that the while-stage involves the clarification of the meaning, whereas the post-stage focuses on the productive aspects of the new structure.

Task:

Compare between a traditional grammar lesson and an integrated grammar lesson

Traditional grammar lesson	Integrated grammar lesson

Steps of an Integrated Grammar Lesson:

Traditional grammar teaching starts with the teacher's statement of the grammatical point on the board. Integrated grammar teaching is a unique and an authentic approach because it implements the pre-, while- and post-stages. The application of pre-, while- and post-stages into teaching grammar is shown below in two sample grammar lessons.

Sample Grammar Lesson 1: (Used to)

1. Pre-Grammar:
   - The teacher discusses the topic "changes in people over the years".
   - The teacher shows two pictures of a woman. One picture was taken 20 years ago and the other one is new. The old picture shows her playing the guitar while the new one displays her painting pictures. The teacher then asks them to compare the two pictures.

2. While-Grammar:

This stage provides a context for input generation and an opportunity to notice the new grammatical structure. The teacher tells students they are going to learn a new structure (for the purpose of noticing) but does not mention the name of structure (for motivational purposes).

- The teacher makes a transition from the context created in 1b to the grammatical point by showing the same pictures and telling the picture differences with "used to" and "simple present tense" (i.e. "She used to play the guitar as a hobby, but now she doesn't, she paints pictures as a hobby", etc).

- The teacher creates other contexts for the teaching of grammatical point through some other picture comparisons, discussions, stories, or reading/listening texts.

- The teacher asks some clarification check questions to ensure that the meaning is clear. Some examples are:
    - Did she often play the guitar in the past? /Does she play the guitar now?
    - Did she often paint pictures in the past? /Does she paint pictures now?
    - Did she have long hair in the past? /Does she have long hair now?

- The teacher asks the students to formulate the rule on the board for the given
  sentence providing help if needed.
       - She   used to   play the guitar.
          (S + Used to +   V 1)

Note:

The while-stage may involve production of the new structure through some questions about the pictures. In this case, however, the purpose is to confirm whether the meaning has been clarified.

3. Post-Grammar:

Brainstorming:
 The teacher asks students to think back to when they were children. Then he/she asks the following questions: "What are the differences and similarities between your life then and now? Think about where you lived, your likes/dislikes, your holidays and your family, and fill in the following lines with appropriate sentences".

  Your life as a child...

  _____
  _____
  _____

  Your present life…

  _____
  _____
  _____

Role-Play:
The teacher forms pairs of students and gives a role play to each student. The role playing students are supposed to be old friends meeting after a long time. They are supposed to communicate and note the differences in each using either their imagination or the role-play cues.

Writing:
The teacher asks students to write a story about the following topic for the school magazine.
Imagine that you have been asleep from 2007 till 2050. You have just woken up to be shocked about everything around you. Compare your old and new lives and write your story using "used to".

Sample Grammar Lesson 2: The Present Perfect Passive Voice

Pre-Grammar Stage:
First, the teacher has a discussion on burglaries. Following this discussion, the teacher shows a picture of a living room and says: "Today, a burglar has broken into this room. What do you think he has taken?" (The teacher tries to elicit responses such as he has taken the lap-top; he has stolen the jewellery, etc.)

While-Grammar Stage:

The teacher shows a different picture of the same living room and turns attention to the missing items and says the following:

"The lap-top computer has been taken from the room.

The jewellery has been stolen.

The small TV has been taken as well.

The picture on the wall has been taken, too".

The teacher asks questions to elicit the passive voice structure. Following this,

the teacher asks clarification check questions such as:

What is the difference between "the burglar has stolen the jewellery", and "the jewellery has been stolen"? When do you think we need the second structure? The teacher asks the students to formulate the rule on the board. Alternatively, or additionally, the context can be created through a reading text written in the present perfect passive voice.

Post-Grammar Stage:

The teacher gives the following hand-out to be filled out and asks students to walk around and ask questions to the class members.

Find Someone	Class Members Name
Who has been blamed for something he/she hasn't done?	
Who has been disappointed by a close friend?	
Who has been told some good news lately?	
Who has been told some bad news lately?	
Who has been abandoned by his/her girlfriend/ boyfriend?	
Who has been misunderstood lately?	
Who has been forgiven by an old friend recently?	
Who has been given a present today?	

Role-Play:
1. The teacher forms pairs of students and gives a role play to each student. One of the pairs holds the names of the cities and their weather reports, the other holds information about some football matches and the name of the cities where they are being held. They will exchange the information and find out which football matches have been cancelled.

    The teacher assigns an incomplete writing task and asks them to complete it using some cue words and the present perfect passive tense.

2. Your wedding is very soon, but most of the arrangements have not been made yet. Write a complaint letter to the wedding specialist using these clues: wedding invitations, wedding dress, wedding party, wedding cake, wedding photographer, honeymoon, limousine cars.

> Dear wedding specialist,
>
> I visited your office today but you were out. I have seen that most of the wedding arrangements have not yet been made.
>
> To begin with, …….

Conclusion:
During grammar instruction, teachers should provide meaningful input through context and provide an opportunity to put grammar to use, and relate grammar instruction to real life situations. This is best achieved if grammar instruction is treated in the same way as the teaching of the four skills which involves smooth and organised transitions of pre-, while- and post- grammar stages.

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*   Clandfield, L. (n.d). Task-based grammar teaching. Retrieved 15th July 2007, from <http://onestopenglish.com/english_grammar/grammar_task_based.htm>
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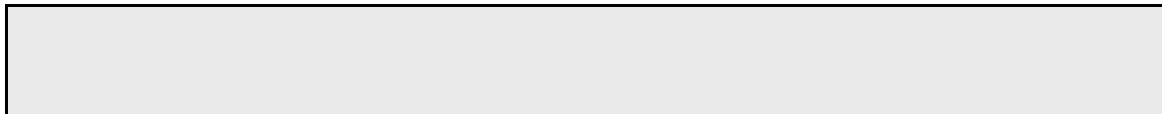
Chapter 07

Teaching Vocabulary

Task:

What words should we teach?

We do not have time to teach all the words, nor do we have time to look at many more than a few words in each class. This is extremely important because it means that EVERYTHING we do as vocabulary teachers has to be focused on:

    a. Building the learner's 'start up' or initial vocabulary.

    b. Developing the learner's understanding of what learning words means.

    c. Showing the learner how to learn the words most effectively.

Which Words?

Research shows that learners need about 3000 'word families' to be good at English. (A 'word family' is a group of words that share the same meaning such as 'help', 'helping' 'helped 'helpless' etc.). Teachers should concentrate on the most frequent and useful words first, as it is these words the learners will meet very often. Many teachers focus on rarer words assuming that the basic words like 'get', 'make' and 'bring' are known. But it is these words which are among the most troublesome, with their multiple meanings and idiomatic uses. Therefore, teachers and learners should work very hard on the highly frequent words.

How Should Learners Learn Vocabulary?

The most fundamental idea that should underlie any method is that 'the most important vocabulary to work on is that the learners learned yesterday'. The nature of human memory dictates that vocabulary will probably be forgotten, especially if the word has just been met. Vocabulary loss happens because it is at the initial stage of word learning that word knowledge is so fragile. This means that words and phrases need to be recycled often to cement them in memory. Introducing a word and not recycling or revisiting it, means that it is highly likely that it will be forgotten. Course-books are usually very bad at recycling, so the teacher must work out ways to recycle the vocabulary that is introduced in the course book.

How to Teach Vocabulary?

Effective learning of a foreign or a second language involves to a great extent learning new vocabulary words. Adults and adolescents need between ten and sixteen encounters with a new word before they can put it in their long term memories. This has implications for vocabulary practice. Words, chunks and grammatical structures need to be spread out and built up from noticing, to recognition to production.

From Passive to Active Production:

There is a gradual progression in vocabulary learning. Learners usually start by noticing then recognising a word before they are able to produce it.

There are Four Stages in the Acquisition of New Vocabulary:
- The learner notices the new word (with help).
- The learner learns to recognise it (with help).
- The learner recognises it on his/her own.
- The learner can recognise and produce it.

Ways to Make Vocabulary Learning Interesting:
Students need to be motivated to learn vocabulary constantly. Therefore, it is important that the review is as interesting as possible in terms of the types of exercises, strategies and activities. The visual element is equally important. Here are some of the activities that are used in EFL classes. They are, by no means exhaustive.

Stage 1: Noticing the Word: the Visual Element
- Flashcards
- Pictures

Stage 2: Recognition
- True/false
- Categorise the words
- Matching (this category is huge with both open and closed types of exercises). Matching the word to its definition, adjectives and nouns, verbs and adverbs, word to the adjectives and nouns, verbs and adverbs, word to the picture, match two words that go together.
- Multiple choices
- Drawing the word
- Bingo games
- Circle the word you hear

Stage 3: Production
- Dictation
- Answering questions
- Picture description
- Miming
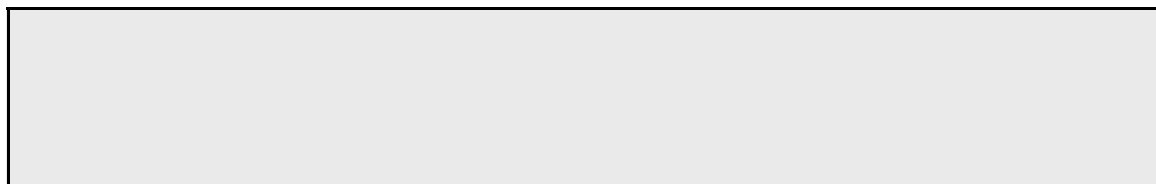- vocabulary charades

Final Words: Points to Consider
- Try to have as many success-oriented activities that are geared to the age group you teach.
- **Gradually progress from one stage to another but vary the activities within each stage.**
- **Consider appealing to the various multiple intelligences. The visual element in learning is particular important - for all age groups but particularly important for younger children.**

Presenting New Words:
- Before reading this section, answer the following task

Task:

Think of ways to present new words.

Different teachers have different ways to present new words.

Some suggestions:
- Provide creative examples.
- Elicit meaning from the students before telling them.
- Use related words such as synonyms, antonyms etc. to show the meaning.
- Think about how to check students' understanding.
- Relate the new word(s) to real life context(s).
- Predict possible misunderstanding or confusion.

Task:

Which of the two following techniques is more effective? Why?
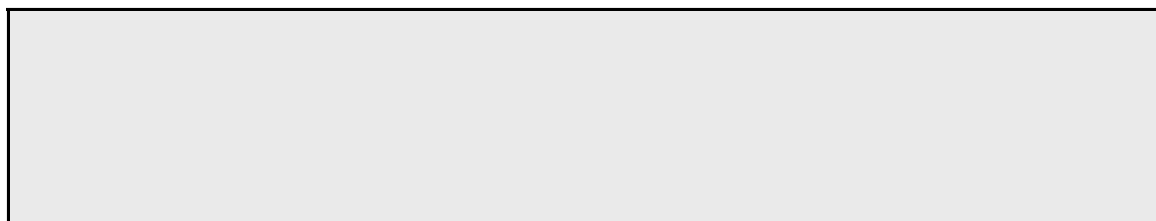
Teacher A:
- a. Wrote "grumble" on the blackboard.
- b. Said "grumble means to complain about someone or something in an annoyed way".
- c. Translated the word into the students' native language.
- d. Gave more examples (sentences) for the students to translate into their native language.

Teacher B:
- Teacher B said "some people grumble about everything. For example, they grumbled about the weather. If it is sunny, they say it is too hot. If it is cool, they say it is too cold. They are never happy with the weather. They always grumble about the weather".
- Then set out to check the students' understanding by asking "So what does 'grumble' mean?"

Task:

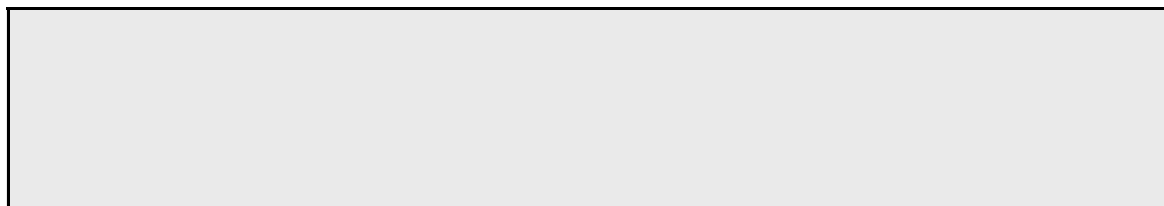Can you think of other ways to present new words?

Some More Suggested Ways:
- Matching
- Mind maps
- Word relations
- (Synonyms, opposites, etc.)
- Explanation
- Pictogram
- Context
- Dictionaries
- Different exercises (e.g., gap-filling, MCQ, etc.)
- Use pictures, diagrams and maps to show the meaning
- Use realia (plural of realis)
- Use pantomimes, gestures or actions
- Use lexical sets; e.g. cook, fry, boil, bake, grill, roast
- Translate and exemplify, esp. with technical or abstract words
- Use word formation rules and common affixes (pre-fixation & suffixation) e.g. deduction, induction.

You need to choose your presentation technique according to the words you teach, since not every new word can be presented using each technique. For example, if the word is a small house hold object, like a needle, you can bring a needle into class; if the word is a concept, such as cruelty, you can not use realia to teach the word and so using a situation or a story would be more appropriate.

Task:
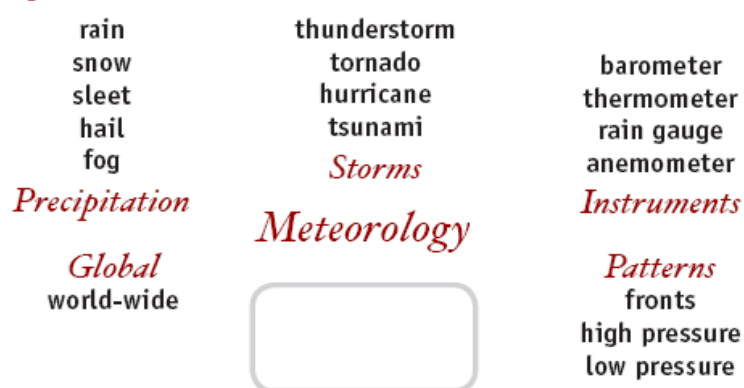What are the different instructional methods used in presenting vocabulary?

Instructional Methods for Vocabulary:
Following is a simplified taxonomy of the methods used in vocabulary instruction. The methods identified are: direct instruction, indirect instruction, multimedia methods of instruction, capacity methods of instruction and association methods of instruction. Each of the methods is further discussed in the following table.

Method	Definition	Example	Use
Direct Instruction	Students are given definitions or other attributes of words to be learned	Pre-teaching of vocabulary prior to reading a selection.	Before reading
Indirect Instruction	Students are exposed to words or given opportunities to read a variety of texts.	Students reading independently at home, during free time, after completing an assignment, etc.	During reading
Multimedia Methods of Instruction	Vocabulary is taught through a number of modalities	Use of ASL, capitalising on encoding in a tactile medium. Semantic maps, graphic representations, hypertext, computer assisted instruction	During and After reading
Capacity Methods of Instruction	Attempts to reduce the cognitive capacity devoted to reading activities by practising them to make them more automatic – Repeated exposure to words for automatic recognition and use	Flash cards, Daily vocabulary drills	Before and After reading
Association Methods of Instruction	Students make connections by associating a new word with something they know	Keyword method	Before, during and after reading

Semantic Mapping:

Semantic Mapping involves a web-like graphic display. To begin instruction, students are presented with a concept that is central to understanding a selection or subject. They then brainstorm or freely associate words that are related to that concept. As students brainstorm, the teacher writes their suggestions on the board, adding words they need to learn.

Semantic Map

rain
snow
sleet
hail
fog
Precipitation

thunderstorm
tornado
hurricane
tsunami
Storms

Meteorology

barometer
thermometer
rain gauge
anemometer
Instruments

Global
world-wide

Patterns
fronts
high pressure
low pressure

Teaching Word Parts:

Teaching students to recognise and use information from word parts such as prefixes, suffixes, and roots can be an especially effective word-learning strategy for use with content area texts. These texts can contain many words that are derived from the same word parts. Although words such as misread, interdependent, and substandard can often be figured out from context, decomposing such words into known parts like mis-, read, inter-, depend, and so forth, not only makes the words themselves more memorable, but, in combination with sentence context, may be a useful strategy in determining the meaning of unknown words.

The Most Frequent Affixes in Printed School English:

Rank	Prefix	Percent of All Prefixed Words	Suffix	Percent of All Suffixed Words
1	un-	26%	-s, -es	31%
2	re-	14%	-ed	20%
3	in-, im-, il-ir- (not)	11%	-ing	14%
4	dis-	7%	-ly	7%
5	en-, em-	4%	-er,-or (agent)	4%
6	non-	4%	-ion, -tion, -ation, -ition	4%
7	in-, im- (in)	3%	-able, -ible	2%
8	over-	3%	-al, -ial	1%
9	mis-	3%	-y	1%
10	sub-	3%	-ness	1%
11	pre-	3%	ity, -ty	1%
12	inter-	3%	-ment	1%
13	fore-	3%	-ic	1%
14	de-	2%	-ous,-eous, ious	1%
15	trans-	2%	-en	1%
16	super-	1%	-er (comparative)	1%
17	semi-	1%	-ive,-ative, -tive	1%
18	anti-	1%	-ful	1%
19	mid-	1%	-less	1%
20	under- (too little)	1%	-est	1%
	All others	3%		7%

Consolidating Vocabulary:
- Since learning is subject to forgetting, it is normal that we hear students complain that they keep learning and forgetting, especially when they do not understand the meaning of the vocabulary item.
- When students study vocabulary individually, very often it is rote learning.
- Group learning through various activities and under the teacher's supervision can be more fun and effective.

Some Vocabulary Consolidation Activities:
- Labelling. Use pictures. Write down the names.
- Spotting the Differences. Use pair work and pictures.
- Describing and Drawing. Use pair work. One describes while the other draws.
- Playing a Game. Show the students some words/objects, and then ask: "What did you see just now?"
- Using Word Thermometers. For degrees in size, speed, age, distance, emotion, etc.
- Using Word Series. E.g. cutlery: knife, fork, spoon
- Word Association. The teacher says "travelling", and then the students write some words connected with travelling.
- Odd One Out. E.g. cheese, eggs, oranges, bread, soap, meat
- Synonyms and Antonyms
- Using Word Categories
- Using Word Net-Work
- Word Bingo

How to Play Bingo?
- Suppose you have learned the following words that are related to shopping:
- shopper, customer, seller, sale, shop, store, market, supermarket, discount, goods, price, sell, bargain, buy, pay, receipt.
- Make a table of nine blocks. Write nine words of shopping in the table, then listen to me. When you hear the word that you have written, cross it out in your table. e.g.:

- Now make a table of nine blocks. Write nine words of shopping in the table, then listen to me. When you hear the word that you have written, cross it out in your table. e.g.:

Seller	Market	Shop
Price	Buy	Receipt
Shopper	Salary	Supermarket

- If you have crossed out all the nine words in your table, say "Bingo!" If you are the first one to say "Bingo!" in your group, you are the winner.

Look at the following task and decide which vocabulary consolidation activity is it?
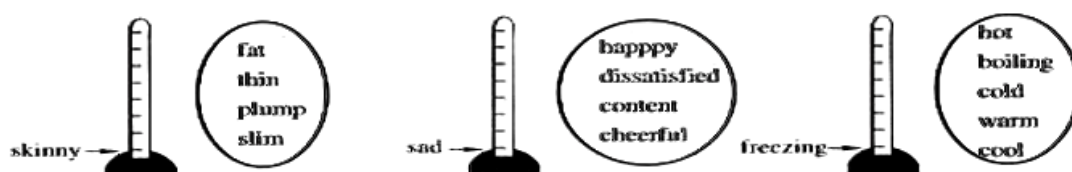
A. _____

Transport: _____ , _____ , _____
Vehicles: _____ , _____ , _____
Furniture: _____ , _____ , _____
Buildings: _____ , _____ , _____

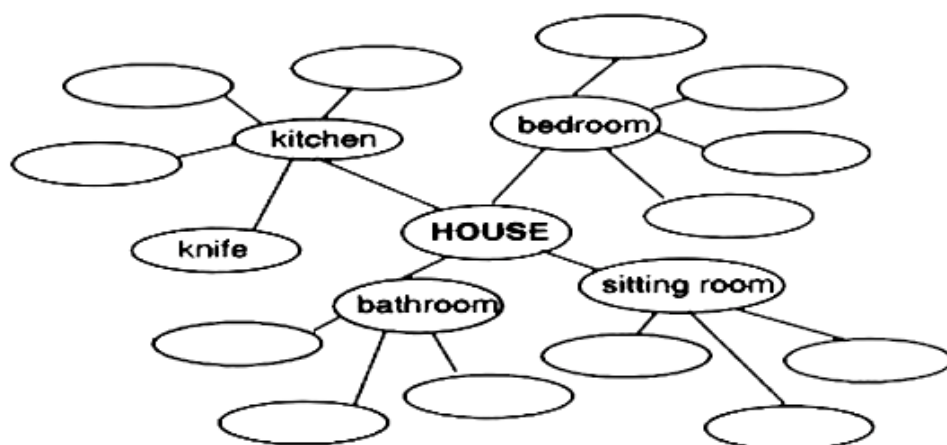B. _____

(Adapted from Spratt, 1985:183–198)

C. _____

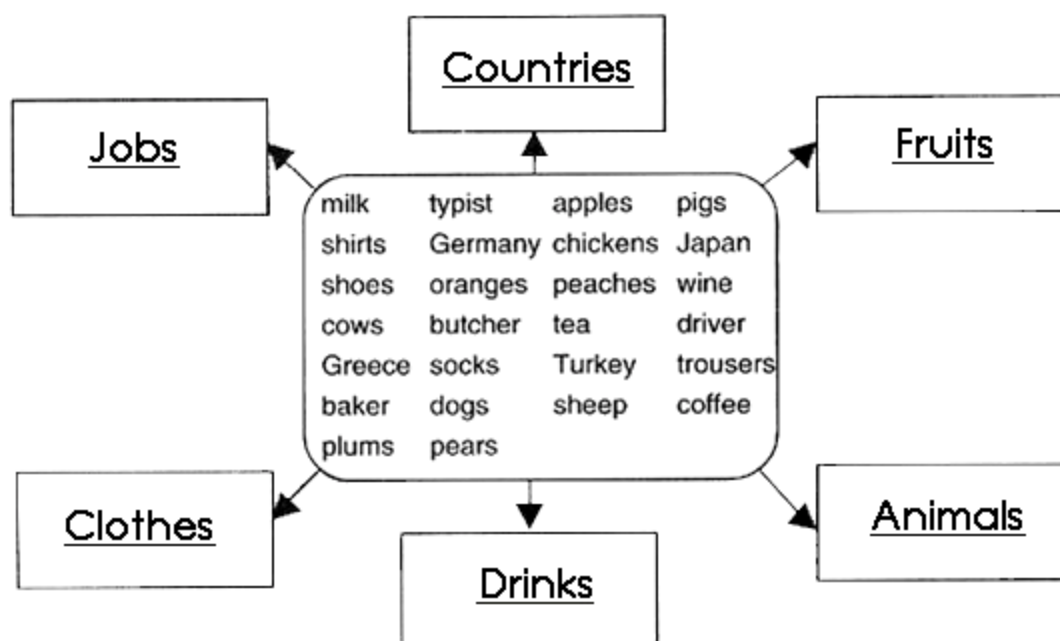| full	jumper	optimistic	go on	choose	dirty
awake	select	wait a minute	pullover	pessimistic	rude
clean	continue	hang on	empty	asleep	lazy
Awful	hard-working	impolite	terrible	thin	thick

D. _____

Put the word in the suitable place.

toothpaste, TV, alarm clock, stove, video, towel, cupboard, sofa, dressing table, wash-basin, slippers, mirror, shower.

E. _____

Answers:
   a. Using word series
   b. Using word thermometers
   c. Synonyms and antonyms
   d. Using word net-work
   e. Using word categories

References:
Tasks for teacher education: a reflective approach, Rosie Tanner and Catherine Green, Longman, 2000
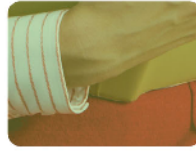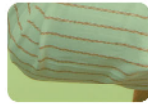<http://www1.harenet.ne.jp/~waring/papers/eltnews.html>
<sfs.scnu.edu.cn/chendm1/PPT/Unit%207.ppt>

Second

Term

Chapter 08

Selection and Use of Materials and Aids

1. Selection and Use of Aids:

Task:

What are classroom aids?

Aids are the resources and equipment available to us in the classroom, as well as the resources we can bring into the classroom. They include cassette recorders, CD players, video recorders and overhead projectors (i.e. equipment with a light in it that can make images appear larger on a screen), visual aids (pictures that can help learners understand), realia and the teacher himself/herself. We select and use aids by thinking carefully about the main aims and the subsidiary aims of a lesson, and then choosing the most appropriate ones.

Task:

Look at the following list of classroom equipment. What other teaching purposes can you think of for each item?

- blackboard/Whiteboard
- overhead projectors OHP
- cassette recorders/CD players
- video recorders
- computer
- language laboratory

Classroom Equipment	Main Teaching Purpose
Blackboard/Whiteboard	Writing up planned vocabulary, grammar examples and explanations
Overhead projectors OHP	Displaying prepared exercises on transparencies (plastic sheets)
Cassette recorders/CD players	Listening practice
Video recorders	Listening practice with added visual information
Computer	Grammar exercises
Language laboratory	Grammar drills

All these aids can be used for many different purposes. Some examples of these purposes are;

Blackboard/ White Board • Writing words and ideas that come up during the lesson. • Drawing or displaying pictures. • Building up ideas in-diagrams, word maps, etc. • For learners to write answers. • For whole-class compositions.	Video Recorder • For information gap tasks (with one learner viewing and one just listening.) • Viewing without sound and guessing the language. • Pausing and predicting the language (i.e. saying what you think is coming next.) • With a camera, filming learners' performance.
Overhead Projector • Displaying results of group work. • Building up information by putting one. • Transparency on top of another • Masking/ Unmasking techniques covering up or gradually uncovering parts of the transparency. • Displaying pictures and diagrams on photocopiable transparencies.	Computer • Narrative building with a word processor. • Supplementary materials for course-books. • Online language tests. • Using online dictionaries. • Using CD-ROMs. • E-Mail exchanges. • Online Communication (chatting). • Online newspapers and magazines. • Project work using the Internet.
Cassette Recorder • Presenting new language in dialogues and stories. • Giving models for pronunciation practice. • Recording learners' oral performance. • Listening for pleasure.	Language Laboratory • Pronunciation practice. • Extensive listening. • Monitoring and giving feedback to individual. learners. • Developing speaking skills.

Other aids are realia, flashcards (cards small enough to hold up one after another with simple drawings or single words or phrases on them), puppets (models of people or animals that you can move by putting your hand inside them), charts (diagrams that show information) and the teacher.

Task:

What different uses can you think of for these aids?

Here Are Some of the Most Important Uses:

Flash Cards:
Like realia, flashcards can be used for teaching individual words or as prompts for practising grammatical structures.

Puppets:
Puppets are an excellent resource for teaching young learners. For example, we can introduce new language in dialogues between pairs of puppets (or between one puppet and the teacher). Children can also make their own simple puppets.

Charts:
Posters and wall charts (drawings or graphs that can be put on the wall of a classroom) can be used to display larger, more detailed pictures, or a series of pictures telling a story or showing related objects in a lexical set. A phonemic chart shows the phonemic symbols and the positions in the mouth where the different sounds are made. The teacher can point at the symbols to prompt learners to correct their pronunciation. We can also use charts to display diagrams, prepared drawings and tables of irregular verbs, or to build up a class dictionary. Posters are also invaluable in setting scenes and designing communicative tasks.

The Teacher:
The teacher can use hand gestures, facial expressions and mime (actions which express meaning without words) to elicit vocabulary items, clarify meaning and create context. We can also build up a set of signals, such as finger correction which learners recognise as prompts to correct their own mistakes.

Videos:
Use of videos has sometimes been given less than a positive evaluation by teachers and administrators in education. This is because it has been seen as an easy alternative to teaching a class, and one with few discrete learning outcomes. This is perhaps a superficial appraisal of a powerful, audio-visual resource as when video materials are put to systematic and careful use, they can motivate students, provide contextualised examples of language in use, and provide an effective model of language.

If planned and resourced well, video is a powerful tool that brings the world into the classroom, allows students extensive listening and speaking practice, is a source of items of vocabulary and grammar in use, and provides a functional source of practice for the language of procedures and persuasion.

Change of Focus:
Young learner teachers know that lessons have peaks and troughs in students' attention levels. To overcome troughs for a lower primary class, the focus needs to change every 5-10 minutes, while in secondary levels, the task should also vary every 15-20 minutes in order to keep students engaged.

A lesson which incorporates use of video can provide a key change of focus from the teacher's voice, or the use of audio tapes. Over the period of an academic year, the video can be planned in as a break away from normal routines and as a means to connect the students with the world outside the classroom.
<http://www.britishcouncil.org/hongkong-eltnetwork-article-december06-2.htm>

Organising the Board:

Task:

What is the best way of organising the board?

It is a good idea to divide the blackboard or whiteboard into different sections for different purposes. Although there is one foolproof way to organise the board, the following example is an effective way of using the board.

Reference Material (e.g. key lexis, model sentences, grammar rules. etc.)	Lesson Materials (e.g. pictures, key gram-matical structures. dia-logues, etc.) at different stages of the lesson	Vocabulary Notepad for noting all new words

You can include diagrams like this in your lesson plan for different stages of the lesson.

General Tips for Using Aids in Classrooms:

- Aids that you can prepare in advance like charts, flashcards and transparencies for the overhead projector, will help you make sure that lesson procedures match your aims. Another advantage is that you can save such aids and reuse them in future lessons.
- Make sure that you check any equipment before the lesson. Use the counters on cassette recorders and video recorders to make a note of where recordings begin, so that you can find the place easily when you rewind.
- If you use computers or the language laboratory, advance preparation is essential. You need to plan all your instructions very carefully as well as the sequence of activities for the lesson.

Tips for Using the Board Effectively:

Using the blackboard effectively requires considerable practice. Unlike the information we convey verbally in the classroom, information that is placed on the blackboard will generally be copied verbatim into your students' notes. Therefore, it is extremely important that you carefully monitor not only what you put on the blackboard but also how you put it there. The following are just a few of the most basic reminders to get you thinking about developing effective blackboard techniques.

1. Begin by removing all the board work that is left over from a previous class.
2. When you solve problems on the blackboard, remember that students use what you write as a model for their own problem-solving behaviour. Do not put work on the blackboard that you would not like to find on a homework assignment or test.
3. Always read aloud when you write. Otherwise your students will be copying what is on the board after you have gone on to the next point.
4. Before elaborating on the information you have put on the board, turn around and face the class. If they look lost or are scribbling furiously, wait a minute or two before proceeding.

5. Periodically check your blackboard work by walking to the back of the room
   after class. Can you reconstruct the points you were making easily from what is
   left on the board? Is the writing large and heavy enough to read easily?
6. Do not erase new material until they have been displayed for several minutes.
7. If you naturally have very small handwriting or if your handwriting is difficult to
   read, try printing when you write on the board.
8. After you have put new material on the board, underline or put boxes around
   important points to emphasise them.

Applicable Ideas to Use Realia Effectively:

Using realia, i.e. objects in the class, adds interest and relates language to the real
world. Realia could be used in three main areas, for descriptions, as props in
drama and during creative thinking exercises. In this type of exercise, learners find
other uses for everyday objects; e.g., a ruler could be a weapon, musical
instrument and as a symbol of authority. Another creative way of using realia is to
utilise it to make a connection between objects and language. Here are some
ideas that manipulate realia to serve a specific grammar point, augment drills, and
spark free discussion.

1. Specific Grammar Points:

Scissors and the Present Perfect Tense:

Write three sentences representing different uses of the present perfect tense on
the board. Hold the scissors pointing up, so the class can see, with one hand on
each handle. Open the blades by moving the left hand up, keeping the right hand
still. Now say the first sentence, 'I have lived in London all my life', slowly closing the
blades with your right hand. Open the scissors as before, read the second
sentence: 'I have seen that film three times', but this time stop the blade three times
on the way, to represent the three times. For the last sentence,
'I have just had lunch', open the scissors slightly then snap them shut.

Note: The upright blade represents the present and the moving blade represents
time moving between the past and present. By moving the blades you can show
that all three sentences have the connection between past and present in
common, even though the last sentence is dealing with a very short time ago. As
you are facing the class, you should move your left hand, not right, so that the
students will see the 'past' blade moving toward the present, from their left to right.

A Corkscrew, A Bottle Opener, Action and State Verbs:

The different ways of opening wine and beer bottles can be related to state and
action verbs. Explain that when you open a beer bottle, the bottle is either opened
or closed, i.e. it is in one state or the other. Compare this to the opening of a wine
bottle. This is a process which you can see, as the screw is pushed in and pulled out.
Hold a corkscrew in one hand and a bottle opener in the other. Say a verb and
hold up the appropriate instrument (bottle opener for state verb, corkscrew for
action verb). Get volunteer students to do the same. (N.B. some verbs e.g. 'think'
can be both, so you may need a tool that does both.)

A Pencil Sharpener and Reduced Relative Clauses:

Again, metaphor can make the unfamiliar more familiar. Students may not be familiar with reduced relatives such as; 'The man (who was) killed in the accident was my neighbor' where the words in brackets can be omitted. Explain that by taking out the two words, you make the sentence better, more economical, and sharper, as a native speaker would. The metaphor of a pencil sharpener works like this; you cut off something to make the pencil sharper and more efficient.

A Tie and Prepositions:

Show the students how to tie a tie. 'Put the tie round your neck. Cross the ends in front of you, then pull the smaller end under, then over, then under again, over again, then up, behind the knot, through the knot, then down. Pull the knot up.' Get the students to tie the tie, (real or imaginary) with you, chanting the prepositions as they do so.

A Stapler and Relative Clauses:

Write two sentences on the board, an object and a subject relative clause, as follows; 'The man that I saw was crying.' 'The man that cried was taken to the police station.' Point out that the first sentence has two pronouns (personal and relative), 'that' and 'I', and the second has one, 'that'. Now take two pieces of paper and staple them together twice. This represents the first sentence. Staple two more pieces of paper, just once. This represents the second sentence. Remove one staple from the first two pieces of paper and they will still be joined together. However, if you remove the staple from the second pair of pieces of paper, they will come apart. The conclusion is that relative pronouns are unnecessary in the first sentence.

2. Drills

A Whistle and a Pronunciation Drill:

Write the vocabulary that you want to practise on the board. Mark the stressed syllable(s). Now use the whistle to demonstrate which word you want the students to repeat by blowing the syllable pattern, e.g. blow 'long, short, short' to elicit 'confident' and 'short, short, long short' for 'population'. You need a variety of word lengths and syllable patterns for this.

A Ruler and a Drill:

Use a ruler or any similar object to 'conduct' a drill as follows; write a sentence on the board. Practise the sentence, marking the stressed syllables. When students can remember it, go to the back of the class, and ask them to turn and face you. Now conduct the drill, using the ruler as a baton. Looking at the board, beat the stressed syllables with the ruler while students take their cue from you.

An Empty Bottle and a Drill:

Say a sentence into a bottle. Screw the lid on and tell the class that the sentence is in the bottle. Now open the bottle and let the sentence out one word at a time, that is, students repeat the sentence one word at a time. Put another sentence in the bottle, and tell students to pass the bottle round the class, letting one word out at a time, one word per student. Then let students fill the bottle in the same way. The point here is to get students to listen and focus on word order.

3. Free Speaking Activities:

Discussion and a Microphone:

This is suggested by television programme hosts, who control conversations by the use of the microphone. Put students in groups, and give one student the microphone (imaginary, or a real microphone, disconnected, or something to represent a microphone). Say a group of six students are talking about 'holidays', the person with the microphone can move around the group giving different people the chance to speak, ensuring everyone gets an equal chance to contribute.

Tennis Balls and Conversation:

A tennis match can be a metaphor for a conversation. Put students in pairs facing each other, as in doubles tennis. They should be about one meter apart. Give one student a tennis ball. He starts talking about a subject then throws the ball to someone on the other team, who should continue on the same subject, before returning the ball to someone on the other team. They should keep the conversation moving swiftly. You can have a referee to penalise slow turns, 'foul' throws and dropped balls, and keep the score as in tennis.

Classroom aids are all around us, but sometimes we need to think about the best ways to use an object. 'Mapping' the use of an object onto a language point, or finding a language related use of an object are two ways of using realia in class. Have a look around the staffroom, the teaching aids you need may be closer than you think.

II. Identify, Select and Use of Supplementary Materials and Activities:

The materials for a specific lesson will fall into two categories: those that are required, such as; authentic materials that the teacher incorporates into classroom activities and course textbooks and lab materials that will be covered at a later chapter.

For required materials, determine what information must be presented in class, decide which exercise(s) to use in class and which for out-of-class work. For teacher-provided materials, use materials that are genuinely related to realistic communication activities. Teachers should not be tempted to try to create a communication task around something just because it is a really cool video or a beautiful brochure.

Task:
Define Supplementary Materials.

Supplementary materials are books and other materials we can use in addition to the course-book. They include skills development materials; grammar, vocabulary and phonology practice materials, collections of communicative activities and teacher's resource materials. Supplementary materials may also come from authentic sources (e.g. newspaper and magazine articles, video, etc.). Some course-book packages include supplementary materials and activities specially designed to fit the course book syllabus, and there are also many websites where you can download supplementary materials. We select supplementary materials and activities first by recognising that we need something more than (or different from) the material in the course-book, and then by knowing where to find the most appropriate kinds of material.

Task:
What are the features of authentic communication tasks?

Truly authentic communication tasks have several features:
- They involve solving a true problem or discussing a topic of interest.
- They require using language to accomplish a goal, not using language merely to use language.
- They allow students to use all of the language skills they have, rather than specific forms or vocabulary, and to self-correct when they realise they need to.
- The criterion of success is clear; completion of a defined task.

Task:
Make a list of all the reasons you can think of for using supplementary materials and activities. What are the advantages and the disadvantages of using the supplementary materials in the box below?

There are various reasons why we might want to use supplementary materials and activities. Some of the main reasons are as follows:

- To replace unsuitable material in the course-book.
- To fill gaps in the course-book.
- To provide suitable material for learners' particular needs and interests.
- To give learners extra language or skills practice.
- To add variety to our teaching.

Course-books are organised according to a syllabus and they are often carefully graded (i.e. grammatical structures, vocabulary, skills, etc., are presented in a helpful sequence for learning; so that learners' knowledge of the language builds up step by step through the book.) Supplementary materials and activities that can provide variety in lessons and useful extra practice, but it is important to make sure that they fit into the learners' programme, are suitable for the class and match the aims for particular lessons. Here are some of the possible advantages and disadvantages of different kinds of supplementary materials:

- a class library of graded readers (storybooks that use simple language)
- skills practice books
- teacher's resource books
- websites
- videos
- language practice books (grammar/vocabulary/phonology)
- electronic materials (CD-ROMs, computer programs)
- games

Tips for Selection of Supplementary Materials and Activities:

Supplementary Materials	Possible Advantages	Possible Disadvantages
Class Library of Readers.	Encourage extensive reading Gives learners confidence	Language sometimes too simple May not be challenging
Skill-Practice Books	Focus on individual skills	May not suit lesson aims
Teacher's Resource Books	New ideas for lessons	May not suit lesson aims
Websites	Variety of lesson plans, teaching materials, other resources	Sometimes difficult to find the right material for the learners
Video	Provides visual context Source of cultural information Shows body language	Equipment may not always be available Language may not be graded
Language Practice Book	Extra Practice Learners can work alone without teacher's help	Repetitive exercises Little or no content
Electronic Materials	Motivation Familiar technology for learners	Difficult for teacher to control how learners are working Little or no human feedback
Games	Enjoyment Language Practice	May not be suitable for older learners

- Get to know what supplementary materials are available in your school. At the beginning of the course try to find out what you will want to add to the course-book when you are planning your scheme of work.

- Supplementary language practice materials are not always accompanied by teacher's books, and the aims of activities may not be clear when selecting material. Therefore, you need to think about exactly how it will replace or improve the material in your course-book.

- It may be useful to use authentic material (which is not designed for a particular level), in order to give learners the experience of working with more challenging texts and tasks.

- The activities in materials designed to develop individual skills often include the use of other skills, e.g. learners need to read a text before they carry out a listening task, or to do some writing as a follow-up activity after a speaking activity. When selecting materials and activities, think carefully about all the skills that are required.

- Many publishers produce materials for practising separate language skills at different levels. Teacher's resource books, too, usually list tasks and activities according to the level. Before deciding to use these materials, however, you should check how appropriate the level is for your learners. Think about the language they will need to understand or to produce.

- Learners get used to the methodology in their course-book. If you are using supplementary materials with very different procedures, you may need to give special attention to instructions.

- You can adapt many supplementary materials for use with classes at different levels. The texts used in these materials may not be graded, but you can grade the activities by making the learners' tasks more or less challenging.

- Games and extra communicative activities can provide variety and make learning fun. But you need to think about your reasons for using them so that your lesson still has a clear purpose. Older learners may want to know why they are doing these activities.

Chapter 09

Using Games and Songs in EFL Classes
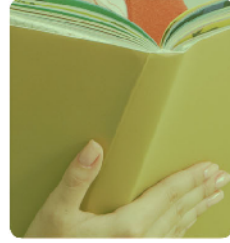
In recent years, language researchers and practitioners have shifted their focus from developing individual linguistic skills to the use of language to achieve the speaker's objectives. This new area of focus, known as communicative competence, leads language teachers to seek task-oriented activities that engage their students in creative language use. Games, which are task-based and have a purpose beyond the production of correct speech, serve as excellent communicative activities.

On the surface, the aim of all language games is for students to "use the language"; however, during game play learners also use the target language to persuade and negotiate their way to desired results. This process involves the productive and receptive skills simultaneously.

Games offer students a fun-filled and relaxing learning atmosphere. After learning and practising new vocabulary, students have the opportunity to use language in a non-stressful way (Uberman 1998). While playing games, the learners' attention is on the message, not on the language. Rather than pay attention to the correctness of linguistic forms, most participants will do all they can to win. This eases the fear of negative evaluation, the concern of being negatively judged in public, and which is one of the main factors inhibiting language learners from using the target language in front of other people (Horwitz, Horwitz and Cope 1986). In a game-oriented context, anxiety is reduced and speech fluency is generated--thus communicative competence is achieved.

Games are also motivating. Games introduce an element of competition into language-building activities. This provides valuable impetus to a purposeful use of language (Prasad 2003). In other words, these activities create a meaningful context for language use. The competitive ambiance also makes learners concentrate and think intensively during the learning process, which enhances unconscious acquisition of inputs. Most students who have experienced game-oriented activities hold positive attitudes towards them (Uberman 1998). An action research conducted by Huyen and Nga (2003), students said that they liked the relaxed atmosphere, the competitiveness, and the motivation that games brought to the classroom. On the effectiveness of games, teachers in Huyen & Nga's (2003) reported that action research reported that their students seem to learn more quickly and retain the learned materials better in a stress-free and comfortable e n v i r o n m e n t . The benefits of using games in language-learning can be summed up in nine points. Games....

- Are learner-centred.
- Promote communicative competence.
- Create a meaningful context for language use.
- Increase learning motivation.
- Reduce learning anxiety.
- Integrate various linguistic skills.

- Encourage creative and spontaneous use of language.
- Construct a cooperative learning environment.
- Foster participatory attitudes of the students.

Some Fun Games:

Based on the advantages discussed above, English teachers use games to help students experience the fun and usefulness of English. Here are some games shared by other teachers. During the games, students break into teams of five members. The team that finished first is the champion. The tasks are described as follow:

I. Mysterious Landmarks:
1. Competitors assemble a twenty-piece jigsaw puzzle of a world famous landmark (such as the Eiffel Tower, Mt. Fuji the Great Wall, etc).
2. Then they describe puzzle image in five sentences to complete the task.

This game encourages students' productive skills and elicits their speech fluency. Cross-culture concepts are also addressed. The number, the length, and the patterns of sentence can vary depending on the students' language ability and linguistic points the instructor would like to reinforce.

II. What is the Number?
1. Participants use the four basic operations (addition, subtraction, division and multiplication) to compute a simple mathematical equation provided orally by the instructor.
2. They call out the correct answer as soon as possible.

This game addresses students' listening skills and tests their understanding of numbers, which is often an important part of language teaching materials.

III. Story Time:
1. Participants pick and listen to a tape randomly selected from a provided stack of tapes (the recording contains a spoken excerpt of a well-known children's story, such as the Snow White, the Ginger Bread Man, etc).
2. After listening to the entire excerpt, competitors correctly identify the title of the story from a provided list.

The recorded stories are all classical bedtime stories for young children and have been translated into most of the major languages worldwide. Students should be familiar with those stories. This game focuses on gist-listening skills. Students only need to catch the key terms to figure out what the story is.

IV. Art Master:
1. The instructor describes a picture orally.
2. Competitors simultaneously recreate the picture on a sheet of paper, correctly including named objects in accurate positions.

This game reinforces the use of prepositions, such as to the right of, to the left of, in the middle of, or under, etc. It also reinforces the vocabulary of concrete objects students have already learned before. The complexity of the picture will depend on the level of the students.

V. What is Cooking?
 1. Participants read a recipe and make the dish.
 2. The amount of ingredients and assembly process must follow exactly the instructions laid out in the recipe.
 3. The participants eat the dish they have prepared, all together and as fast as possible, because whoever finishes the five tasks first wins the entire competition.

This game not only reinforces food vocabulary, but it also tests the ability of students to comprehend written instructions. This is also good for introducing cross-culture topics. Recipes may vary depending on what food terms and cultures the teachers wishes to cover. Salads and sandwiches are easy-to-prepare recipes. The eating part adds an additional element of fun to the game.

VI. BLIP (sometimes known as "Coffee Pot") Guess the Verb:
Each student is given a VERB. (See that it is suitable for the level of the class). In pairs or as a whole class, discover the VERB through QUESTIONS. The nonsense word "BLIP" should be substituted for the target VERB.

Write Sample Questions on the Board:
- When / Where / Why / How do you blip?
- Can you blip someone / something / somewhere?
- Do you often blip?
- Did you blip yesterday?
- Are you blipping now?
- Are you going to blip this weekend?
- Have you blipped since you arrived in England?
- Do you like blipping?
- Do you blip with your hands?
- If I saw you blipping, would you be embarrassed?

The aim of the game is not to guess the meaning of the word "Blip" straight away. When you think you know the meaning of the word "Blip", you could ask further questions which make the meaning of the word "Blip" clear to the rest of the class or which amuse the student who is answering the questions.

Sample Verbs:

cook	live	cry	love	dance
read	draw	run	dream	shout
drink	sing	drive	sleep	eat
swim	fight	talk	fish	think
fly	undress	jump	worry	kiss
argue	paint	bathe	plan	complain
rest	diet	scream	explore	sew
fidget	smile	translate	hesitate	understand
iron	vacuum	joke	whisper	knit
win	move	yell	oversleep	zigzag

VII. I Spy with /my Little Eye - Something Beginning with + Letter ABC:
   The objects sighted must be in view of all the students in the classroom.

IX. Simon Says (Action Verbs + Parts of the Body):

Students should only obey the commands if you preface each one with "Simon says". If you omit the preface "Simon says" any student who obeys the command can no longer participate in the game. The last student to remain in the game is the winner.

Simon says: "Hands up", "hands down", "thumbs up", "thumbs down", "fingers up", "fingers down"
Simon says: "Touch your eyes / ears / nose / mouth with the forefinger / middle finger / ring finger / little finger / of your (right)(left) hand.
Simon says: "Put your right hand / left hand / both hands on your right / left knee."
Simon says: "Shut / open your eyes", "stand up / sit down", "stand on your right / left leg".
Simon says: "Bend your knees / body", "straighten your knees / body".
Simon says: "Fold your arms", "put your arms by your side".
Simon says: "Wave your right hand", "STOP", "jump up and down", "STOP".
Simon says: "Point at the ceiling / floor with the forefinger/ middle finger / ring finger / little finger / of your right / left hand.

X. Hangman:

This is a popular game. It is very useful at low levels and the words which students have to guess can be restricted to areas of vocabulary (i.e. themes or semantic sets) or new words introduced in a particular lesson.

These games are suitable for reinforcement of language skills and easily applied in the classroom. One feature of these games is that students with lower language ability in a team can still contribute if they are good at skills other than languages, such as putting together jigsaw puzzles, calculating numbers, drawing, or eating fast.

How to Choose Games (Tyson, 2000):
- A game must be more than just fun.
- A game should involve "friendly" competition.
- A game should keep all of the students involved and interested.
- A game should encourage students to focus on the use of language rather than on the language itself.
- A game should give students a chance to learn, practise, or review specific language material.

Useful Tips for Using Games in Classrooms:

Be Involved Yourself:

When playing games, be involved yourself. Keep an eye on things and "cheering" at the appropriate places. If you put too much distance between yourself and the game the students will feel that you are bored and uninterested and will therefore become bored and uninterested themselves. The amount of teacher involvement should also depend on what you are trying to achieve. If you are practising a new language item you may want to take a more participative role then if you are reviewing old material.

Time Limits:

Time limits are very important. They are what makes the game interesting or boring. If a student is taking forever to answer a question then the other students become bored and lose focus. There are no hard and fast rules to setting time limits. They depend on the ability of the student and the difficulty of what you are trying to teach. There are different ways of setting time limits.

Some teachers like to use an "egg timer" or similar device and other teachers just 'count to three' in their heads. Use what is called countdown: Hold your hand up with your fingers splayed so the whole class can see it. Then count down from five closing off your fingers as you do so. You should only have as many fingers showing as the last number you said. e.g.

    5 (showing five fingers)
    4 (showing four fingers)
    3 (showing three fingers)
    2 (showing two fingers)
    1 (showing one finger)

The huge advantage in this system is that it gives the teacher a lot of flexibility in the amount of time actually given. The quicker students can have the challenge of a quick countdown and the slower students can get a bit of extra time to answer the question. This may seem a little unfair at first glance, but the students seem to understand and appreciate the idea. If the game gets really exciting, you do not have to count, the students will do it for you all you have to do is show the fingers.

Pace the Games:

Start off with a quite game and slowly build the excitement with each new segment of the class. Always end the class with an exciting game. If the students enjoy the last ten minutes they will forget about any boring bits that came before it. There is also 'parent politics' to think of. If they see their children walk out of your class happy and animated, they are happy. But if they see their children come out of your class bored and listless they will start to question your abilities as a teacher.

Vary the Games:

You have your favourite games, but occasionally you like to play something new or different. Your students are the same. You will have your mainstay games, the ever-changing shortlist of games the students are always asking for. But it is always nice to have a couple of extra games in your bag of tricks.

Name the Game:

You should always name the game. How can the students ask for a game if it does not have a name? Make the names short and easy to remember. The game itself is not the language lesson; it is what you are using to teach the language. For example, if you want to play 'Snakes and Ladders' just call it "Snakes".

Scoring:

Make a game of the scoring process itself. The more ways you can find of making the game depend on the students themselves the better. It makes the game far more interesting to know that the score depends solely on yourself.

Add a way to get zero in the scoring process. To know that you have won this particular round and can still fail to score adds lots of suspense to the proceedings.

There are many different ways to score points for games. Here are a few ways that I have used. This list is by no means exhaustive. The ways of scoring are limited only by your own imagination.

The simplest way is to give a point for each correct answer the student gives. It is sometimes useful when you want to quiet things down after a particularly rowdy session.

Have the student throw a dice to get the score. It is easy to make your own dice. A sheet of A4 sized light cardboard will give you a dice of 6cm to a side. This is a good size. It is big enough to be seen easily by the whole class yet not too big to be held in little hands. You can either use the traditional method of numbering by using the numbers one to six consecutively, or you can add one or two zeros to make it more exciting.

Have the student cut a deck of cards and chose a card to get the score. The number cards give the score and the picture cards are zero. This is a good scoring system when you want to practise numbers. Have the students add the total up, in English, to find out the score.

Make up you own set of score cards. These can be as simple as cards with numbers on them to as complex as you want to make them. You may even want to add some negative numbers so that it is possible to end up with a negative total.

Games help students to be more engaged in and committed to using English than they would be in a conventional task. They are attentive to instructions, which they usually are not in regular class. In games, students find their own ways to express themselves. Participants will go all out with their English to win the game. Thus, motivation and desire to know more than just linguistic knowledge will be inevitable.

Usage of Songs:
Songs have always been part of the human experience. They have become an integral part of our language experience, and if used in coordination with a language lesson they can be of great value. Fortunately, with the expanding prevalence of the Internet and specifically the World Wide Web into both the classrooms and lives of students, access to music and lyrics has been made easier.

Song-based tasks can be tailored for the two listening approaches the bottom-up and the top-down. These are two processes involved in listening, and both can be utilised when songs are used in the classroom. The activity which is selected for a particular song will determine which of these processes is active. Cullen (1999) states that the first is bottom-up processing where the listener builds up the sounds into words, sentences and meaning. The second is top-down processing where the listener uses background knowledge to understand the meaning of a message. Practising both of these processes is essential for developing listening comprehension. The affective, cognitive, and linguistic reasons for using songs which follow, are all grounded in learning theory, and provide insights into the benefits of songs in the classroom.

Affective Reasons:
The Affective Filter Hypothesis is one of five proposed hypotheses developed by Steven Krashen. Basically, it is an explanation of how the affective factors relate to language learning. It is particularly appealing to teachers because it provides an explanation to why some learners learn and others do not.

Teachers have long recognised the need for students to have a positive attitude with regard to learning. Krashen (1982) explains that for optimal learning to occur the affective filter must be weak. A weak affective filter means that a positive attitude towards learning is present. If the affective filter is strong the learner will not seek language input, and in turn, not be open for language acquisition. The practical application of the Affective Filter Hypothesis is that teachers must provide a positive atmosphere conducive to language learning. Songs are one method for achieving a weak affective filter and promoting language learning.

With the affective filter weak, Saricoban and Metin (2000) have found that songs can develop the four skill areas of reading, writing, listening, and speaking. Eken (1996, p.46) states that songs can be used:

- To present a topic, a language point, lexis, etc.
- To practise a language point, lexis, etc.
- To focus on common learner errors in a more direct way
- To encourage extensive and intensive listening
- To stimulate discussion of attitudes and feelings
- To encourage creativity and use of imagination
- To provide a relaxed classroom atmosphere
- To bring variety and fun to learning

Songs provide a break from classroom routine, and that learning English through songs develops a non-threatening classroom atmosphere in which the four language skills can be enhanced. The belief that songs provide enjoyment and develop language skills is also noted by several other authors (Adamowski, 1997; Bechtold, 1983; Domoney & Harris, 1993; Griffee, 1992; Guglielmino, 1986; Lems, 1984; Little, 1983; Monreal, 1982). The enjoyment aspect of learning language through songs is directly related to affective factors.

Cognitive Reasons:

Songs also present opportunities for developing automaticity which is the main cognitive reason for using songs in the classroom. Automaticity is defined as "a component of language fluency which involves both knowing what to say and producing language rapidly without pauses." Using songs can help automatise the language development process. Traditionally, it was believed that automatisation would occur through repetitive exercises in a non-communicative environment. However, the major shift towards the communicative teaching methodology requires that automatisation occur in a different manner. We must "place students in an environment in which it is appropriate to use target utterances in a genuinely communicative fashion." The nature of songs is fairly repetitive and consistent. For example, a song such as "Sailing" by Rod Stewart provides ample opportunities for students to focus on the present progressive tense. The repetitive style of the song lends itself to an activity in which students create their own present progressive sentences based upon their own interest. After listening to the song, students create their own lyrics following the same tune as the song. Lyrics such as: "I am writing, I am writing, in my notebook with my friends", are common examples of the type of language that students produce.

Linguistic Reasons:

Besides automatisation, there is also a linguistic reason for using songs in the classroom. Some songs are excellent examples of colloquial English, that is, the language of informal conversation. A song such as "My Best Was Never Good Enough" by Bruce Springsteen is a prime example of a song that demonstrates colloquial language use. This song is full of phrases like "Every cloud has a silver lining." and "Every dog has his day." Of course, the majority of language most ESL students will encounter is in fact informal. In this way using songs can prepare students for the genuine language they will be faced with. Songs could also be used to present and/or practise various grammar points. Those Were the Days, My Friend by Mary Hopkins or Because You Love Me by Celine Dion could be perfect lead-in to the Simple Past.

Finally, two studies, Domoney and Harris (1993) and Little (1983) investigated the prevalence of pop music in the lives of EFL students. Both studies found that music is often the major source of English outside of the classroom. The exposure to authentic English is an important factor in promoting language learning. It relates directly to both the affective filter and automaticity. If students are exposed to songs which they enjoy, more learning is likely to occur since they may seek out the music outside of the classroom. The repetitive style of songs then helps to promote automatisation of colloquial language.

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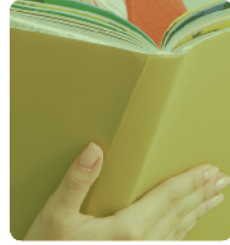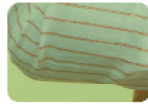- Playing Games in the EFL Classroom! <http://www.geocities.com/Athens/Delphi/1979/games/articles/ eflgames.html?200717#playinggames#playinggames>
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Chapter 10

Teaching Receptive Skills 1: Teaching Reading

Task:
Define Reading.

Reading is one of the four language skills: reading, writing, listening and speaking. Being a receptive skill, it involves responding to text or making sense of it rather than producing to the text. To attain this, we need to understand the language of the text at word level, sentence level and whole-text level. We also need to connect the message of the text to our knowledge of the world (schemata).
For example: "The boy was surprised because the girl was much faster at running than he was."

To understand this sentence, we need to understand what the letters are, how the letters join together to make words, what the words mean and the grammar of the words and the sentence. But we also make sense of this sentence by knowing that, generally speaking, girls do not run as fast as boys. Our knowledge of the world helps us understand why the boy was surprised.

Reading Sub Skills:
1. Basic reference and information finding skills [e.g. title, using contents page, index, footnotes, bibliography, chapter headings and sub-headings, and chapter summaries].

2. Deducing meaning and use of unfamiliar lexical items through understanding word formation and contextual clues.

3. Understanding grammatical [syntactic and morphological] relationships at the sentence level.

4. Understanding relationships between parts of text through cohesive devices [especially grammatical cohesion such as noun-pronoun reference].

5. Understanding relationships between parts of text through discourse markers [especially for introduction, development, transition and conclusion of ideas].

6. Understanding communicative functions of sentences with and without specific markers [e.g. definition and exemplification].

7. Understanding conceptual meaning in text [e.g. comparison, cause & effect, audience & purpose].

8. Understanding explicitly stated ideas and information in text.

9. Understanding ideas and information in a text which are not explicitly stated.

10. Separating essential and non-essential content in text: distinguishing main idea from supporting detail [e.g. fact & opinion, statement & example, proposition & argument].

11. Transferring information or knowledge from one context to another [e.g. from science to engineering].

12. Skimming text [surveying to obtain gist].

13. Scanning text [reading for specific detail].

14. Note-taking from text.

- Extracting salient points for summary of specific idea or topic in text.
- Selectively extracting relevant and related points from text for summary.
- Reducing text by rejection of redundant or irrelevant items or information

How to Teach Different Reading Sub-Skills:

Our reasons for reading influence how we read, i.e. which reading sub-skill (a skill that is part of a main skill) we use. For example, if we read a text just to find a specific piece or pieces of information in it, we usually use a sub-skill called reading for scanning. When we scan, we do not read the whole text. We hurry over most of it until we find the information we are interested in, e.g. when we look for a number in a telephone directory.

Scanning Eye to Idea…

The purpose of scanning is to be able to locate a specific detail such as a key idea, word, date, name, or time in a piece of text. Like skimming, it involves rapid movement of the eye across the page whilst skipping most of the text but keeping the specific detail which is required at the conscious level.

Good Scanners:
- Repeat the required word or phrase verbally or non-verbally to themselves whilst they are searching the text.
- Look for key information or indications, e.g.
  - Capital letters to indicate names, etc.
  - Look for numbers if they are searching for a date.
  - Check sub-headings for clues.
- Recognise keywords in the task and look for where they are repeated.
- Colour match symbols, e.g. map reading where roads are red, rivers are blue.

Strategies:

Pupils only become good scanners if they are given regular or frequent practice.
A good ten-minute exercise for the start or end of a lesson might be to give the pupils a text of approximately 250 words containing a mixture of statistics, facts and opinions based on a given theme (it could be the theme of the lesson). Allow them no more than two minutes reading time for pupils to highlight or underline in colour:
- All the statistics (e.g. dates)
- All the keywords related to your chosen theme, e.g. Victorian London
- The answer to one specific question, e.g. what is photosynthesis?

Skimming: Getting the gist!

Another reading sub-skill is reading for gist or skimming, i.e. reading quickly through a text to get a general idea of what it is about. Skimming is used to absorb the overall theme, tone or general meaning of a text. It is often used as a precursor to a more detailed search for specific information and is, therefore, mostly used for non-fiction texts. Skimming means allowing the eye to move rapidly across each line of the text, ignoring punctuation and small words, such as 'in',' the' etc., but allowing the eye to linger over, and take in the larger words and phrases which are related to the theme of the text.

For example, you skim when you look quickly through a book in a bookshop to decide if you want to buy it, or when you go quickly through a reference book to decide which part will help you write an essay.

Good Skimmers:

- Speak keywords and phrases aloud as they encounter them in the text.
- Develop a feel for the tone or atmosphere of a piece of writing.
- Recognise keywords when they are repeated in the text.

1. Which of the crimes would no longer be considered offences today?
2. Which of the crimes are still offences but are now very rare?

TWENTY-ONE days' hard labour has been imposed on a boy, at Westminster, for playing pitch-and-toss on Sunday.   *Gazette, October 4, 1884*

Highway Robbers

THE following executions have taken place for highway robbery: Richard Randall and John Tubbs, on March 27, 1818; G. Wingfield, March 27, 1829; and William Stephenson, March 22, 1833.   *Lincolnshire in the News, Feb 22, 1999*

1855

SIX young boys were brought before Grantham magistrates on February 1 charged with snowballing. The boys were severely reprimanded and threatened with a month on the treadmill should they be caught snowballing again.

Strategies:

Give pupils a simple but respectable page of a tabloid newspaper. The page should contain a variety of different articles. Ask pupils to find a specific topic contained on the page. Point out that they can check headlines, sub-headings and photos in order to help this process.

This could be followed up by giving them an unfamiliar book, and without reading it, get pupils to find facts by:

- Checking the contents page for specific chapters which should contain the information they are looking for.
- Reading the blurb on the inside flap/or the back cover summaries.
- Checking if a summary is given at the beginning or end of each chapter.

Most of us have and use skimming skills without realising it. However, it does need to be pointed out to students.

Understanding Reference:
Understanding reference is relevant to reader's understanding of the text which are anaphoric reference and cataphoric reference.

Anaphoric Reference:
This term is used to refer back in a stretch of language, as with 'it' in: 'Although the aircraft had been damaged, it could still fly.' Here, the pronoun 'it' substitutes for its antecedent 'the aircraft'. In the next example, the definite article 'the' in 'the conference' is anaphoric, referring back to a conference: 'The EC leaders agreed to hold a conference on economic and monetary union, and have now fixed a date for the conference.'

Cataphoric Reference:
It is a forward reference in a text. the pronoun she is cataphoric reference in 'If she wants to, Nora can be charming.' Here, 'she' substitutes for its antecedent 'Nora'. The sentence exhibits cataphoric ellipsis, since 'she wants to' is understood as 'she wants to be charming'. Cataphoric reference is less common than the anaphoric one.

Strategies:
- Whenever you find a pronoun in your writing, <u>underline it</u> and then draw an arrow back to the specific one word that it renames.
- If you can not find the word or there seem to be two or more words that it could refer to, you have a problem with reference.
- Remember: the antecedent must be in the preceding clause or phrase (the one right before the pronoun) if you want to make sure the reference is clear.

A third reading sub-skill is Reading for Detail. If you read a letter from someone you love who you have not heard from for a long time, you probably read like this, getting the meaning out of every word.

Another way of reading is Extensive Reading. Extensive reading involves reading long pieces of text, for example a story or an article. As you read, your attention and interest vary, you may read some parts of the text in detail while you may skim through others.

Sometimes, especially in language classrooms, we use texts to examine language. For example, we might ask learners to look for all the words in a text related to a particular topic, or work out the grammar of a particular sentence. The aim of these activities is to make learners more aware of how language is used. These activities are sometimes called intensive reading. They are not a reading skill, but a language learning activity.

Task:
In what way is reading aloud relevant to students' reading abilities?

Reading Aloud:

A student's performance when reading aloud is not a reliable indicator of that student's reading ability. A student who is perfectly capable of understanding a given text when reading it silently may stumble when asked to combine comprehension with word recognition and speaking ability in the way that reading aloud requires.

In addition, reading aloud is a task that students will rarely, if ever, need to do outside the classroom. As a method of assessment, therefore, it is not authentic; it does not test a student's ability to use reading to accomplish a purpose or goal.

However, reading aloud can help a teacher assess whether a student is "seeing" word endings and other grammatical features when reading. To use reading aloud for this purpose, adopt the "read and look up" approach. Ask the student to read a sentence silently one or more times, until comfortable with the content, then look up and tell you what it says. This procedure allows the student to process the text, and lets you see the results of that processing and know what elements, if any, the student is missing.

Task:
How is applying the traditional approach in Teaching Reading different from applying the communicative approach?

Traditional Approach	Communicative Approach

Traditionally, the purpose of learning to read in a language has been to have access to the literature written in that language. In language instruction, reading materials have traditionally been chosen from literary texts that represent "higher" forms of culture.
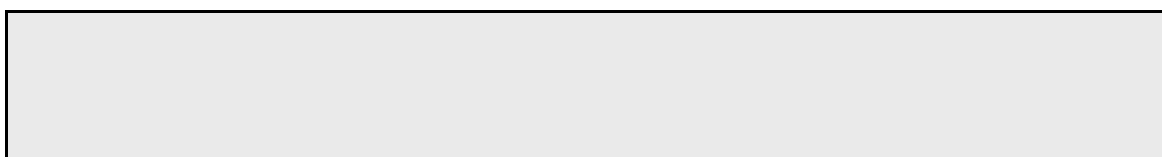
This approach assumes that students learn to read a language by studying its vocabulary, grammar, and sentence structure, not by actually reading it. In this approach, lower level learners read only sentences and paragraphs generated by textbook writers and instructors. The reading of authentic materials is limited to the works of great authors and reserved for upper level students who have developed the language skills needed to read them.

The communicative approach to language teaching has given instructors a different understanding of the role of reading in the language classroom and the types of texts that can be used in instruction. When the goal of instruction is communicative competence, everyday materials such as train schedules, newspaper articles, travel and tourism Web sites become appropriate classroom materials, because reading them is a way in which communicative competence is developed. Instructions in reading and reading practice thus become essential parts of language teaching at every level.

Reading Purpose and Reading Comprehension:
Task:
What do people read?

Reading is an activity with a purpose. A person may read in order to gain information or verify existing knowledge, or in order to critique a writer's ideas or writing style. A person may also read for enjoyment, or to enhance knowledge of the language being read. The purpose(s) for reading guide the reader's selection of texts.

The purpose for reading also determines the appropriate approach to reading comprehension. A person who needs to know whether she can afford to eat at a particular restaurant needs to comprehend the pricing information provided on the menu, but does not need to recognise the name of every appetiser listed.

Task:
Mention the characteristics of a good reader.

- _____
- _____
- _____
- _____
- _____

Reading research shows that good readers:
1. Read extensively.
2. Integrate information in the text with existing knowledge.
3. Have a flexible reading style, depending on what they are reading.
4. Are motivated.
5. Rely on different skills interacting: perceptual processing, phonemic processing, recall.
6. Read for a purpose; reading serves a function.

Strategies for Developing Reading Skills:

Following are strategies that can help students read more quickly and effectively:

- Previewing: reviewing titles, section headings, and photo captions to get a sense of the structure and content of a reading selection.
- Predicting: using knowledge of the subject matter to make predictions about content and vocabulary and check comprehension; using knowledge of the text type and purpose to make predictions about discourse structure; using knowledge about the author to make predictions about writing style, vocabulary, and content.
- Skimming and Scanning: using a quick survey of the text to get the main idea, identify text structure, confirm or question predictions.
- Guessing from Context: using prior knowledge of the subject and the ideas in the text as clues to the meanings of unknown words, instead of stopping to look them up.
- Paraphrasing: stopping at the end of a section to check comprehension by restating the information and ideas in the text.

Task:
How can instructors help students learn when and how to use reading strategies?

- Instructors can help students learn when and how to use reading strategies in several ways:
- By modeling the strategies aloud, talking through the processes of previewing, predicting, skimming and scanning, and paraphrasing. This shows students how the strategies work and how much they can know about a text before they begin to read word by word.
- By allowing time in class for group and individual previewing and predicting activities as preparation for in-class or out-of-class reading. Allocating class time to these activities indicates their importance and value.
- By using cloze (fill in the blank) exercises to review vocabulary items. This helps students learn to guess meaning from context.
- By encouraging students to talk about what strategies they think will help them approach a reading assignment, and then talking after reading about what strategies they actually used. This helps students develop flexibility in their choice of strategies.

When language learners use reading strategies, they find that they can control the reading experience, and they gain confidence in their ability to read the language.

Task:

Why is teaching reading generally considered a main goal for educational programmes?

Reading to Learn:

Reading is an essential part of language instruction at every level because it supports learning in multiple ways.

- Reading to Learn the Language: Reading material is language input. By giving students a variety of materials to read, instructors provide multiple opportunities for students to absorb vocabulary, grammar, sentence structure, and discourse structure as they occur in authentic contexts. Students thus gain a more complete picture of the ways in which the elements of the language work together to convey meaning.

- Reading for Content Information: Students' purpose for reading in their native language is often to obtain information about a subject they are studying, and this purpose can be useful in the language learning classroom as well. Reading for content information in the language classroom gives students both authentic reading material and an authentic purpose for reading.

- Reading for Cultural Knowledge and Awareness: Reading everyday materials that are designed for native speakers can give students insight into the lifestyles and worldviews of the people who use the language they are studying. When students have access to newspapers, magazines, and Web sites, they are exposed to culture in all its variety, and monolithic cultural stereotypes begin to break down.
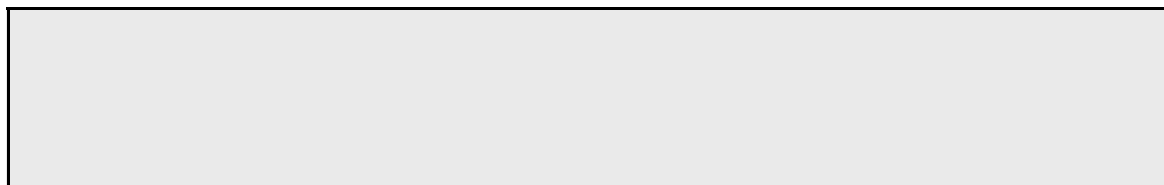
When Reading to Learn, Students Need to Follow Four Basic Steps:

1. Figure out the purpose for reading. Activate background knowledge of the topic in order to predict or anticipate content and identify appropriate reading strategies.
2. Attend to the parts of the text that are relevant to the identified purpose and ignore the rest. This selectivity enables students to focus on specific items in the input and reduces the amount of information they have to hold in short-term memory.
3. Select strategies that are appropriate to the reading task and use them flexibly and interactively. Students' comprehension improves and their confidence increases when they use top-down and bottom-up skills simultaneously to construct meaning.
4. Check comprehension while reading and when the reading task is completed. Monitoring comprehension helps students detect inconsistencies and comprehension failures, helping them learn to use alternate strategies.

Developing Reading Activities:

Task:
How to develop an effective reading lesson?

Developing reading activities involves more than identifying a text that is "at the right level," writing a set of comprehension questions for students to answer after reading, handing out the assignment and sending students away to do it. A fully-developed reading lesson supports students as readers through pre-reading, while-reading, and post-reading activities.

As you design reading tasks, keep in mind that complete recall of all the information in a text is an unrealistic expectation even for native speakers. Reading activities that are meant to increase communicative competence should be success-oriented and build up students' confidence in their reading ability.

Check the Level of Difficulty of the Text:
The factors listed below can help you judge the relative ease or difficulty of a reading text for a particular purpose and a particular group of students.

- How is the information organised? Does the story line, narrative, or instruction conform to familiar expectations? Texts in which the events are presented in natural chronological order, which have an informative title, and which present the information following an obvious organisation (main ideas first, details and examples second) are easier to follow.

- How familiar are the students with the topic? Remember that misapplication of background knowledge due to cultural differences can create major comprehension difficulties.

- Does the text contain redundancy? At the lower levels of proficiency, listeners may find short, simple messages easier to process, but students with higher proficiency benefit from the natural redundancy of authentic language.

- Does the text offer visual support to aid in reading comprehension? Visual aids such as photographs, maps, and diagrams help students preview the content of the text, guess the meanings of unknown words, and check comprehension while reading.

Remember that the level of difficulty of a text is not the same as the level of difficulty of a reading task. Students who lack the vocabulary to identify all of the items on a menu can still determine whether the restaurant serves steak and whether they can afford to order one.

Task:

Why do you think the following elements are important in designing any reading activity?

- Construct the reading activity around a purpose that has significance for the students.
- Define the activity's instructional goal and the appropriate type of response.

Construct the Reading Activity around a Purpose that has Significance for the Students:

Make sure students understand what the purpose for reading is, to get the main idea, obtain specific information, understand most or all-of-the message, enjoy a story, or decide whether or not to read more. Recognising the purpose for reading will help students select appropriate reading strategies.

Define the Activity's Instructional Goal and the Appropriate Type of Response:

In addition to the main purpose for reading, an activity can also have one or more instructional purposes, such as practising or reviewing specific grammatical constructions, introducing new vocabulary, or familiarising students with the typical structure of a certain type of text.

Reading Lessons Should Be Divided into Three Main Parts;

- Pre-Reading
- While Reading
- Post Reading

Use Pre-Reading Activities to Prepare Students for Reading:

The activities you use during pre-reading may serve as preparation in several ways. During pre-reading you may:

- Make predictions.
- Establish a purpose.
- Generate questions.
- Assess students' background knowledge of the topic and linguistic content of the text (review the passage, vocabulary and structure of the text).
- Give students the background knowledge necessary for the comprehension of the text, or activate the existing knowledge that the students possess.
- Clarify any cultural information which may be necessary to comprehend the passage.
- Make students aware of the type of text they will be reading and the purpose(s) for reading.
- Provide opportunities for group or collaborative work and for class discussion activities.

Sample Pre-Reading Activities:
- Using titles, subtitles, and divisions within the text to predict content and organisation or sequence of information.
- Looking at pictures, maps, diagrams, or graphs and their captions.
- Talking about the author's background, writing style, and usual topics.
- Skimming to find the theme or main idea and eliciting related prior knowledge.
- Reviewing vocabulary or grammatical structures.
- Reading over the comprehension questions to focus attention on finding that information while reading.
- Constructing semantic webs (a graphic arrangement of concepts or words showing how they are related).
- Doing guided practice with guessing meaning from context or checking comprehension while reading.

Pre-reading activities are most important at lower levels of language proficiency and at earlier stages of reading instruction. As students become more proficient at using reading strategies, you will be able to reduce the amount of guided pre-reading and allow students to do these activities themselves.

Some of the Pre-Reading Instructional Strategies Are:

1. Anticipation Guide:

To read more actively and think more critically, readers should prepare for what they will be reading. An Anticipation Guide (Herber, 1978) motivates students to read closely for specific information that will support their predictions.

Have students respond to a series of statements that support or challenge their beliefs and experiences about the topic being studied. Include four to six statements that focus on the most important concepts.

Classroom Ideas for Using Anticipation Guide:
- Have students (individually or in groups) respond to each statement and be prepared to support their positions.
- Have students read the selection in order to gather evidence that confirms or counters their responses on the guide.
- After they have finished reading, ask students (individually or in groups) to review their guides to confirm, revise, or note any additional information that is needed.
- Ask students to share what they learned from their reading.
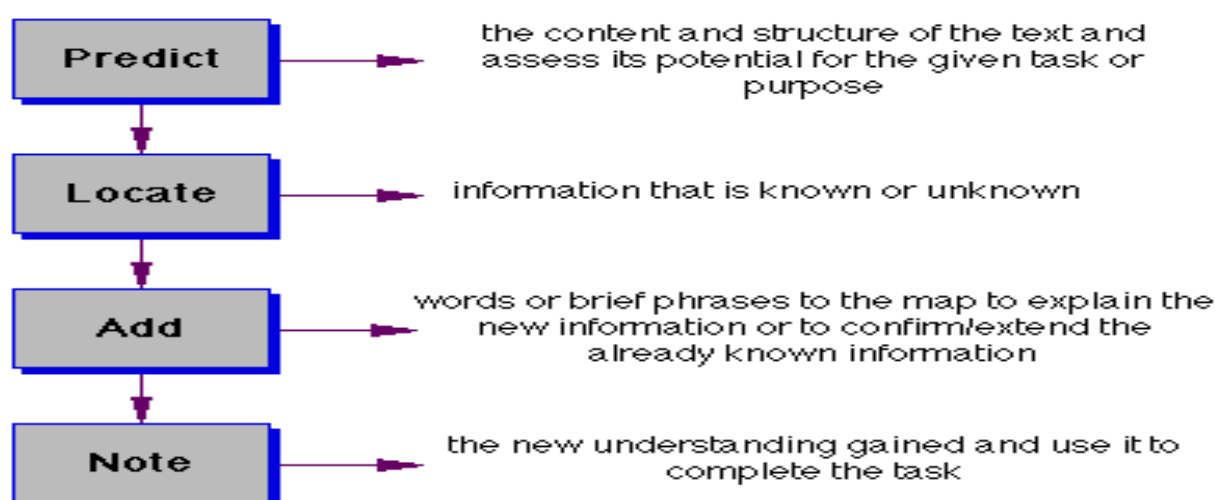
2. Problematic Situation:

The Problematic Situation (Vacca and Vacca, 1993) challenges students to draw upon prior knowledge, motivates them to read, and provides a clear focus for their reading. A good problematic situation, then, engages students' interest and requires them to gather specific information and use it to support their argument.

Classroom Ideas for Using a Problematic Situation:
- Have students work in cooperative groups to brainstorm and record possible solutions. After brainstorming, ask members of the group to evaluate the responses, discussing the merits of each solution.
- After reading the assigned text(s), ask students to revisit their solutions. How would they refine or modify them using the new information they have learned?
- In closing, ask students to consider whether some of their own solutions might be preferable to the one presented by the author.

PLAN - Predict/Locate/Add/Note:

This study-reading strategy consists of four steps that students use before, during, and after reading. It was first developed for college students, but has been modified to be used with younger students as well. Middle school students find this strategy helpful as they transition from learning to read to reading for information. Here are the steps:

Predict	→	the content and structure of the text and assess its potential for the given task or purpose
Locate	→	information that is known or unknown
Add	→	words or brief phrases to the map to explain the new information or to confirm/extend the already known information
Note	→	the new understanding gained and use it to complete the task

Match While-Reading Activities to the Purpose for Reading:

In while-reading activities, students check their comprehension as they read. The purpose for reading determines the appropriate type and level of comprehension.
- When reading for specific information, students need to ask themselves, "Have I obtained the information I was looking for?"
- When reading for pleasure, students need to ask themselves, "Do I understand the story line/sequence of ideas well enough to enjoy reading this?"
- When reading for thorough understanding (intensive reading), students need to ask themselves, "Do I understand each main idea and how the author supports it? Does what I'm reading agree with my predictions, and, if not, how does it differ?" To check comprehension in this situation, students may;
  1. Stop at the end of each section to review and check their predictions, restate the main idea and summarise the section.
  2. Use comprehension questions as guides to the text, stopping to answer them as they read.

Post-Activities: activities which ask learners to talk about how a topic in the text relates to their own lives or give their opinions on parts of the text. These activities also require learners to use some of the language they have met in the text.

Task:
How to make better use of the text book reading activities?

Using Textbook Reading Activities:
Many language textbooks emphasise product (answers to comprehension questions) over process (using reading skills and strategies to understand the text), providing little or no contextual information about the reading selections or their authors, and few, if any, pre-reading activities. Newer textbooks may provide pre-reading activities and reading strategy guidance, but their one-size-fits-all approach may or may not be appropriate for your students.

You can use the guidelines for developing reading activities given here as starting points for evaluating and adapting textbook reading activities:
- Use existing, or add your own, pre-reading activities and reading strategy practice.
- Do not make students do exercises simply because they are in the book; this destroys motivation.

Another problem with textbook reading selections is that they have been adapted to a predetermined reading level through adjustment of vocabulary, grammar, and sentence length. This makes them more approachable, but it also means that they are less authentic and do not encourage students to apply the reading strategies they will need to use outside the class. When this is the case, use the textbook reading selection as a starting point to introduce a writer or topic, and then give students choices of more challenging authentic texts to read as a follow-up.

Assessing Reading Proficiency:
Reading ability is very difficult to assess accurately. In the communicative competence model, a student's reading level is the level at which that student is able to use reading to accomplish communication goals. This means that assessment of reading ability needs to be correlated with purposes for reading.

Comprehension Questions:
Instructors often use comprehension questions to test whether students have understood what they have read. In order to test comprehension appropriately, these questions need to be coordinated with the purpose for reading. If the purpose is to find specific information, comprehension questions should focus on that information. If the purpose is to understand an opinion and the arguments that support it, comprehension questions should ask about those points.

In everyday reading situations, readers have a purpose for reading before they start. That is, they know what comprehension questions they are going to need to answer before they begin reading. To make reading assessment in the language classroom more like reading outside of the classroom, therefore, allow students to review the comprehension questions before they begin to read the test passage.

Finally, when the purpose for reading is enjoyment, comprehension questions are beside the point. As a more authentic form of assessment, have students talk or write about why they found the text enjoyable and interesting (or not).

Authentic Assessment:
In order to provide authentic assessment of students' reading proficiency, a post-reading activity must reflect the real-life uses to which students might put the information they have gained through reading.

It must have a purpose other than assessment. It must require students to demonstrate their level of reading comprehension by completing some tasks.

To develop authentic assessment activities, consider the type of response that reading a particular selection would elicit in a non-classroom situation. For example, after reading a weather report, one might decide what to wear the next day; after reading a set of instructions, one might repeat them to someone else; after reading a short story, one might discuss the story line with friends.

Use this response type as a base for selecting appropriate post-reading tasks. You can then develop a checklist or rubric that will allow you to evaluate each student's comprehension of specific parts of the text.

Reading Activities:
Teachers can use different text types in the classroom and provide a wide range of activities which use different reading skills. Grading the task to suit learners' levels is the most important element teachers should care about while manipulating the text. As a result the one text could be used at different levels according to the task difficulty.

Elementary Level Activities Can Include:
- Matching words with pictures; learners match the word to the image that represents it. This activity helps learners to mentally associate the orthographic symbols of the word to its real image.
- Jumbled sentences; words are written on cards and learners have to put these jumbled cards in the correct order. This activity is helpful for sentence construction.
- Reading for gist; simple headlines and titles can help learners to predict the topic and vocabulary.
- Read and name the person; students read the description of people; and based on these descriptions they write the name of the person under his/her picture.

Intermediate Level Activities Can Include:
- Arranging paragraphs in a logical sequence. This activity helps learners to identify linkers and distinguish elements of coherence in a given text.
- Writing headlines and/or titles for stories and articles which trains learners on understanding the main idea.
- Identifying references; anaphoric and cataphoric.
- Guessing word in context.
- Inserting a sentence in a paragraph; can help learners identify functions of each sentence in a paragraph.
- Integrating reading with other skills; listening, writing or speaking. Reading can be the lead in to any of these skills or vice versa.
- Reading competitions; learners are given.

Advance Level Activities Can Include:
- Identifying writer's rhetorical aims, is the text biased, neutral and sarcastic, etc.
- Intensive reading; looking for specific information.
- Reading a text and writing the summary.
- Identifying the main idea of each paragraph.
- Identifying the details that support these main ideas.

Chapter 11

Teaching Receptive Skills 2: Teaching Listening
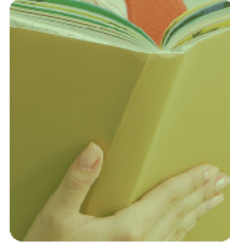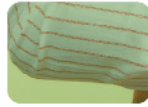
Task:
Define listening.

Listening is the ability to identify and understand what others are saying. This involves understanding a speaker's accent or pronunciation, his grammar and vocabulary, and grasping his meaning (Howatt and Dakin). An able listener is capable of doing these four things simultaneously.

Task:
What are the micro skills of listening?

There are many micro-skills of listening, which are also called enabling skills. They are:

- Predicting the gist; what people are going to talk about.
- Gathering specific information; identifying relevant points; rejecting irrelevant information.
- Guessing the unknown words or phrases.
- Using one's own knowledge of the subject to help one understand schemata.
- Retaining relevant points and/ or details (note-taking, summarising).
- Recognising discourse markers, e. g., well, Oh, another thing is; now, finally; etc.
- Recognising cohesive devices, e. g., such as and which, including linking words, pronouns, references, etc.
- Understanding different intonation patterns and uses of stress, etc. , which give clues to meaning and social setting.
- Understanding inferred information, e. g., recognising the speaker's attitude or intentions.

Listening is one of the fundamental language skills. It is a medium through which children, young people and adults gain a large portion of their education their information, their understanding of the world and of human affairs, their ideals, sense of values, and their appreciation. Thus, it is of vital importance that our learners be taught to listen effectively and critically.

Task:

What problems do learners face in class with listening activities? Suggest possible solutions to overcome the problems..

Problems	Solutions

In order to teach listening skills, a teacher should firstly state the difficulties. For a student of a foreign language, accurate and intelligent listening is a necessity, and the teacher is responsible for helping his / her learners to acquire this skill which provides the very foundation for learning and functioning in a language. That the teacher can observe and isolate the errors in speaking but could not in listening is a difficulty. In listening, the learner can exercise no controls over the structural and lexical range of the speaker to whom he is listening. Nevertheless, any listener can learn to focus on significant content items, to explain in another way he can learn to listen selectively.

Helping the learners to distinguish sounds, teaching to isolate significant content and informational items for concentration may be provided by controlled listening exercises. One exercise is to give him certain performance objectives to give him general informational questions that he should be able to answer after he listens to the material for the first time. These questions should require only the isolation of facts clearly revealed in the material. Questions that require application or inference from the information contained in the listening exercise are best used at later stages or more advanced students.

More controls are necessary at lower levels. Sheets containing sequentially organised and significant questions on context and content, questions that call for one-word answers serve as useful guides for the student. Such questions help him filter out and listen for significant information. The questions themselves suggest the content and provide the student with an organisational frame for selective listening.

For listening comprehension exercises, we tend to read passages, record news or broadcasts, or prepare lectures. All of them have value, but they are extremely difficult sources for early practice in selective listening. This type of listening exercises does not present the redundancies, the colloquialisms, the hesitations, the gestures and the facial expressions that are an inseparable part of the spoken language. They emphasise informational content and fail to provide the signals used to communicate information and meaning.

Listening to and understanding speech involves a number of basic processes, some depending upon linguistic competence, some depending upon previous knowledge that is not necessarily of a purely linguistic nature, and some depending upon psychological variables that affect the mobilization of these competence and knowledge in the particular task situation.

The listener must have a continuous set to listen and understand, and as he hears the utterance, he may be helped by some kind of set to process and remember the information transmitted. His linguistic competence enables him, presumably, to recognise the formatives of the heard utterance, i. e. , to dissect out of the wave form of the morphemes, words, and other meaning-bearing elements of the utterance.

Task:
Why should teachers integrate language skills?

Listening is a receptive skill, and receptive skills give way to productive skills. If we have our students produce something, the teaching will be more communicative. This brings us to the must of integrating language skills. There are two reasons for using integrating activities in language classrooms:
1. To practise and extend the learners' use of a certain language structure or function.
2. To develop the learners' ability in the use of two or more of the skills within real contexts and communicative frame work.

Integrated activities, on the other hand, provide a variety in the classroom and thus maintain motivation and allow the recycling and revision of language which has already been taught separately in each skill.

Task:
How can the teacher be certain that listening experiences will become more productive?

There are four distinguished levels existing in listening to radio or recordings:
Level 1. This mood is listening. Here, the sound remains in the background, there is usually limited comprehension, and, indeed, limited attention. One becomes directly aware of sounds only when they stop. Nevertheless, a certain amount of learning may take place.
Level 2. Here the purpose is relaxation, escape, getting your mind off something rather than on it. The material is comprehended but usually not analysed for its value. This listening may result in useful ideas, but they are usually peripheral and/or accidental.
Level 3. On this level, answers are sought as a key to action. One listens to weather reports, traffic information from a plane-temporarily useful but what we might call forgettable transient information. This form of listening does not require long, sustained concentration.

Level 4. This is the stage of analytical and critical listening. The listener not only seeks a serious answer to a serious question but evaluates the quality of the answer. Round-table discussions, serious listening to talks, spirited conversation and symphonic music are at the fourth level. At this stage, listening to music is in the foreground of attention not in the background as on previous levels (Wittich and Schuller, 1962).

It is listening on the fourth level that primarily concerns us in our teaching. Such listening may add an emotional and dramatic quality. Radio and recordings highlight the importance of listening. Listening is as active as speaking, and in some ways even more difficult. It requires attention, thought, interpretation, and imagination.

Task:

How to improve our learners' listening skills?

To improve our learners' listening skills we should let them (Austin Shrope, 1970):

1. Adopt a positive attitude.
2. Be responsive.
3. Shut out distractions.
4. Listen for the speaker's purpose.
5. Look for the signals of what is to come.
6. Look for summaries of what has gone before.
7. Evaluate the supporting materials.
8. Look for non-verbal clues.

We can call listening a decoding-making sense of the message process. Each short stretch of meaningful material which is read or heard has to be;

- Recognised as meaningful and understood on perception.
- Held in the short-term memory long enough to be decoded.
- Related to what has gone before and /or what follows.

Out of this process come pieces of information which can be stored in the long term memory for recall later. We can show the whole process in the form of a model perception of sounds, letter shapes, etc.

1. Initial recognition of meaning of short stretches.
2. Material held in short-term memory.
3. Related to material already held in short-term memory.
4. Related to material arriving in short-term memory.
5. Meaning extracted from message and retained in long-term memory
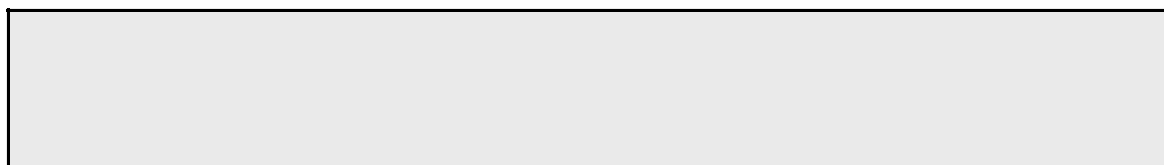6. Gist recalled later.

We can divide the listening process into three stages:

1. Pre-listening (purpose must be given at this stage). This stage acts as an introduction to the topic of the listening activity.
2. During (in-while) listening. In this stage, a series of comprehension activities developing different listening sub-skills.
3. Post-listening (speaking). At this stage, learners are asked to comment on the topic and say how it relates to their own lives. Learners are also asked to use some of the language they have met in the lesson.

In listening activities, we listen for a purpose. We make an immediate response to what we hear. There are some visual or environmental clues as to the meaning of what is heard. Stretches of heard discourse come in short chunks, and most heard discourse is spontaneous, therefore differs from formal spoken prose in the amount of redundancy 'noise' and colloquialisms, and its auditory character.

Task:
Why should teachers give a purpose to listening activities?

There is an association between expectation, purpose, and comprehension; therefore a purpose should be given to our learners. We should train students to understand what is being said in conversations to get them to disregard redundancy, hesitation, and ungrammaticality. The major problem is the actual way listening material is presented to the students. We should give a clear lead in what they are going to hear; use some kind of visual back up for them to understand; give questions and tasks in order to clarify the things in their minds; and be sure that these tasks help in learning, not confusing. Students should learn how use the environmental clues; the speaker's facial expression, posture, eye direction, proximity, gesture, tone of voice, and that general surroundings contribute information.

This brings us to the thought that, while planning exercises, listening materials, task and visual materials should be taken into consideration. The teacher should produce a suitable discourse while using recordings. A preset purpose, ongoing learner response, motivation, success, simplicity, and feedback should be the things considered while preparing the task. Visual materials are useful for contextualisation. We can also categorise the goals of listening as listening for enjoyment, for information, for persuasion, for perception for comprehension and lastly for solving problems.

In listening to English as a foreign language, the most important features can be defined as:

1. Coping with the sounds,
2. Understanding intonation and stress,
3. Coping with redundancy and noise,
4. Predicting,
5. Understanding colloquial vocabulary,
6. Fatigue,
7. Understanding different accents,
8. Using visual and environmental clues.

We can divide listening for comprehension into three stages:

1. Listening and making no response (following a written text, informal teacher talk).
2. Listening and making short responses (obeying instructions, physical movement, building models, picture dictation. etc.), true/false exercises, noting specific information, etc.
3. Listening and making longer response (repetition and dictation, paraphrasing, answering questions, answering comprehension questions on texts, predictions, filling gaps, summarising, etc).

Task:

Mention the different purposes that could be given to a listening activity.

The purposes that should be in a listening activity are giving/ providing:

1. General information (understanding of the main points).
2. Specific information (understanding of the particular items).
3. Cultural interest (generally informing about the target language culture).
4. Information about people's attitudes and opinions.
5. The organisation of ideas.
6. Sequence of events.
7. Lexical items (words expressing noise / movement).
8. Structural items (their use and meaning).
9. Functional items (their form and use).

Conclusion:

Since most of the actual listening the student will be exposed to outside of the class is likely to be real-life conversation, it seems wisest to use materials cast in real-life situations for listening comprehension exercises, at least at the beginning level. If the oral instruction of the course is contextualised, set into "a situation", it should be easy enough to contextualise the aural practice as well. The teacher can easily adapt to listening exercises those situations through which the text presents oral drills and communicative activities, just by giving them a slightly different twist. Listening exercises should be as natural as situations from which they grow.

In other words, an exercise in listening comprehension must be as close as possible to a "slice of life" neither a contrived situation nor an artificially delivered discourse. By means of this, a teacher has a great work to do, and has to be a very creative person in order to teach listening communicatively.

Lesson Plan:
Topic: Beauty Contest
Duration: Twenty minutes
Level: Upper-Intermediate
Materials: Pictures, blackboard, tape, tape-recorder
Goals: Students are asked to understand when they listen to a speech. This lesson will at least make the students take one step to get accustomed to hearing and understanding what they hear.
Objectives: By the end of the lesson the students will understand the significance of listening.

Activities:

Pre-Listening Activities: The teacher asks the students what they are going to listen to. A discussion atmosphere is tried to be created. At this stage pictures are used effectively.

During Listening Activities: While students are listening to the tape the teacher asks them to take some notes.

Post-Listening Activities: The teacher writes some questions on the board and asks them to answer the questions. They are also stimulated to talk and participate in the activity dominantly.

 1. Pre-Listening Activities:
The teacher hangs the pictures on the board and tries to make the students talk about the subjects.
    T: Do you think that they are beautiful?
    S: . . .
    T: Can you guess the name of the first competitor?
    S: . . .
    T: Can you guess the height of the second competitor?
    S: . . .
    T: What nationality does the third girl belong to? What is your opinion?
    S: . . .

 2. During-Listening Activities:
The teacher asks the students to listen to the tape very carefully. And he gives information lists to the students. While they are listening to the tape they try to fill the blanks with appropriate information. If no information appears for any blank on the list, students are asked to put a cross on the blank provided for the required information.

3. Post- Listening Activities:

The teacher writes on the board some questions. Students answer these questions to test whether they understood what they have listened or not.

1. Whose name is the best? Why do you think so?
2. Who is the tallest one of all?
3. Who is the oldest one of all?
4. Who is the heaviest one of all?
5. What nationality is the first one?
6. What nationality is the second one?
7. What nationality is the third one?
8. Who can speak two languages?
9. What are those languages?
10. Whose favourite film star is Leonardo Di Caprio?
11. What does Suzanne Kerrigan mean by saying "I hope the political situation of my country will not affect this kind of a contest?"

4. Assignment:

At home listen to the information about the people whose names are in the chart below and complete the missing information.

Elizabeth Mccornick	Alexandra Bellomonti	Suzanne Kerrigan
Nationality: Canadian	Nationality: Italian	Nationality:
Weight: 53	Weight: 51	Weight: 56
Age: 21	Age: 20 years old	Age: 22
Languages:	Languages:	Languages:
Hobbies:	Hobbies:	Hobbies:
Profession:	Profession:	Profession:
Height:	Height:	Height: 1. 73
		Her Mother's Name:

- "I'm Elizabeth Mccornick. I'm participating from Canada. I'm 21 years old and I weigh 53 kilos. I am a girl of 90-60-90. I am a bilingual person; that means I can speak two languages fluently and accurately: English and French. I prefer going to movies than enjoying theatrical acts. My favourite film star is Leonardo Di Caprio. My friends say that I am a good cook as well. I admit I like cooking traditional dishes in my spare time. I wish my best wishes to the other contestants. Thanks."

- "Good evening! I would like to greet all the people watching and participating in this contest. My name is Alexandra Bellomonti and I'm from Italy. I am 20 years old and 51 kilos I weigh. I like going out with my friends at the weekends. I can also say that I'm studying really hard and I am expecting to be accepted to the Massachusetts Institute of Technology. I really have a great desire for being a genetic engineer in the future. Thank you!"

- "Hello everybody! I am Suzanne Kerrigan from the USA. I was born in 1976, in LA, California. I confess I weigh 56 kilos but I'm 1. 73 cm tall and that subdues my weight I think. I like skating on ice and I'm an amateur figure skater. I also like foreign and strange meals if they prove to be delicious, of course. Finally, I hope the political situation of my country will not effect this kind of a contest."

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Chapter 12

Teaching Productive Skills 1: Teaching Speaking

Task:
Define Speaking.

Speaking is "the process of building and sharing meaning through the use of verbal and non-verbal symbols, in a variety of contexts" (Chaney, 1998, p. 13).

Task:
What is meant by "Teaching Speaking"? Mention at least four points.

_____
_____
_____
_____

What is "Teaching Speaking"?
"Teaching speaking" is to teach ESL learners to:
- Produce the English speech sounds and sound patterns.
- Use words and sentence stress, intonation patterns and the rhythm of the second language.
- Select appropriate words and sentences according to the proper social setting, audience, situation and subject matter.
- Organise their thoughts in a meaningful and logical sequence.
- Use language as a means of expressing values and judgments.
- Use the language quickly and confidently with few unnatural pauses, which is called fluency. (Nunan, 2003)

Task:
Mention the following:
- Role and characteristics of the teacher during the activity.
- Elements of a successful speaking activity.

The characteristics and roles of the teacher in the speaking skill are:
- Motivator
- Friendly (establisher of a good rapport)
- Humorous
- Active
- Communicator
- Facilitator
- Prompter

Elements of a successful speaking activity:
- Providing appropriate input
- Integrating skills
- Varity of aids
- Creating a purpose for speaking
- Based on real life situation
- Tailored to the needs
- Increase the learners' role and responsibility
    - Learner-centred activity
    - Focus on the learner talk time
    - Constant change in the mode of interaction
- Adjust feedback/error correction
    - Choose the right time to correct students
    - Choose the right way to correct

Task:

What are the types of speaking activities?

Types of Activities:
- Fluency-based
- Accuracy-based
- Communicative-based

According to William Littlewood, there is a continuum of classroom activities to promote communicative competence:

Control	Performing memorised dialogues
↓	Contextualised drills
	Cued dialogues
	Discourse Chains
	Role play
Creativity	Improvisation
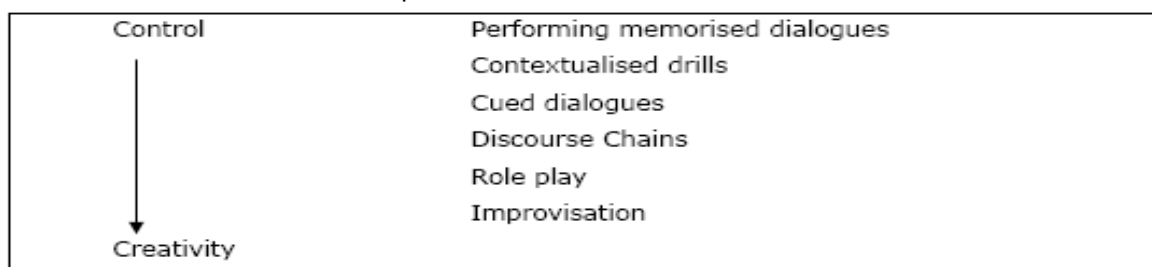
Accuracy-based Activities Are Controlled Activities

They focus on the correct form of using the language; guidance from the teacher on vocabulary, pronunciation, and grammar (linguistic competence); appropriate things to say in specific contexts (discourse competence); expectations for rate of speech, pause length, turn-taking, and other social aspects of language use (sociolinguistic competence); and explicit instruction in phrases used to ask for clarification and repair miscommunication (strategic competence).

Students may have options for responses, but all of the options require them to use the specific form or structure that the teacher has just introduced. Although Instructors often use accuracy-based exercises as a transition between the presentation stage and the practice stage of a lesson plan. Textbook exercises also often make good structured output practice activities.

Fluency-based Activities:
They focus on information and conveying the message, whether it is a simple weather report or an extended lecture on an academic topic.

In Communicative-based Activities, the learners' main purpose is to complete a task, such as obtaining information, developing a travel plan, or creating a video. To complete the task, they may use the language that the instructor has just presented, but they also may draw on any other vocabulary, grammar, and communication strategies that they know. In communicative output activities, the criterion of success is whether the learner gets the message across. Accuracy is not a consideration unless the lack of it interferes with the message.

In everyday communication, spoken exchanges take place because there is some sort of information gap between the participants. Communicative output activities involve a similar real information gap. In order to complete the task, students must reduce or eliminate the information gap. In these activities, language is a tool, not an end in itself.

In balanced activities approach, the teacher uses a variety of activities from these different categories. Learners at all proficiency levels, including beginners, benefit from this variety; it is more motivating, and it is also more likely to result in effective language learning.

Types of Accuracy-based Activities:

1. Using Minimal Responses:
Language learners who lack confidence in their ability to participate successfully in oral interaction often listen in silence while others do the talking. One way to encourage such learners to begin to participate is to help them build up a stock of minimal responses that they can use in different types of exchanges. Such responses can be especially useful for beginners.
Minimal responses are predictable, often idiomatic phrases that conversation participants use to indicate understanding, agreement, doubt, and other responses to what another speaker is saying. Having a stock of such responses enables a learner to focus on what the other participant is saying, without having to simultaneously plan a response.

Sample Minimal Responses:

Agreeing with what was said: absolutely, yes, that's right, of course.
Politely disagreeing: well, not really, perhaps not quite that bad, maybe not.
Indicating possible doubt: really?, are you sure?
Agreeing to cooperate or not: yes, of course, okay, sorry, I can't, I'm afraid not.
Expressing an opinion: that's nice, how lucky!, that's too bad.
Expressing interest, encouraging the speaker to continue: what happened next?, that's really interesting, what did you do?

2. Recognisng Scripts:

Some communication situations are associated with a predictable set of spoken exchanges, a script. Greetings, apologies, compliments, invitations, and other functions that are influenced by social and cultural norms often follow patterns or scripts. So do the transactional exchanges involved in activities such as obtaining information and making a purchase. In these scripts, the relationship between a speaker's turn and the one that follows it can often be anticipated.

Instructors can help students develop speaking ability by making them aware of the scripts for different situations so that they can predict what they will hear and what they will need to say in response. Through interactive activities, instructors can give students practice in managing and varying the language that different scripts contain.

<p style="text-align:center">Sample Scripts</p>

Scripted Transactional Exchange:
    A: May I help you?
    B: I'd like to buy two movie tickets, please.
    A: Which film? "Attack of the Nightmare Monsters" or "World's Stupidest Love Story"?
    B: Nightmare Monsters.
    A: That will be $20.
    B: Here you go. Thanks.

Scripted Interaction Exchange:
    A: Hey! How have you been? I haven't seen you in a long time.
    B: Yeah, I had the flu, so I was out for a while.
    A: Oh, that's too bad. I hope you're feeling better.
    B: Getting there. It takes a long time.

Gambits:

In the early stages of conversational development, students can be taught to take part by responding to what somebody else has said, by producing an appropriate response or "gambit".

Here's a list of what we might teach:

1. Language to Indicate the Speaker's Agreement with What Has Been Said:
    - Yes, it is.
    - Yes, that's right.
    - Of course, it is.
    - Quite, absolutely true.
    - Yes, I do / Yes, he was / Yes, they were….

2. Language Which Indicates Polite Disagreement:
    - Well, not really.
    - Not quite, no.
    - Perhaps not quite as bad/good/difficult as that.
    - Em, I don't know.

3. Language to Indicate Possible Doubt:
    - I'm not quite sure.
    - Really?
    - Is that right?
    - Is that so?
    - Are you sure?

4. Language to Provide Positive and Negative Feedback:
    - Great!
    - That's nice.
    - Very nice indeed (good, clear, pretty)…
    - Really nice.
    - Sounds lovely! (informal)
    - Not very nice.
    - No at all nice/clear …
    - Very nasty indeed (disagreeable, bad, noisy) …
    - Sounds awful. (informal)

5. Language to Encourage Confirmation and More Information:
    - Is that right?
    - Really?
    - No kidding? (informal)
    - You're not!

One way of getting students used to the function of short responses is to build them into drills. Although such practice is semi-mechanical, students enjoy the challenge of getting the stress and intonation of the short response right. The important thing is not to use drills too extensively.

Usage of Clarification Phrases:

When unsure of the speaker's meaning, repeat what you think the speaker said in the form of a question:

Ex: Excuse me; did you say that the sun rises in the west?

When you have missed most of the meaning, ask the speaker to repeat:

Ex: Could you say that again, please?

When you do not know the word for something, describe it and ask its name.

Ex: What do you call the stuff that falls out of the sky that is rain but frozen?

When you think the other person has misunderstood you, repeat what you said then say it in another way:

Ex: I'm sorry, I didn't express myself clearly. I said the plane leaves at three-thirty. Half past three.

Developing Communicative-based Activities:

As we have seen, accuracy-based speaking often takes the form of drills in which one person asks a question and another gives an answer. The question and the answer are structured and predictable, and often there is only one correct, predetermined answer. The purpose of asking and answering the question is to demonstrate the ability to ask and answer the question.

In contrast, the purpose of real communication is to accomplish a task, such as conveying a telephone message, obtaining information, or expressing an opinion. In real communication, participants must manage uncertainty about what the other person will say. Authentic communication involves an information gap; each participant has information that the other does not have. In addition, to achieve their purpose, participants may have to clarify their meaning or ask for confirmation of their own understanding.

To create classroom speaking activities that will develop communicative competence, instructors need to incorporate a purpose and an information gap and allow for multiple forms of expression. However, quantity alone will not necessarily produce competent speakers. Instructors need to combine structured output activities, which allow for error correction and increased accuracy, with communicative output activities that give students opportunities to practise language use more freely.

Task:
Write a list of activities that could be used to promote fluency.

A. Structured Output Activities:

Information Gap:

In this activity, students are supposed to be working in pairs. One student will have the information that other partner does not have and partners will share their information. Information gap activities serve many purposes such as solving a problem or collecting information. Also, each partner plays an important role because the task cannot be completed if partners do not provide the information the others need. These activities are effective because everybody has the opportunity to talk extensively in the target language.

Jigsaw Activities:

Jigsaw activities are more elaborate information gap activities that can be done with several partners. In a jigsaw activity, each partner has one or a few pieces of the "puzzle," and the partners must cooperate to fit all the pieces into a whole picture. The puzzle piece may take one of several forms. It may be one panel from, a comic strip or one photo from a set that tells a story. It may be one sentence from a written narrative. It may be a tape recording of a conversation, in which case no two partners hear exactly the same conversation.

In one fairly simple jigsaw activity, students work in groups of four. Each student in the group receives one panel from a comic strip. Partners may not show each other their panels. Together the four panels present this narrative: a man takes a container of ice cream from the freezer; he serves himself several scoops of ice cream; he sits in front of the TV eating his ice cream; he returns with the empty bowl to the kitchen and finds that he left the container of ice cream, now melting, on the kitchen counter. These pictures have a clear narrative line and the partners are not likely to disagree about the appropriate sequencing. You can make the task more demanding, however, by using pictures that lend themselves to alternative sequences, so that partners have to negotiate among themselves to agree on a satisfactory sequence.

More elaborate jigsaws may proceed in two stages. Students first work in input groups (groups A, B, C, and D) to receive information. Each group receives a different part of the total information for the task. Students then reorganise into groups of four with one student each from A, B, C, and D, and use the information they received to complete the task. Such an organisation could be used, for example, when the input is given in the form of a tape recording. Groups A, B, C, and D each hear a different recording of a short news bulletin. The four recordings all contain the same general information, but each has one or more details that the others do not. In the second stage, students reconstruct the complete story by comparing the four versions.

Find the Difference:

For this activity students can work in pairs and each couple is given two different pictures, for example, picture of boys playing football and another picture of girls playing tennis. Students in pairs discuss the similarities and/or differences in the pictures.

B. Communicative Output Activities:

Interviews:

Students can conduct interviews on selected topics with various people. It is a good idea that the teacher provides a rubric to students so that they know what type of questions they can ask or what path to follow, but students should prepare their own interview questions. Conducting interviews with people gives students a chance to practise their speaking ability not only in class but also outside and helps them becoming socialised. After interviews, each student can present his or her study to the class. Moreover, students can interview each other and "introduce" his or her partner to the class.

Reporting:

Before coming to class, students are asked to read a newspaper or magazine and, in class, they report to their friends what they find as the most interesting news. Students can also talk about whether they have experienced anything worth telling their friends in their daily lives before class.

Discussions:

After a content-based lesson, a discussion can be held for various reasons. The students may aim to arrive at a conclusion, share ideas about an event, or find solutions in their discussion groups. Before the discussion, it is essential that the purpose of the discussion activity is set by the teacher. In this way, the discussion points are relevant to this purpose, so that students do not spend their time chatting with each other about irrelevant things. For example, students can become involved in agree/disagree discussions. In this type of discussions, the teacher can form groups of students, preferably four or five in each group, and provide controversial sentences like "people learn best when they read vs. people learn best when they travel". Then each group works on their topic for a given time period, and presents their opinions to the class. It is essential that the speaking should be equally divided among group members. At the end, the class decides on the winning group who defended the idea in the best way. This activity fosters critical thinking and quick decision making, and students learn how to express and justify themselves in polite ways while disagreeing with the others. For efficient group discussions, it is always better not to form large groups, because quiet students may avoid contributing in large groups. The group members can be either assigned by the teacher or the students may determine it by themselves, but groups should be rearranged in every discussion activity so that students can work with various people and learn to be open to different ideas. Lastly, in class or group discussions, whatever the aim is, the students should always be encouraged to ask questions, paraphrase ideas, express support, check for clarification, and so on.

Discussions, interviews and reporting succeed when the instructor prepares students first, and then gets out of the way. To succeed with discussions:

- Prepare the Students: Give them input (both topical information and language forms) so that they will have something to say and the language with which to say it.
- Offer Choices: Let students suggest the topic for discussion or choose from several options. Discussion does not always have to be about serious issues. Students are likely to be more motivated to participate if the topic is television programmes, plans for a vacation, or news about mutual friends. Weighty topics like how to combat pollution are not as engaging and place heavy demands on students' linguistic competence.
- Set a Goal or Outcome: This can be a group product, such as a letter to the editor, or individual reports on the views of others in the group.
- Use Small Groups Instead of Whole-Class Discussion: Large groups can make participation difficult.

- Keep it Short: Give students a defined period of time, not more than 8-10 minutes, for discussion. Allow them to stop sooner if they run out of things to say.
- Allow Students to Participate in Their Own Way: Not every student will feel comfortable talking about every topic. Do not expect all of them to contribute equally to the conversation.
- Do Topical Follow-Up: Have students report to the class on the results of their discussion.
- Do Linguistic Follow-Up: After the discussion is over, give feedback on grammar or pronunciation problems you have heard. This can wait until another class period when you plan to review pronunciation or grammar anyway.

Storytelling:

Students can briefly summarise a tale or story they heard from somebody beforehand, or they may create their own stories to tell their classmates. Story telling fosters creative thinking. It also helps students express ideas in the format of beginning, development, and ending, including the characters and setting a story has to have. Students also can tell riddles or jokes. For instance, at the very beginning of each class session, the teacher may call few students to tell short riddles or jokes as an opening. In this way, not only will the teacher address students' speaking ability, but also get the attention of the class.

Story Completion:

This is a very enjoyable, whole-class, free-speaking activity for which students sits in a circle. For this activity, a teacher starts to tell a story, but after a few sentences he or she stops narrating. Then, each student starts to narrate from the point where the previous one stopped. Each student is supposed to add from four to ten sentences. Students can add new characters, events, descriptions and so on.

Picture Narrating:

This activity is based on several sequential pictures. Students are asked to tell the story taking place in the sequential pictures by paying attention to the criteria provided by the teacher as a rubric. Rubrics can include the vocabulary or structures they need to use while narrating.

Picture Describing:

Another way to make use of pictures in a speaking activity is to give students just one picture and having them describe what it is in the picture. For this activity students can form groups and each group is given a different picture. Students discuss the picture with their groups, then a spokesperson for each group describes the picture to the whole class. This activity fosters the creativity and imagination of the learners as well as their public speaking skills.

Simulations:

Simulations are very similar to role-plays but what makes simulations different than role plays is that they are more elaborate. In simulations, students can bring items to the class to create a realistic environment. For instance, if a student is acting as a singer, she brings a microphone to sing and so on.

Role-plays and simulations have many advantages. First, since they are entertaining, they motivate the students. Second, as Harmer (1984) suggests, they increase the self-confidence of hesitant students, because in role-play and simulation activities, they will have a different role and do not have to speak for themselves, which means they do not have to take the same responsibility.

Role-Play:

One other way of getting students to speak is role-playing. Students pretend they are in various social contexts and have a variety of social roles. In role-play activities, the teacher gives information to the learners such as who they are and what they think or feel. Thus, the teacher can tell the student that "You are David, you go to the doctor and tell him what happened last night, and…" (Harmer, 1984)

Students usually find role playing and simulation enjoyable, but students who lack self-confidence or have lower proficiency levels may find them intimidating at first. To succeed with role-plays:

- Prepare Carefully: introduce the activity by describing the situation and making sure that all of the students understand it.
- Set a Goal or Outcome: be sure that students understand what the product of the role-play should be, whether a plan, a schedule, a group opinion, or some other product.
- Use Role Cards: give each student a card that describes the person or role to be played. For lower-level students, the cards can include words or expressions that that person might use.
- Brainstorm: before you start the role-play, have students brainstorm as a class to predict what vocabulary, grammar, and idiomatic expressions they might use.
- Keep Groups Small: less-confident students will feel more able to participate if they do not have to compete with many voices.
- Give Students Time to Prepare: let them work individually to outline their ideas and the language they will need to express them.
- Be Present As a Resource, Not a Monitor: stay in communicative mode to answer students' questions. Do not correct their pronunciation or grammar unless they specifically ask you about it.
- Allow Students to Work at Their Own Levels: each student has individual language skills, an individual approach to working in groups, and a specific role to play in the activity. Do not expect all students to contribute equally to the discussion, or to use every grammar point you have taught.

- Do Topical Follow-Up: have students report to the class on the outcome of their role-plays.
- Do Linguistic Follow-Up: after the role-play is over, give feedback on grammar or pronunciation problems you have heard. This can wait until another class period when you plan to review pronunciation or grammar anyway.

Brainstorming:

On a given topic, students can produce ideas in a limited time. Depending on the context, either individual or group brainstorming is effective and learners generate ideas quickly and freely. The good characteristics of brainstorming are that the students are not criticised for their ideas so students will be open to sharing new ideas.

Dialogue Building:

The use of cues or prompts to build up dialogues is a commonly-used technique. Cues or prompts determine the content of what is said, and dialogue building activities can range from being highly controlled to very free. Dialogue building is not a substitute for fluency work, but used sparingly to allow the possibility of giving weaker students a chance to say something.

Playing Cards:

In this game, students should form groups of four. Each suit will represent a topic. For instance:

- Diamonds: Earning money
- Hearts: Love and relationships
- Spades: An unforgettable memory
- Clubs: Best teacher

Each student in a group will choose a card. Then, each student will write 4-5 questions about that topic to ask the other people in the group. For example: If the topic "Diamonds: Earning Money" is selected, here are some possible questions:

- Is money important in your life? Why?
- What is the easiest way of earning money?
- What do you think about lottery? Etc.

However, the teacher should state at the very beginning of the activity that students are not allowed to prepare yes-no questions, because by saying yes or no students get little practice in spoken language production. Rather, students ask open-ended questions to each other so that they reply in complete sentences.

Through well-prepared communicative output activities, such as role plays and discussions, you can encourage students to experiment and innovate with the language, and create a supportive atmosphere that allows them to make mistakes without fear of embarrassment. This will contribute to their self-confidence as speakers and to their motivation to learn more.

Feedback:

Evaluation of the success or failure of conversational performance is not an easy job. In conversation, a variety of factors, including the speaker's accent, control of grammar and vocabulary, as well as overall fluency, all contribute to any impression of the performance. The objective of feedback is to give students the information they need to improve on their performance. Areas for feedback in activities aiming at the development of communicative skills include:

- Grammar
- Appropriacy of vocabulary and expressions
- Fluency
- Pronunciation
- Non-linguistic factors affecting communication

Feedback needs to be staged and selective if it is to avoid demoralising the students. To achieve this, teachers need to decide on the areas of communicative performance most relevant to their students. Once the decision is made, it is a question of focusing on the chosen areas in turn until students reach the required performance level. To assist this process, teachers need to be continually aware of students' performance and progress. One way of doing this might be keeping a record card for each student similar to the one below:

Name	Date	Nature of Task (short talk etc.)	Grammatical Correctness	Appropriacy of Vocabulary	Fluency & Pronunciation	Overall Performance

Another way might be to use a tape recorder during speaking activities. In this way, it gets easier for the teacher to identify areas of weakness which can form the basis of subsequent lessons focusing on accuracy, the presentation of new language, etc. Other advantages of using tape recordings of students at work include:

- The opportunity for students to hear again their own performance
- The opportunity to look objectively at how students develop over a period of time

It is important for teachers to correct mistakes made during speaking activities in a different way from the mistakes made during a study exercise. When students are repeating sentences trying to get their pronunciation right, the teacher will often correct (appropriately) every time there is a problem. But if students are involved in a passionate discussion about whether smoking should be banned anywhere, the effect of constant interruption from the teacher will destroy the conversational flow, thus mining the purpose of the speaking activity.

It is a good idea to watch and listen while speaking activities are taking place, noting down things that seemed to go well and times when students could not make themselves understood or made important mistakes. At the end of the speaking activity the teacher can write the mistakes on the board or on an OHP asking students to correct them. As with any kind of correction, it is important not to correct single students out for particular criticism.

<http://www.nclrc.org/essentials/index.htm>

Appendix A:

Suggestions for Teachers in Teaching Speaking:

Here are some suggestions for English language teachers while teaching oral language:

- Provide maximum opportunity to students to speak the target language by providing a rich environment that contains collaborative work, authentic materials and tasks, and shared knowledge.
- Try to involve each student in every speaking activity; for this aim, practise different ways of student participation.
- Reduce teacher speaking time in class while increasing student speaking time.
- Step back and observe students.
- Indicate positive signs when commenting on a student's response.
- Ask eliciting questions such as "What do you mean? How did you reach that conclusion?" in order to prompt students to speak more.
- Provide written feedback like "Your presentation was really great. It was a good job. I really appreciated your efforts in preparing the materials and efficient use of your voice…"
- Do not correct students' pronunciation mistakes very often while they are speaking. Correction should not distract student from his or her speech.
- Involve speaking activities not only in class but also out of class; contact parents and other people who can help.
- Circulate around classroom to ensure that students are on the right track and see whether they need your help while they work in groups or pairs.
- Provide the vocabulary beforehand that students need in speaking activities.
- Diagnose problems faced by students who have difficulty in expressing themselves in the target language and provide more opportunities to practise the spoken language.

To achieve this you need to ask yourself the following questions;

- Empathise with Your Students: if you were one of them, how would you feel? Why would you rather sit quietly in the back row hoping your teacher takes no notice of you than engage in a passionate attack against ethnic cleansing?
- Pause and Consider: when you were a student, did you take part in any lesson which dealt with discussing a specific issue? Did you talk a lot? Who talked the most?
- As a teacher, have you ever favoured discussion in class (obviously using L2)? Were your lessons successful or were you not satisfied with them? In either case, which were the issues you discussed?

Some Simple Techniques Which Can Be Used to Prepare Students for a Particular Topic are the Following:

- The use of audio/visual aids to arouse interest.
- A general orientation to the topic; a short text, questionnaire, a video extract. (This pre-speaking task must never be too long but it is recommended)
- Exercises focusing on key words needed for a task.

Many students have to overcome a psychological barrier before they are prepared to speak in the foreign language. Some students feel uneasy when they have to speak in the classroom situation because there is always an audience; others contribute in the sheltered environment of the classroom but are at a loss when they have to use the language outside. Few prefer not to speak at all and are then denied opportunities for practice.

Appendix B:

Following are sample lesson plans that build up personal security through the use of getting-to-know-you activities which promote trust as well as articulation activities which give the opportunity to use English sounds in a safe environment.

Following are samples of getting-to-know-you activities. They are meant to build a positive atmosphere of trust within a group.

Chain Names	
Level	Any level (including beginners) (from A1)
Time	5 – 10 minutes
Aim	Introducing students to each other
Preparation	None

Procedure	1. Ask the students to sit in a semi-circle and nominate one student to introduce himself / herself.
	 2. The person next to him/her must then repeat his/her name, and then introduce himself/herself.
	 3. Ask your students to repeat this procedure around the semi-circle, each one repeating the name of the person before them and then saying their own name. for example:
	      a. I'm Roberto.
	      b. Roberto, I'm Paola.
	      c. Roberto, Paola. I'm Francesco.
	      d. Roberto, Paola, Francesco. I'm Giulia.
	 More advanced students might tackle the following:
	      a. I'm Francesco. I'm from Mestre.
	      b. He's Francesco. Hje's from Mestre. I'm Bianca, and I'm from Marcon.
	      c. He's Francesco. He's from Mestre. She's Bianca. She's from Marcon. I'm Piero, and I'm from Mirano.

Remarks	1. Twelve represents a maximum number for this activity. (Split the class into semi-circles if the students are more.) 2. You should always take a turn to show you are learning too.

The names for the different kinds of activities within communicative competence and the examples are taken from Rob Nolasco, Lois Arthur, Conversation, Oxford University Press, 1987, which has offered plenty of ideas for the writing of this module.

Guess who	
Level	Elementary to intermediate (A2 to B2)
Time	15 – 20 minutes
Aim	Students are given statements of personal information about other students and they have to ask questions in order to establish the person's identity.
Preparation	Have available enough small pieces of paper for the whole class.
Procedure	1. Give each of your students a piece of paper and ask them to write four facts about themselves. These can be anything they choose, e.g. I was born in February, I own a bicycle, I like Limp Bizkit etc. as long as the statement is true. 2. Tell the students to fold their pieces of paper and pass them anonymously to the front of the class. 3. Collect them together and then redistribute them so that each student has personal information about another student. 4. Once students have had a chance to look at the personal information, tell them that they will have to find out whose information they have by turning the statements into questions, and then asking other students those questions. You can exercise control over the activity in a variety of ways: • By deciding on the form of the question which is allowable, such as Who was born in February? • By deciding whether to nominate students to speak or to allow them free choice. • By deciding whether or not to allow students to move about. 5. Once you have decided on the rules for the activity, you can set it in motion. The activity ends when everybody has found out whose personal information they have.
Remarks	If the initial statements were collected in the previous lesson, or copied out two or three times, you could distribute more than one set of information to each student. This would be needed to make a mingling activity more successful.

Articulation Activities:

When students come to speak in a foreign language they often find themselves inhibited by the prospects of having to make what to them are strange and even comic sounds. One way to tackle this problem is to give students the opportunity to experiment with sounds.

Listen and Record	
Level	Elementary and above (from A2)
Time	15 – 20 minutes
Aim	For students: making a recording after listening carefully to a taped model.
Preparation	Select a natural model for students to imitate.
Procedure	Ask the students to listen to the tape and to repeat any of the utterances they have heard, until they are ready to be recorded. The activity is self-directed, but you should be available for consultation. The finished product can be a subject of feedback and evaluation.
Remarks	The activity is self-regulatory. This is important because students are not to be threatened by having to repeat something they feel uncertain about. This activity also fosters the notion of rehearsing what we are about to say, something many people do in their own language, anyway.

Following are a List of Sample Lessons Used for Multi Purposes:

Awareness Activities:

Students need to become aware of what native speakers do in conversation if they are themselves to achieve communicative competence in the target language. The focus of the awareness activities will be then on promoting the following issues:
  - The ability to "sound" English by drawing attention to critical elements which can be usefully imitated (weak forms).
  - Development of the ability to interpret what is being said.
  - A feeling for what is appropriate in conversation.
  - Awareness of strategies used to further conversation.
  - Awareness of the target culture.
  - Awareness of activities that can be used from the earliest stages of learning.

Observation Tasks:

They are used to encourage students to become sensitive to particular features of conversation. Observation should always be directed through the use of task sheets and these can be used to focus on:
  - Audio recordings of people talking.

- Video recordings of people talking.
- Conversations as they occur in real time.

The simplest observation tasks require the observer to mark the presence or absence of a particular feature.

Encouraging Noises	
Level	Elementary and above (from A2)
Time	15 – 20 minutes
Aim	Making students sensitive to expressions which encourage the other speaker to continue.
Preparation	Select an audio or video tape that contains examples of this type of expressions. Hand out the task sheet below to the students.
Task Sheet	Listen to the extract of people talking. Make a tick ( ) next to each of the expressions in the list whenever you hear one of the speakers using it: - Ready? - Uh huh. - Does he? - Is it? - Is that right? - Yes. - That's nice. - I see. - How interesting. - Mmmm.
Procedure	1. Introduce the task so that the students get some idea of what they are looking for. 2. Give out a copy of the task sheet to each student. 3. Play the tape two or three times before focusing on the specific expressions in context.

Cross-cultural awareness

If we accept the fact that language is embedded in culture, then some elements of cross-cultural training are inevitable and the inclusion of some cross-cultural work in the teaching of communicative skills would seem to offer the following advantages:

- Cross-cultural issue can generate discussion in their own right.
- Knowledge of why people in the English culture behave in certain ways should make native speakers easier to interpret.
- Sensitivity to the ways social norms operate in other languages should make the learning of certain areas of language (such as politeness formulae) easier.
- If students become aware of issues such as social taboos, they are less likely to cause offence by breaking them. Besides, they would begin to fall into the category of foreigner that native speakers find easy to talk to.

Culture Shock!	
Level	Pre-intermediate and above (from A2 / B1)
Time	25 – 30 minutes
Aim	For students: discussing the problems people encounter when they have to live in a new country for a period of time.
Preparation	Make photocopies of the task sheet below.
Procedure	1. Introduce the topic and give out a task sheet to each student. 2. Divide the students into small groups after they have had the chance to complete the task individually. 3. Chair a feedback session to see what generalisations emerge. Remain as neutral as possible throughout. 4. If students have not had experience of living in a foreign country, you can ask them to imagine how strangers might feel.
Remarks	If students going to an English-speaking country to study English realise that settling-in problems occur anywhere, learning should be promoted.
Task Sheet	Here are some difficulties people encounter when living in a new country. Please indicate with a tick ( ) how important each one has been or would be for you.

	Of Very Great Importance	Of Great Importance	Of Some Importance	Of No Importance
1– Differences in the weather				
2- Being away from the family				
3- Differences in the food				
4- Differences in the way people make friends				
5- Transportation problems				
6- Getting used to new ways of learning				
7- Adjusting to new ways of doing things, e.g. shopping				
8- Difficulties in communicating one's own ideas				
9- Different living conditions				
10- Different social customs				
11- Getting newspapers and magazines from home				
12- Meeting people from the same country				
13- Knowing what to do in everyday situations				
14- Other (please specify)				

The activity that follows is a very simple one aimed at introducing students to fluency activities.

I Hated Math – Did You?	
Level	Elementary and above (from A2)
Time	25 – 30 minutes
Aim	Introducing students to fluency activities
Preparation	Prepare a task sheet along the following lines, and make photocopies.
Task Sheet	Look at this list of subjects we study in school: - English - Geography - Physical Education - Chemistry - Italian Literature - Mathematics - Physics - History - Art Work individually for five minutes. Choose one of the subjects you particularly like and list three reasons for liking it. Choose one of the subjects you particularly dislike and list three reasons for disliking it. Now go around the class and find out if anyone likes or dislikes the same subjects as you. Find out the reasons people gave for liking or disliking a subject and make a list under the headings below: <table><tr><td>Reasons for Liking a Subject</td><td>Reasons for Disliking a Subject</td></tr><tr><td></td><td></td></tr></table>
Procedure	1. Warm your students up for the task by getting them to list the subjects they did in school. This will check that they know the name of the subjects in English. 2. Give each student a task sheet and explain that they have a maximum of 15 minutes to go round the class. When they have finished, run a feedback session for the whole class and ask questions such as: - Who likes / dislikes the same subjects? - What are the most common reasons for liking / disliking particular subjects? 3. Get the students to expand and comment on the reasons given.

Ranking Activities:

In ranking activities students are required to put the items from a given list into an order of importance or preference. This rearranging phase is usually followed by a period of discussion when students explain or defend their choice. One of the best known of these activities is "Castaway" in which students have to choose the most essential items to survive on a desert island for three months.

A standard procedure for ranking activities is as follows:

- Familiarise the students with the task through oral presentation.
- Arouse their interest and go through key words.
- The students work individually and write down their solutions. Set a time limit.

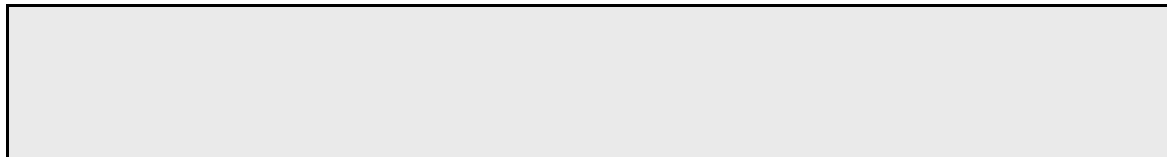| Eureka!	
Level	Pre-intermediate and above (from B1)
Time	30 – 35 minutes
Aim	Promoting discussion about inventions
Preparation	Put the following list of inventions in random order on a handout or OHT. Do not include the dates. - Gunpowder 1000 - Atomic bomb 1945 - Wheel 3000 BC - Screw 200 BC - Paper 105 - Printing 1440 - Microscope 1608 - Telephone 1876 - Motor car 1885 - Aero plane 1903
Procedure	1. Ask the students to work in pairs to decide on the approximate date for each of the inventions. When they have done this, ask them to put the inventions in the order of their appearance, with the earliest inventions first. Allow them to check the answers with you. 2. Now ask each pair to choose from the list three inventions that have had the most positive effect on civilisation, as well as the three that had the most negative effect. They should discuss their choice with another pair and agree on a joint list. 3. Finally, chair a feedback session in which each group presents its list. See if the class can come to a consensus.
Remarks	Students are likely to have different interpretations of the words "positive" and "negative". This is worth exploiting, so allow them to settle the argument themselves.

13

Chapter

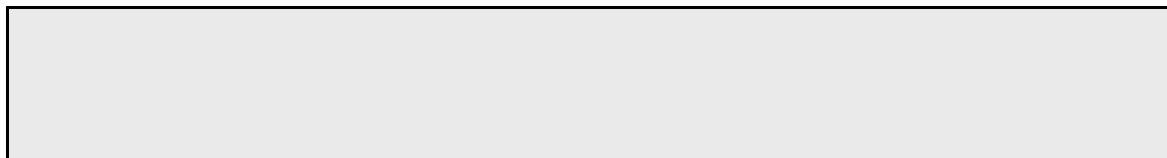## Teaching Productive Skills 2: Teaching Writing
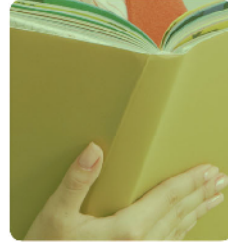
Task:
What is writing?

Writing is one of the four language skills: reading, writing, listening and speaking. Writing and speaking are productive skills. That means they involve producing language rather than receiving it. Very simply, we can say that writing involves communicating a message (something to say) by making signs on a page. To write we need a message and someone to communicate it to. We also need to be able to form letters and words, and to join these together to make words, sentences or a series of sentences that link together to communicate that message.

Task:
What do we write in our real life?

Examples of written text types are;
- shopping list
- a postcard/a birthday card
- emails
- diary
- A story
- an essay

These text types involve different kinds of writing, e.g. single words only, short sentences or long sentences. Some are written in note form, others need addresses or special layouts. They also require different ways of ordering information. When students learn to write, they need to learn how to deal with these different features.

Writing involves several sub-skills; some of these are related to accuracy:
- using the correct form of the language.
- using correct spelling and layouts.
- using grammar and punctuation marks correctly.
- writing legibly and choosing the right vocabulary.
- joining sentences and using paragraph correctly.
- Other sub-skills are related to fluency; they involve having a message and communicating it successfully to other people. To do this, students need to;
  - have enough ideas,
  - organise them well,
  - express them in an appropriate style.

The table below is from a writing syllabus for primary-school children. The column on the left focuses on accuracy, and the column on the right focuses on communication.

- Showing an understanding that letters can be combined to form words, and producing letter shapes, including capital letters, correctly. - Employing a range of connectives to express sequence (e.g. next, then).	- Completing simple poems and rhymes with some language support and based on models. - Expressing your own experience by supplying labels for your own drawings. - Making simple greetings cards and invitations based on models. - Responding to greetings and invitations in short notes based on models.

(adapted from Syllabuses for primary Schools, English Language, Primary1-6 the Education Department Hong-Kong 1997)

The Nature of the Writing Process:
Writing is a complex process that allows writers to explore thoughts and ideas, and make them visible and concrete. Writing encourages thinking and learning for it motivates communication and makes thought available for reflection. When thought is written down, ideas can be examined, reconsidered, added to, rearranged, and changed.

Writing is most likely to encourage thinking and learning when students view writing as a process. By recognising that writing is a recursive process, and that every writer uses the process in a different way, students experience less pressure to "get it right the first time" and are more willing to experiment, explore, revise, and edit. Yet, novice writers need to practise "writing" or exercises that involve copying or reproduction of learned material in order to learn the conventions of spelling, punctuation, grammatical agreement, and the like. Furthermore, students need to "write in the language" through engaging in a variety of grammar practice activities of controlled nature. Finally, they need to begin to write within a framework "flexibility measures" that include: transformation exercises, sentence combining, expansion, embellishments, idea frames, and similar activities).

Task:
What are the different stages that writers pass through?

Obviously, not all students of the same age or grade level write in the same way; students pass through several developmental writing stages:

Stage 1:
Novice Writer (unskilled, unaware, teacher-dependent writer)
- Has little, if any, individual style.
- Has little awareness of writing process.
- Has undeveloped skills and techniques.
- Seeks approval from teacher.
- Is reluctant to revise any writing.
- Believes good writing comes easily.

Stage 2:
Transitional Writer (transitional, self-involved, self-delineating writer)
  - Needs support and coaching in order to develop.
  - Learns from modeled behaviours.
  - Is developing a degree of comfort with the craft.
  - Is anxious to stand alone, yet is uncomfortable with peer collaboration.
  - Is developing an awareness of personal needs, interests, and preoccupations.

Stage 3:
  Willing Writer (peer-involved, willing writer)
  - Is able to collaborate well with others.
  - Requires external feedback to shape progress.
  - Is able to profit from criticism.
  - Is developing objectivity concerning work.
  - Enjoys practising craft.
  - is developing a sensitivity to audience.

Stage 4:
Independent Writer (independent, autonomous writer)
  - Makes highly objective self-assessments.
  - Has developed a sophisticated personal style.
  - Has developed a writer's voice.
  - Takes risks and experiments.
  - Is self-motivating and self-aware as a writer.
  - Is a craftsperson.

The most popular approach in writing involves going through a number of stages. When we write outside the classroom we often go through these stages:
- Brainstorming (thinking of everything we can know about the topic)
- Making notes
- Planning (organising our ideas)
- Writing a draft (a piece of writing that is not yet finished. and may be changed)
- Editing (correcting and improving the text)
- Producing another draft.
- Proof-reading (checking for mistakes in accuracy) or editing again.

These are the stages of the Witting Process. However the writing process is not the only writing approach.

Task:
Can you think of other writing approaches?

Approaches to Teaching Writing:
There are several approaches to teaching writing that are presented by (Raimes, 1983) as follows:

A. The Controlled-to-Free Approach:
In the 1950s and early 1960, the audio-lingual method dominated second-language learning. This method emphasised speech and writing served to achieve mastery of grammatical and syntactic forms. Hence teachers developed and used techniques to enable student to achieve this mastery. The controlled-to-free approach is sequential: students are first given sentence exercises, then paragraphs to copy or manipulate grammatically by changing questions to statements, present to past, or plural to singular. They might also change words to clauses or combine sentences. With these controlled compositions, it is relatively easy for students to write and yet avoid errors, which makes error correction easy. Students are allowed to try some free composition after they have reached an intermediate level of proficiency. As such, this approach stress on grammar, syntax, and mechanics. It emphasises accuracy rather than fluency or originality.

B. The Free-Writing Approach:
This approach stresses writing quantity rather than quality. Teachers who use this approach assign vast amounts of free writing on given topics with only minimal correction. The emphasis in this approach is on content and fluency rather than on accuracy and form. Once ideas are down on the page, grammatical accuracy and organisation follow. Thus, teachers may begin their classes by asking students to write freely on any topic without worrying about grammar and spelling for five or ten minutes. The teachers do not correct these pieces of free writing. They simply read them and may comment on the ideas the writer expressed. Alternatively, some students may volunteer to read their own writing aloud to the class. Concern for "audience" and "content" are seen as important in this approach.

C. The Paragraph-Pattern Approach:
Instead of accuracy of grammar or fluency of content, the Paragraph-Pattern-Approach stresses on organisation. Students copy paragraphs and imitate model passages. They put scrambled sentences into paragraph order. They identify general and specific statements and choose to invent an appropriate topic sentence or insert or delete sentences. This approach is based on the principle that in different cultures people construct and organise communication with each other in different ways.

D. The Grammar-Syntax-Organisation Approach:

This approach stresses on simultaneous work more than on composition features. Teachers who follow this approach maintain that writing cannot be seen as composed of separate skills which are learned sequentially. Therefore, students should be trained to pay attention to organisation while they also work on the necessary grammar and syntax. This approach links the purpose of writing to the forms that are needed to convey message.

E. The Communicative Approach:

This approach stresses on the purpose and the audience of writing. Students are encouraged to behave like writers in real life and ask themselves the crucial questions about purpose and audience:

- Why am I writing this?
- Who will read it?

Traditionally, teachers alone are the students' audience. However, it is recommended to give students real readers. This will make them do their best. By extending readership to classmate and pen pals, writing becomes truly a communicative act, with a writer writing for a real reader.

F. The Process Approach:

Recently, the teaching of writing has moved away from a concentration on written product to an emphasis on the process of writing. Thus, writers ask themselves:

- How do I write this?
- How do I get started?

In this approach, students are trained to generate ideas for writing, think of the purpose and audience, write multiple drafts in order to present written products that communicate their own ideas. Teachers who use this approach give students time to try ideas and feedback on the content of what they write in their drafts. As such, writing becomes a process of discovery for the students as they discover new ideas and new language forms to express them. Furthermore, learning to write is seen as a developmental process that helps students to write professionally. By choosing their own topics and genres, and writing from their own experiences or observations, students' creativity is unleashed. A writing process approach requires that teachers give students greater responsibility and ownership of their own learning. Students make decisions about genre and choice of topics, and collaborate as they write.

During the writing process, students engage in pre-writing, planning, drafting, and post-writing activities. However, as the writing process is recursive in nature, they do not necessarily engage in these activities in that order.

Task:

The production of a clear and communicative piece of writing requires attention to the elements of writing tabulated below. Put check mark in the appropriate columns to indicate whether the different approaches address the elements of writing based on what you have read.

Model Activities:

	Content	Process	Audience	Word choice	Organisation	Mechanics	Grammar/ Syntax
Controlled-to Free	.	.	.	.	.	.	.
Free-Writing	.	.	.	.	.	.	.
Paragraph-Pattern	.	.	.	.	.	.	.
Grammar-Syntax-Organisation	.	.	.	.	.	.	.
Communicative	.	.	.	.	.	.	.

Activity 1: Simple Description with Visuals:

Have students examine a picture and ask them to name the objects in it. Then ask students to write a paragraph to describe the picture. The procedure for the activity may be as follows:

Provide the class with a picture of a room. Ask students to label the objects in the picture and have them write a paragraph to describe the picture. Provide students with expressions and language structure if needed such as: "In the classroom there is" and have students complete the paragraph.

Activity 2: Completing a Descriptive Paragraph:

Have students examine a picture and complete a description paragraph. The procedure for this activity may be as follows:

Examine the picture in Activity 1 and complete the following paragraph:

Paragraph:

Mary lives in a very nice room. In her room, there is a ———, ———, and a ———. There are also several———. There are no ———, but Mary does have some ———. She wants to get a ——— for her wall and a ——— for the desk this afternoon when she goes shopping.

Activity 3: Completing a Descriptive Paragraph: (Function Words)

Give students a picture and have them complete a description by supplying the prepositions and expressions required by the context. The procedure for this activity may be as follows: Have students examine the picture in Activity 1 and complete the following paragraph:

This is a picture of Mary's room. Her bed is ——— the window. ——— the bed and the window is a small chest of drawers. There is a bookcase ——— her bed on the ———. She has a radio that is ——— the book case, and she puts her books ——— the book case ——— three shelves. ——— the room. She has a very nice desk where she prepares her work for school.

Activity 4: Writing a Description from Questions:

Have students examine a picture and use a set of questions as a guide to write a short description of the picture.

The procedure for this activity may be as follows:

Examine the picture in Activity 1 and write a description of it, using the questions below as guide lines.

Questions:

1. Does Mary have a nice room?
2. What kind of things does she have in the room?
3. What do you like in Mary's room?
4. Do you have a room like Mary's room? Describe your room in a few sentences.

Activity 5: Slash Sentences:

Give students a set of sentence cues and have them write a short narrative paragraph.

The procedure for this activity may be as follows:

Make complete sentences according to the model.

Model: The Smiths / Summer / in the country/ spend

        The Smiths spend Summer in the country.

1. all / family / In the morning / to get up / around / 8'oclock.
2. Mr. Smith / the kitchen / coffee / to prepare / to go down stairs.
3. his / wife / then / breakfast / to go outside / in / the garden.

Activity 6: Sentence Combining:

Give students a set of propositions and have them combine them into complete sentences:

The procedure for this activity may be as follows:

Provide students with set of propositions such as the ones below:

1. The man is tall.
2. The man has dark hair.
3. The man is standing by the door.
4. The man looks suspicious

Have students combine the propositions in one sentence.

Activity 7: Composition Based on Oral Interview:

Have students interview a partner and a write composition telling what they learned about the person they interviewed.

The procedure for this activity may be as follows:

Have students interview a partner on certain topics and then have them write a composition to tell what they had learned about this partner.

Sample Topics Would Include:

1. Talk about yourself and your family (i.e., where are you from, where your family lives, your hobbies, etc…).
2. Talk about what you like and dislike about your school.
3. Describe a memorable event.
4. Describe your goals and future plans.
5. Describe a recent vacation.

Process Writing Activities:

The following process writing activities can be used in cycle I & II of Basic Education.

Pre-writing: A Place to Start:

Pre-writing, the first stage in the writing process, begins long before the writer puts thoughts into writing. The experiences, observations, and interactions that students have prior to entering the classroom have an impact upon what they will write and how they will write it. Within the classroom, pre-writing prompts and activities can be integrated into the writing process as scaffolds by teachers to help students generate ideas for their writing and to practise the thinking skills inherent in the activity.

To initiate thinking and generate possible writing topics, it is important for students to explore ideas for writing topics using a variety of pre-writing strategies, such as the following:

- Brainstorming.
- Constructing thought webs and graphic organisers.
- Interviewing a person knowledgeable about the topic.
- Engaging in peer or teacher-student discussions and conferences.
- Listening to music.
- Reading about and researching the topic.
- Free writing or timed free writing about the topic.
- Viewing media such as pictures, movies, and television.
- Listing and categorising information.
- Reflecting upon personal experience.
- Examining writing models.
- Responding to literature.
- Role-playing and other drama techniques.
- Asking the fiver Ws--who, what, where, when and why.

To explore topics about which to write, the teacher may post suggestions on the bulletin board for student reference. He/she may invite students to add their own pre-writing strategies to ideas such as the following:

1. Brainstorming about People, Places, and Feelings:

Write down or tell a partner the names of people you could describe, then quickly and briefly describe each one. Name several places you have visited and list descriptive words for each place. List and describe some memorable feelings you have had, and explain the situation in which they occurred.

2. Talking and Listening in Pairs or Groups:

Take turns telling about an interesting person, thing, incident, or object. Encourage the listeners to ask questions and add ideas. Record possible writing topics or ideas as they arise during the discussion.

3. Looking at Art:

Study paintings, photographs, drawings, or sculpture in magazines or art books. It may even be useful to take a trip to a local museum or art gallery. Jot down notes and questions about the artwork, the artist and the subject, and any topic ideas that come to mind during the observation. It may help to talk over your information and ideas with a partner or small group. Explain to a partner the stories in the art works.

4. Listening to Music:

Listen to music you like best or a variety of new and unfamiliar music. Listen to tape recordings or to the radio, closing your eyes and letting the music paint pictures in your mind. Record these images as you listen, or turn off the music and quickly record your ideas. It may be helpful to tell the story you have imagined to a partner or group.

5. Role-Playing:

Pretend to be any character, ask peers to act as other characters, and dramatize an event or incident, and what happened as a result of that incident or event.

6. Observing with All Senses:

Be aware of all that is happening around you, in the classroom, at home, in restaurants, in malls, and wherever you go. Listen closely to conversations of the people you observe, and try to capture the details of their manners and dress. Observe for issues, problems, or achievements in your community. Jot down ideas and notes as you observe them or as soon as possible after your observations.

7. Listing Ideas and Information:

List such things as the activities that interest you, the sports you play, the clubs that you belong to, and the community and world issues that you know about from the media.

8. Reading:

Read such things as non-fiction books, novels, magazines, stories, newspapers, and poems. Jot down ideas that occur to you as you read and list questions you might investigate further. Keep track of interesting vocabulary, story plots, and characters.

9. Newspaper Searches:

Read the stories and captions that catch your interest. Jot down ideas for writing a newspaper article or ideas that can be developed into other kinds of writing.

10. Author Visits:

As the authors share their writing and discuss the craft of writing, students gain further understanding of the writing process and possibly get ideas for their own writing.

Pre-writing prompts or activities planned by the teacher can serve as writing scaffolds for inexperienced writers who have difficulty accessing their own feelings, ideas, experiences, and knowledge. Teacher-planned pre-writing activities, such as the samples that follow, give students a place to start and make them become aware of places from which to get ideas in the future. Students who have a place to start with will be more motivated to continue developing their ideas and their own writing voices.

Sample Pre-writing Activity 1:
Time allotment (5-10 minutes)

Give each student any book or magazine to use (e.g., Readers' Digest, anthologies). The teacher should have a selection also, in order to model the process.

Have students open their books or magazines at any page and choose a word at random—the first word that jumps off the page at them--and record this as Word 1; close the book.

Continue this until each student has four words recorded. Students then focus for about one minute on each word separately, and list all their thoughts, ideas and associations that the word generates. Students then begin to make connections among the four words and their lists of personal associations by writing phrases, sentences, and ideas that demonstrate a relationship among the words. Students now have had a writing warm-up and may continue developing the ideas generated or bank these ideas for another day's writing.

Sample Pre-writing Activity 2:

Time allotment (5-12 minutes)

Teachers may request that students bring pictures of people, or the teacher may supply them (photographs or pictures clipped from magazines). Each picture should show several people in sufficient detail to reveal size, facial expression, dress, and other facets of character.
Quickly walk the students through this activity, question by question, so they record the first thoughts and reactions that the pictures generate, rather than dwelling too long on one question. The teacher should ask students to examine their pictures closely, and explain that they will need to use their imagination for the activity.

Some Questions the Teacher Might Ask Are:
- Who is the main character in the picture?
- What is an appropriate name for this character?
- How old is this character?
- What emotions is this character showing in the picture?
- Describe the evidence that you have for this (e.g., facial expression, gestures).
- What kind of work might the character do for a living? Give reasons to support your decision.
- What might the person be thinking or saying? What makes you imagine this?

- What other characteristics are revealed by the character's dress and stance?
- What might have happened before the picture was taken? What might happen next?
- How are the other characters in the picture related to the main character?
- What evidence makes you think so?
- What is the attitude of the main character to the other characters?
- What is the attitude of the other characters to the main character?
- What are some possible reasons for these attitudes?
- What might it be like to be the main character or one of the other characters?

Instruct students to record ideas briefly, using phrases and words rather than sentences. Students then may take the opportunity to develop their ideas further, or save their notes and ideas for use at a later date.

Sample Pre-writing Activity 3:

Time allotment (5-8 minutes)

Prepare the students for free writing by explaining that they should write whatever thoughts enter their head from the moment that the teacher says "go" to the moment he/she says "stop", even if it means writing and rewriting, "I don't know what to write. I don't know what to write". When the pen or pencil hits the paper it does not stop for pauses, erasures, or corrections. Eventually, most students begin to focus and the writing flows. Students then have the opportunity to develop these pre-writing ideas further or save them for another day.

Planning: Organising for Drafting:

After students have generated some ideas, they must decide what they will say about their chosen topic. Students develop an initial plan for the product they will compose. As they do so, they must consider the purpose, audience, point of view, and format because these elements have implications for both the planning and the drafting of the written product.

To develop an initial plan for drafting, students organise the information they have generated during pre-writing by using such structures as outlines, story frames, maps, diagrams, charts, and concept webs.

To Consider Purpose:

Students write to express ideas, feelings, emotions, and opinions, and they must ask themselves, "What is my purpose for writing this piece?" Some purposes for students' writings are:

1. To express personal feelings or viewpoints.
2. To imagine "What if ...?"
3. To narrate.
4. To entertain and/or amuse.
5. To describe.
6. To inform or explain.
7. To persuade or convince.
9. To inquire or question.
10. To explore and experiment with ideas and formats.

To Consider Audience, students must consider who they are writing for and students must ask themselves, "Who is my intended audience?" Some possible audiences are:

1. Familiar, known audiences: self, friends, peers, family and teachers.
2. Extended, known audiences: community, student body and local media.
3. Extended, unknown audiences: wider range of media and other publications.

To Consider Point of View, students must determine from which point of view their ideas or story / describing the events? Some points of view for students' consideration are:

1. Physical point of view: where is the narrator in relation to the action?
2. Objective and subjective point of view: what emotional involvement does the narrator have in relation to the situation?
3. Personal point of view: who is the narrator of the story? (The narrator may take a first person, third person, or an all-knowing omniscient point of view.)

To Decide What Information Will Be Gathered and How It Will Most Effectively Be Gathered, students who decide that they need to conduct interviews or go on field trips to gather information will need to brainstorm and construct a list of questions. Students who require library research will need to decide the types of resources and references to consult.

To Consider Format, students will use audience and purpose to determine format and genre. They will have the opportunity to write in a variety of narrative, descriptive, expository, and poetic formats. Their writings may include formats and genres such as: advertisement, advice column, autobiography/biography, comic strip, letter of complaint/request/inquiry, diary/journal, readers theater/role-play/ monologue, book review, report, fable/fairy tale, greeting card, game rules, directions, interview, news story, poem/song, anecdote/personal experience story, sports column, short story, etc.

Drafting: A Time to Indulge:
At this point in the process, the emphasis is on content and meaning rather than on mechanics and conventions. This is the time for writers to get down their ideas and thoughts, composing rough drafts based upon pre-writing and planning activities and considerations. As they compose, writers begin to determine what to include and exclude, and make initial decisions about how these ideas will be organised. During the drafting stage of the writing process, meaning begins to evolve.

To Produce a First, Rough Draft, students record their ideas rapidly in order to capture the essence of what they have to say.   They do not have to make any attempt to revise or edit at this point. They focus on talking to the reader and begin to develop a personal style as their voices emerge.

To Write Subsequent Drafts, students often accomplish their work by crossing out, adding, and rearranging ideas directly on the page. The students' redrafting does not necessarily require an entire rewrite at this time.

To Reflect upon Their Own Writing, students can conference with self, peers and the teacher. Through conferencing, students can get constructive feedback and support that may help them to shape their writings. A set of questions or a checklist can be used to assist writers and conference partners as they strive to help the writer make meaning clear.

Sample 1: Self-Conference Checklist:
As you write ... Ask yourself some of these questions:
- How do I feel about what I have written so far?
- What is good that I can enhance?
- Is there anything about it that concerns me, does not fit, or seems wrong?
- What am I discovering as I write this piece?
- What surprises me? Where is it leading?
- What is my purpose?
- What is the one most important thing that I am trying to convey?
- How can I build this idea? Are there places that I wander away from my key idea?
- Who is my audience?

Sample 2: Teacher-Student Checklist:
During the teacher-student conference the teacher may ask questions such as:
    - What is the part that you like best?
    - Does it say what you want it to say?
    - What do you mean by...?
    - Where/when does your story take place?
    - Are you satisfied with the beginning/ending? Why or why not?
    - Does this sentence/word/phrase make sense to you?
    - What reaction do you want your reader to have?
    - How do you see your ideas being rearranged or changed? Why?

Sample 3: Steps For A Peer Writing Conference:
When peers are conferencing:
    1. The writer decides how the written work will be shared. Will it be:
        - read silently by the conference partner(s)?
        - read aloud by the writer?
        - read aloud by the conference partner(s)?
        - a combination of the above?
    2. The writer identifies what aspects of the written work will be the focus of the
         conference (e.g., the beginning paragraph, figurative language).
    3. The conference partner states at least:
        - one thing he/she considers that the writer has done well.
        - one thing he/she especially likes.
        - one suggestion which addresses the focus of the conference as identified by
        the writer. (It is useful to have students complete a written conference sheet to
        guide their responses, especially when the process is new to them.)
     4. The writer retains the right to the written work and is responsible for making the
         final decision about any changes.

To Revise the Draft for Content and Clarity of Meaning, students will reorganise and sequence relevant ideas, and add or delete details as they strive to make their meaning clear. Revisions can take place to words, sentences, paragraphs, or the whole piece (e.g., the writer may decide that the ideas would have more impact as poetry instead of prose).

To Edit the Draft for Mechanical and Conventional Concerns that detract from and obscure meaning, students will proofread for accuracy and correctness in spelling, punctuation, capitalisation, grammar, and usage. Peer editing and editing partnerships or groups can be established to assist students who are at this stage in the process. The use of self and peer-editing checklists can be useful tools.

To Focus Purpose, Audience, and Point of View, and Confirm Appropriateness of Format, students have to reconsider and confirm the use of the variables, which were pondered during the planning stage.

Sample 4: Revising Checklist of a Descriptive Paragraph (Self- & Peer-Assessment, Primary Level)

Writer's Checklist			Partner's Checklist	
Yes	No	Did I include an introduction, a body, and a conclusion?	Yes	No
Yes	No	Did I write a good topic sentence for each paragraph?	Yes	No
Yes	No	Did I include details that support each topic sentence?	Yes	No
Yes	No	Did I avoid repeating the same words over and over again?	Yes	No
Yes	No	Did I use my senses to describe my topic?	Yes	No
Yes	No	Did I use descriptive nouns, adjectives, verbs, and adverbs?	Yes	No

Sample 5: Editing Checklist of a Descriptive Paragraph (Self- & Peer-Assessment, Primary Level)

Writer's Checklist			Partner's Checklist	
Yes	No	Did I spell all words correctly?	Yes	No
Yes	No	Did I indent the first line of every paragraph?	Yes	No
Yes	No	Did I capitalise the first word of every sentence?	Yes	No
Yes	No	Did I punctuate the end of each sentence correctly?	Yes	No
Yes	No	Did I avoid using run-on sentences?	Yes	No
Yes	No	Is my handwriting neat?	Yes	No
Yes	No	Is my title capitalised correctly?	Yes	No
Yes	No	(Add your question here?)	Yes	No

Some Suggestions for Scaffolds at the Drafting Stage Include the Following:
- Post the major stages of a writing process (pre-writing, planning, drafting, post-writing) and brief information about each so that students can determine where they are at any time in the process.
- Help students develop criteria or tips for writing a particular genre or format (e.g., haiku, short story, and letter), then post these on a bulletin board or have students record them in their notebooks for reference as they write.

- Set up a section of the classroom as a writing reference area and make available language resources such as dictionaries, thesauri, and grammar and usage texts. Encourage students to use these as needed individually or with peers and the teacher.
- Encourage students to use word-processing programmes. This may be done in co-operation with teachers of Computer Science, Information Processing, or other areas of study where computers are used.

Post-Writing: Preparing To Go Public:

When students have an authentic audience and purpose, they want to rework their written drafts, polishing them for presentation or publication. Going public means taking a huge risk; the student's self-esteem is on the line, so the decision about how and with whom to share their writing must be up to the student writer. Teachers may encourage students to share certain pieces or determine the number of pieces that students are required to share or publish within a set time period, but ultimately the decision about which pieces to share, and with whom, should be left up to the writer.

To prepare a final, polished draft, students may write in legible handwriting or use a word-processing programme to prepare a polished written work. Then their writings go to public through:

1. Sharing
2. Publishing
3. Using a portfolio

Sharing:

Students may share their written work. Sharing is a useful post-writing activity since it provides students with an immediate audience. Some examples of sharing students' writings include:

1. The author's chair, which provides opportunity for students to share their writing aloud with the whole class.
2. Sharing in small groups or with a partner.
3. Using bulletin board space assigned to a specific genre or to a class of students.

At times, students should be provided with opportunities to decide if they wish to share their written work, and whether they will share in pairs, in small groups, or with the whole class.

Publishing:

Students may choose to publish their writing. Some examples of publishing formats include:

- Class booklets
- School or local newspapers
- Yearbook
- Writing contests
- Magazines

Using a Portfolio:

To decide if the written work will be placed in the student's assessment portfolio, teachers can negotiate with students to generate guidelines about the number and variety of pieces that they are required to place in their portfolio for assessment and evaluation purposes. Contracts may be useful to address individual student needs and abilities. Students should be involved in making choices about which of their written pieces will become part of their portfolios.

Some Suggestions for Post-Writing Scaffolds Include the Following:

- Discuss or develop with students the criteria for polished pieces. Post these or provide them as handouts for students to refer to as needed.
- Provide opportunities for students to use computer word-processing programmes to create final drafts.
- Have students share their final compositions with classmates or with others in the community, such as younger children or elderly people.
- Post or publish students' work in the classroom and provide opportunities, when appropriate, for students to submit to publishers outside the classroom.

Mini-Lessons:

At some point during most writing classes, in a 5-10 minute mini-lesson (length depends upon the procedure, concept, skill, or convention to be taught), the teacher provides students with information necessary for their writing. Mini-lessons about language usage and conventions such as spelling, sentence structure, and punctuation are necessary; however, they should emerge from the students' writing or the curriculum objectives, rather than being arbitrarily determined by the teacher. It is important to allow time for students to practise concepts introduced in mini-lessons within the context of their own writing.

The decision about what to teach in a mini-lesson depends upon the selected objectives as well as upon the students' needs and interests. The following lists provide examples of topics that may require mini-lessons.

Writing Process Procedures:

1. Pre-writing activities
2. Writing rough drafts
3. Self-reflection
4. Participating in writing groups
5. Peer and teacher conferences
6. Writing folders and assessment portfolios
7. Revising and editing final drafts
8. Sharing and publishing.

Literary Elements and Devices:
1. Plot
2. Characters
3. Main idea/theme
4. Setting
5. Narrative hook
6. Point of view
7. Flashbacks
8. Foreshadowing
9. Comparisons (e.g., analogies, metaphors, similes)
10. Personification
11. Alliteration
12. Rhyme and repetition

Language Conventions and Mechanics:
1. Writing sentences
2. Varying sentence structure (adding, deleting, substituting, moving, and combining)
3. Writing opening and concluding paragraphs
4. Writing descriptive paragraphs
5. Punctuating items in a series
6. Using the apostrophe
7. Choosing titles
8. Punctuating dialogue
9. Selecting appropriate words (e.g., to show fear, suspense, bravery, or other characteristics)

Writing Formats and Genre:
1. Friendly or business letter
2. News article
3. Short story
4. Haiku poetry
5. Personal experience narrative
6. Science fiction

Some mini-lessons may be planned for the whole class because the teacher has determined the need for students to have specific information that supports their learning or the unit of study. Other mini-lessons may be provided to individuals or small groups as the need arises. If the concept to be taught is complex, the teacher should provide instruction in steps, allowing students the opportunity to practise each step before putting them all together.

Teachers should keep records (e.g., lesson plan sheets, anecdotal notes, checklists) of mini-lesson topics and to whom they were presented. Students may also be required to keep records of mini-lessons received (e.g., handouts, notes, checklists), for future reference.

Supporting and Managing the Writing Process:

To support and manage a writing process workshop, teachers should take time to ensure that students understand how the classroom structure and instructional activities work together. It is important to create an atmosphere that allows and encourages students to feel safe taking risks in order to develop a community of writers who support each other and share with each other (the teacher is a part of this community).

- The teacher should be sure that:
- Desks are arranged in clusters or tables are used to accommodate four to six students.
- Resources which will assist students as they write (e.g., dictionaries, language study texts, literature as models, and samples of student writing) are provided on a specified shelf.
- The writing process information is displayed on bulletin boards.
- The areas designated for specific activities (e.g., peer conferences, writing and publishing tasks) are set in the classroom.

Of course, the teacher plays an interactive role and builds scaffolds as needed. He/she should model the various writing formats and conventions of the writing process, and provide the needed help as each student is writing. As a member of the community of writers, the teacher also writes and shares his/her writing with the students. For instance, while the students are engaged in pre-writing, the teacher may do her/his writing on a chart for the students to observe. This models the process, as well as the specific format or conventions being used.

http://www.nadasisland.com/ghaith-writing.html#nature

14

Chapter

Teaching Young Learners and Teenagers
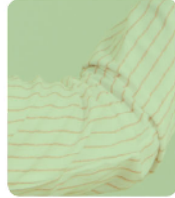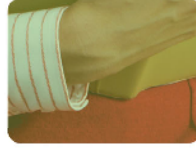
Task:
Define the terms "Young Learners".

The term 'young learners' covers a wide age range; 4-18 years of age, and most problems encountered by teachers are due to a lack of understanding of the developmental differences between children and teenagers, and of the appropriate classroom management skills to deal with these. Differences include conceptual and cognitive variations, variations in attention spans and motor skills such as drawing and cutting, as well as social and emotional differences. An understanding of these differences can help develop the flexibility that teachers of young learners require.

How Do Children Learn Languages?
Children learn by:
  - Having more opportunities to be exposed to the second language.
  - Making associations between words, languages, or sentence patterns and putting things into clear, relatable contexts.
  - Using all their senses and getting fully involved; by observing and copying, doing things, watching and listening.
  - Exploring, experimenting, making mistakes and checking their understanding.
  - Repetition and feeling a sense of confidence when they have established routines.
  - Being motivated, particularly when their peers are also speaking/learning other languages.

What Stops Children from Learning?
- Feeling uncomfortable, distracted or under pressure.
- Feeling confused by abstract concepts of grammar rules and their application which they cannot easily understand.
- Activities which require them to focus attention for a long time.
- Boredom.
- Being over-corrected.

Reading the list above, you may be surprised at the number of items that remind you of traditional educational practices. In fact, research does suggest that traditional classroom teaching may have the effect of preventing rather than helping children to learn better. You cannot force a child to learn. You can only provide a conducive environment.

Classroom Management and Discipline:
When children arrive, they put their coats on pegs, bags on the floor at their table places and then join you round the board. Only books and pencil cases on the tables. Avoid clutter, very young learner classrooms need to be very organised.

Use the two areas of the classroom. For presentation of new language, practise activities using individual children, storytelling and opening and closing of lesson, the teacher sits on a stool next to the board and half-faces the children. Children should sit on the floor at their teacher's feet, with a further row of children behind on chairs to form a closed circle. This avoids sitting on the floor and makes you feel more in charge.

For activities, three or four children should sit at each table. Color-code the tables. When children move from the board to the tables, get them to move group by group, not all at once. Children keep to the same places.

Expect children to do what they are told, but be nice to them - even when you are feeling impatient.

Using the Board:
Present new language at the board. Use lots of flashcards. Involve all pupils , ask individuals to perform a small task; pointing to something, choosing a picture or sticking it on the board. Children like to be picked, so make it fair. Ask the whole class a question, get them to repeat or drill.

Explain and demonstrate tasks you want children to do at the tables at the board. If using a worksheet, stick it on the board and demonstrate.

Routines and Activities:
Establish routines: always sit round the board to begin, play a game touching heads when taking the register, sing 'hello' to characters or sing a song they know. Everyone starts the lesson feeling confident and attentive.

Surprise activities can help to settle a class if the children become too excited. Try a series of movements in sequence e.g. touch your head three times, then shoulders, then knees. Vary the count and see if they can follow.

When changing activity, try using a rattle (e.g. rice in a box) rather than raising your voice to attract attention. This becomes a signal that children recognise. Start the activity, even if not all children are attentive. They will eventually join in with the others.

Preventing Discipline Problems: (characteristics of teenagers)
   - Discovering what impact they can have on the world
   - Motivate and enthuse for topics they are interested in
   - Focus on specific things relevant to themselves
   - They need clear organised tasks that take their interest into account
   - They are very demanding
   - The are easily bored and thus need extrinsic motivation
   - They lack discipline sometimes

If a Problem Occurs:

1. Know what you are going to do before the trouble really starts. This will give you the confidence to deal effectively with difficult situations and will prevent them from getting any worse. It will help you remain calm, because you know where the situation is heading. React quickly and firmly.

2. Do not issue empty threats. If you threaten a student with disciplinary action, you must follow through exactly what you promised. If not, you will lose their respect and create more problems for later.

3. Remain calm and avoid personal confrontation. It is extremely difficult at times to maintain calmness in the face of aggression or rudeness. Remember though you need to take the heat out of the situation. Losing your temper or shouting at a student will simply make you weaker. You cannot win a battle with a student face-to-face in the class you will lose your authority in front of the students. Talking to a student in one-to-one situation after the lesson will put you in control again and will leave them with something to think about during the lesson.

4. Be friendly but firm. Always start by being firm, you can relax later.

5. Establish the rules and stick to them. From the first lesson make it clear to the students what is and is not permissible. This can be done either as a negotiated classroom contract or as a list of rules laid down by you and the school. The latter is more effective if you think a contract will not be taken seriously by the students. Remember to treat the students consistently and fairly.

6. Know the disciplinary procedure. Find out what steps can be taken if you have a problem and make it clear to the students as well. If you do not have a discipline procedure at your school, suggest one. It will give you confidence to deal with problems effectively.

7. Put in the time to prepare motivating, fun lessons. Take into account the students' likes and dislikes. Ensure that you provide the right level of challenge. Too easy and they will become bored and disruptive, too difficult and they will feel de-motivated, switch off and become disruptive.

8. Keep a snappy pace in your lessons. Allowing activities to drag on for too long will result in boredom. Change the focus and pace of the lesson regularly. Also, be aware of what is happening in your classroom. Keep your eyes and your ears open to all parts of the room. Personal contact will encourage the students to participate in the lesson and will give you an idea of how the lesson is going. Look out for signs of lost interest or distraction.

9. Treat them like adults (do not patronise them), but do not forget that they are still children. Teenagers often respond well to being treated as older than they are. It is often how they wish to be perceived. Remember though that they can still get carried away very easily.

10. Do not forget to highlight good work and praise the positive things in your students. All too often most of the attention is given to the students who misbehave.

A Few Things to Remember:

If anything does occur in the classroom, do not take it personally. Remember that most of the time it is not directed at you. Like the disgruntled guest shouting at the receptionist in the hotel, you represent not only the school but also the teaching establishment. The students may have had bad experiences in the past and you are the nearest target.

I have always found teaching teenagers the most rewarding part of my job. The enthusiasm and energy that can be harnessed from a class of teenagers can make for a wonderful experience.

Project:

Ask trainees to draw a word net for the components of project on newspaper sheets. It may include: the advantages, the teachers' role, the students' role.

Advantages:

- A context is established which balances the need for fluency and accuracy.
- Increases motivation (learners are personally involved).
- The four skills are integrated.
- Autonomous learning is promoted (Learners are responsible).
- Learning outcome (Learners have an end product).
- Authentic tasks and therefore language input is more authentic.
- Development of interpersonal relations.
- Learner-centred (Learners decide on the content and methodology).
- Break from routine and a chance to do something different.

Chapter 15

Teaching Literature

Focusing on Literature:

Language, both spoken and written, comes in a variety of discourse types and, as teachers of language; we attempt to introduce our learners to as many of these as possible. The variety and types of discourse are perhaps best represented by Kinneavy's communication triangle (1983). This classification of discourse types includes expressive, which focuses on personal expression (letters, diaries, etc.); transactional, which focuses on both the reader and the message (advertising, business letters, editorials, instructions, etc.); and poetic, which focuses on form and language (drama, poetry, novels, short stories, etc.). Indeed, all these discourse types already play a significant role in teaching various aspects of language such as vocabulary and structure, or testing learners' comprehension.

However, there is often reluctance by teachers, course designers and examiners to introduce unabridged and authentic texts to the EFL syllabus. There is a general perception that literature is particularly complex and inaccessible for the foreign language learner and can even be detrimental to the process of language learning (Or, 1995). Indeed, it is difficult to imagine teaching the stylistic features of literary discourse to learners who have a less than sophisticated grasp of the basic mechanics of English language. This perception is also borne out by research (Akyel and Yalçin, 1990) which shows that the desire to broaden learners' horizons through exposure to classic literature usually has disappointing results. The reasons why teachers often consider literature inappropriate to the classroom language may be found in the common beliefs held about literature and literary language. Firstly, the creative use of language in poetry and prose often deviates from the conventions and rules which govern standard, non-literary discourse, as in the case of poetry where grammar and lexis may be manipulated to serve orthographic or phonological features of the language. Secondly, the reader requires greater effort to interpret literary texts since meaning is detached from the reader's immediate social context; one example is that the "I" in literary discourse may not be the same person as the writer.

The result is that the reader's "interpretative procedures" (Widdowson, 1975) may become confused and overloaded. What this means is that the reader has to infer, anticipate and negotiate meaning from within the text to a degree that is not required in non-literary discourse. Thus, in our efforts to teach our learners' communicative competence there is a tendency to make use of texts which focus on the transactional and expressive forms of writing with the exclusion or restriction of poetic forms of language – i.e. literature. There is a perception that the use of literary discourse deflects from the straightforward business of language learning, i.e. knowledge of language structure, functions and general communication.

Why Use Literature?

There are many good reasons for using literature in the classroom. Here are a few:

1. Literature is authentic material. It is good to expose learners to this source of unmodified language in the classroom because the skills they acquire in dealing with difficult or unknown language can be used outside the class.

2. Literature encourages interaction. Literary texts are often rich is multiple layers of meaning, and can be effectively mined for discussions and sharing feelings or opinions.

3. Literature expands language awareness. Asking learners to examine sophisticated or non-standard examples of language (which can occur in literary texts) makes them more aware of the norms of language use (Widdowson, 1975 quoted by Lazar 1993).

4. Literature educates the whole person. By examining values in literary texts, teachers encourage learners to develop attitudes towards them. These values and attitudes relate to the world outside the classroom.

5. Literature is motivating. Literature holds high status in many cultures and countries. For this reason, students can feel a real sense of achievement at understanding a piece of highly respected literature. Also, literature is often more interesting than the texts found in course-books.

Approaches to Teaching Literature:

Having decided that integrating literature into the EFL syllabus is beneficial to the learners' linguistic development, we need to select an approach which best serves the needs of EFL learners and the syllabus. Carter and Long (1991) describe the rationale for the use of the three main approaches to the teaching of literature:

The Cultural Model:

This model represents the traditional approach to teaching literature. Such a model requires learners to explore and interpret the social, political, literary and historical context of a specific text. By using such a model to teach literature we not only reveal the universality of such thoughts and ideas but encourage learners to understand different cultures and ideologies in relation to their own. This model is largely rejected by those in TEFL since not only does it tend to be teacher-centred but there is little opportunity for extended language work.

The Language Model:

The most common approach to literature in the EFL classroom is what Carter and Long (1991) refer to as the 'language-based approach'. Such an approach enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features e.g. literal and figurative language, direct and indirect speech. This approach lends itself well to the repertoire of strategies used in language teaching - cloze procedure, prediction exercises, jumbled sentences, summary writing, creative writing and role play - which all form part of the repertoire of EFL activities used by teachers to deconstruct literary texts in order to serve specific linguistic goals. Carter and McRae (1996) describe this model as taking a 'reductive' approach to literature. These activities are disconnected from the literary goals of the specific text in that they can be applied to any text. There is little engagement of the learner with the text other than for purely linguistic practice; literature is used in a rather purposeless and mechanistic way in order to provide for a series of language activities orchestrated by the teacher.

The Personal Growth Model:

This model attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. Learners are encouraged to express their opinions, and feelings and make connections between their own personal and cultural experiences and those expressed in the text. Another aspect of this model is that it helps learners develop knowledge of ideas and language – content and formal schemata – through different themes and topics. This function relates to theories of reading (Goodman, 1970) which emphasise the interaction of the reader with the text. As Cadorath and Harris point out (1998:188) "text itself has no meaning, it only provides direction for the reader to construct meaning from the reader's own experience". Thus, learning is said to take place when readers are able to interpret text and construct meaning on the basis of their own experience.

These three approaches to teaching literature differ in terms of their focus on the text: firstly, the text is seen as a cultural artifact; secondly, the text is used as a focus for grammatical and structural analysis; and thirdly, the text is the stimulus for personal growth activities. What is needed is an approach to teaching literature in the EFL classroom which attempts to integrate these elements in a way that makes literature accessible to learners and beneficial for their linguistic development.

Rationale for an Integrated Model for Teaching Literature:

According to Duff and Maley (1990), the main reasons for integrating these elements are linguistic, methodological and motivational. Linguistically, by using a wide range of authentic texts we introduce learners to a variety of types and difficulties of English language. Methodologically, literary discourse sensitises readers to the processes of reading e.g. the use of schema, strategies for intensive and extensive reading etc. And, lastly, motivationally, literary texts prioritise the enjoyment of reading since, as Short and Candlin assert (1986), 'if literature is worth teaching...then it seems obvious that it is the response to literature itself which is important'. Interpretation of texts by learners can bring about personal responses from readers by touching on significant and engaging themes.

An integrated model is a linguistic approach which utilises some of the strategies used in stylistic analysis, which explores texts, literary and non-literary, from the perspective of style and its relationship to content and form. This involves the systematic and detailed analysis of the stylistic features of a text – vocabulary, structure, register etc. in order to find out 'not just what a text means, but also how it comes to mean what it does' (Short, 1996).

This suggested model (O'Brien, 1999) integrates linguistic description with interpretation of the text although for the benefit of the foreign language learners it is not as technical, rigorous or analytical as the stylistics approach. With the careful selection of the text, it can be adapted for all levels.

Focus is on analysis of the text at a deeper level and exploring how the message is conveyed through overall structure and any special uses of language - rhythm, imagery, word choice etc.

Stage 1: Preparation and Anticipation

This stage elicits learners' real or literary experience of the main themes and context of text.

Stage 2: Focusing

Learners experience the text by listening and/ or reading and focusing on specific content in the text.

Stage 3: Preliminary Response

Learners give their initial response to the text - spoken or written.

Stage 4: Working at It - I

Focus is on comprehending the first level of meaning through intensive reading.

Stage 5: Working at It - II

Stage 6: Interpretation and Personal Response

The focus of this final step is on increasing understanding, enhancing enjoyment of the text and enabling learners to come to their own personal interpretation of the text. This is based on the rationale for the personal growth model.

Literature Lesson Plan:

A lesson plan format is outlined below, based on an excerpt of a short story. This sort of lesson plan, works well for extracts from stories, poems or extracts from plays.

Stage One: Warmer

There are two different possible routes you can take for this stage:

1. Devise a warmer that gets students thinking about the topic of the extract or poem. This could take several forms: a short discussion that students do in pairs, a whole class discussion, a guessing game between you and the class or a brainstorming of vocabulary around that topic.

2. Devise a warmer that looks at the source of the literature that will be studied. Find out what the students already know about the author or the times he/she was writing in. Give the students some background information to read (be careful not to make this too long or it will detract from the rest of the lesson; avoid text overload!). Explain in what way this piece of literature is well-known (maybe it is often quoted in modern films or by politicians). This sort of warmer fits more into the cultural model of teaching literature (see Literature in the Classroom 1.)

Stage Two: Before Reading

This stage could be optional, or it may be a part of the warmer. Preparing to read activities include:

- Pre-teaching very difficult words (note: pre-teaching vocabulary should be approached with caution. Often teachers "kill" a text by spending too much time on the pre-teaching stage. Limit the amount of words you cover in this stage. If you have to teach more than seven or eight there is a good chance the text will be too difficult.)

- Predicting. Give students some words from the extract and ask them to predict what happens next. If it is a play, give them a couple of lines of dialogue and ask them to make predictions about the play.
- Giving students a "taste". Read the first bit of the extract (with their books closed, or papers turned over) at normal speed, even quickly. Ask students to compare what they have understood in pairs. Then ask them to report back to you. Repeat the first bit again. Then ask them to open the book (or turn over the page) and read it for them.

Stage Three: Understanding the Text, General Comprehension

Often with extracts or poems, I like to read the whole thing to my students so that they can get more of a "feel" for the text. With very evocative pieces of literature or poetry this can be quite powerful. Then I let students read it to themselves. It is important to let students approach a piece of literature the first time without giving them any specific task other than to simply read it. One of the aims of teaching literature is to evoke interest and pleasure from the language. If students have to do a task at every stage of a literature lesson, the pleasure can be lost.

Once students have read it once, you can set comprehension questions or ask them to explain the significance of certain key words of the text. Another way of checking comprehension is to ask students to explain to each other (in pairs) what they have understood. This could be followed up by more subjective questions (e.g. Why do you think X said this? How do you think the woman feels? What made him do this?)

Stage Four: Understanding the Language

At this stage, get to grip with the more difficult words in the text. See how many of the unfamiliar words students can get from context. Give them clues.

You could also look at certain elements of style that the author has used. Remember that there is some use in looking at non-standard forms of language to understand the standard.

If appropriate to the text, look at the connotation of words which the author has chosen. For example, if the text says "She had long skinny arms," what does that say about the author's impression of the woman? Would it be different if the author had written "She had long slender arms"?

Stage Five: Follow-Up Activities

Once you have read and worked with your piece of literature it might naturally lead on to one or more follow-up activities. Here are some ideas:

Using Poems:

1. Have students read each other the poem aloud at the same time, checking for each other's pronunciation and rhythm. Do a whole class choral reading at the end.
2. Ask students to rewrite the poem, changing the meaning but not the structure.
3. Ask students to write or discuss the possible story behind the poem. Who was it for? What led to the writing of this poem?
4. Have a discussion on issues the poem raised and how they relate to the students' lives.

Using Extracts from Stories or Short Stories:
- Ask students to write what they think will happen next, or what they think happened just before.
- Ask students to write a background character description of one of the characters which explains why they are the way they are.
- Ask students to imagine they are working for a big Hollywood studio who wants to make a movie from the book. They must decide the location and casting of the movie.
- Ask students to personalise the text by talking about if anything similar has happened to them.
- Ask students to improvise a role-play between two characters in the book.

Using Extracts from Plays:
Most of the ideas from stories (above) could be applied here, but obviously, this medium gives plenty of opportunity for students to do some drama in the classroom. Here are some possibilities:
- Ask students to act out a part of the scene in groups.
- Ask students to make a radio play recording of the scene. They must record this onto cassette. Listen to the different recordings in the last five minutes of future classes. Whose was the best?
- Ask students to read out the dialogue but to give the characters special accents (very "foreign" or very "American" or "British"). This works on different aspects of pronunciation (individual sounds and sentence rhythm).
- Ask students to write stage directions, including how to deliver lines (e.g. angrily, breathlessly etc) next to each character's line of dialogue. Then they read it out loud.
- Ask students to re-write the scene. They could either modernise it (this has been often done with Shakespeare), or imagine that it is set in a completely different location (in space for example). Then they read out the new version.

Potential Problems:

Problem 1: How Do I Choose Material?
Think about the following factors when you choose a piece of literature to use with learners:
- Do you understand enough about the text to feel comfortable using it?
- Is there enough time to work on the text in class?
- Does it fit with the rest of your syllabus?
- Is it something that could be relevant to the learners?
- Will it be motivating for them?
- How much cultural or literary background do the learners need to be able to deal with the tasks?
- Is the level of language in the text too difficult?

Problem 2: Is the Text Too Difficult?

Obviously a teacher would not want to use a text that is completely beyond their learners. This would ultimately be frustrating for everyone involved. However, the immediate difficulty with vocabulary in a text might not be an obstacle to its comprehension. Learners can be trained to infer meaning of difficult words from context. The selection of a text must be given careful thought, but also the treatment of the text by the teacher (this means think about the tasks you set for a reading of a piece of literature, not just the text).

Teaching Literature to Young Learners:

Using children's literature can be an effective and enjoyable way to teach language. Students who are enthralled by a story forget their worries and anxieties about the new language. In an interview with Tova Ackerman (1994, para. 2), storyteller Dvora Shurman says that, "The best way to teach is not to impose teaching, but to allow the listener to become so involved in hearing a story that his 'defenses' are no longer active." It is our sense of enjoyment, excitement, and emotional involvement that is a necessary condition for learning, and using literature in the classroom can provide the content base for the magic.

Teaching Ideas:

Sequencing Activities:

Young learners in particular need a very active classroom and variety throughout the lesson. Ten minutes is probably the maximum length of time you can expect students of this age to focus their attention before you need to change gears. One guideline that works well with young learners is to assure that, in any given lesson, there is always a little enthusiastic singing, a little quiet listening, a little enthusiastic dancing, and a little quiet artwork.

The following approach is one that works very well:

- Sing. Students sing, recite, or read a passage from the story in teams.
- Listen. Students listen to the story from beginning to end.
- Dance. Students get out of their chairs for some physical activity. Often, this can be acting out the actions from the story, but there are unlimited possibilities.
- Draw. Students sit back down and illustrate new vocabulary.

While considering how you will allocate class time, do not underestimate the students' enthusiasm for listening to a story again and again. In fact, according to Anne Burns (2003, p. 22), a surprising result from her study of second-language learner attitudes toward literacy learning included the insight that "students were almost unanimous in their desire for teachers to read aloud to them." She credited the value of hearing fluent reading in English, listening to the written words, hearing correct stress and intonation patterns, as well as providing a model for imitation as possible reasons.

Types of Activities:

- Listen to the story on tape/as read by the teacher without looking at the text.
- Listen to the story and read along.
- Listen to the story and put illustrations depicting parts of the story in order.
- Read the book silently.
- Read the book to a partner, then switch.
- Write your favourite words/new words starting with A from the story in your notebook.
- Write a portion of the story in the workbook.
- Answer (or practise asking) simple who, what, when, where, and why questions about the story.
- Play pictionary. Divide students into teams. One member of the team draws a picture on the board while team members try to guess what it is within a limited time period.
- Speed reading game. Call out a word from the text, then let students race to find it. The first one to find it reads the sentence aloud. A word of caution: this game is rather hard on books.
- Have students display the flashcards they made, let them be the teacher and ask the class, "What is this?"
- Make up a dance or do actions to the words of the story. A good example of this kind of story is The Foot Book. The text repeats, "Left Foot/Left Foot/Right Foot/Right." Students can get out of their chairs and jump from left to right as suggested by the text.
- Do the opposite of dancing. Have students "freeze" a moment of the text by acting out exactly what is described in the text at some specific moment, and holding perfectly still. You could photograph these moments if you have a digital camera.
- Do a verbal fill-in-the-blank exercise. As you read, stop at random and have students shout out what word comes next.
- Check comprehension of key concepts by asking students to draw pictures. For example, students could demonstrate understanding of the difference between "I like kimchi."/"I don't like kimchi." by drawing two different pictures.
- A note about memorisation. A lot of students really do enjoy memorising the books. Allow them to recite what they've memorised in teams. Many students love to show off their English, and feel very proud of being able to produce a minute or so of non-stop English.

Chapter 16

Cooperative Learning

Task:
What is Cooperative learning?

Cooperative Learning:

Cooperative learning is a generic term for various small group interactive instructional procedures. Students work together on academic tasks in small groups to help themselves and their teammates learn together. In general, cooperative learning methods share the following five characteristics.

Five Basic Elements of Cooperative Learning:
- Positive Interdependence
- Face-to-Face Interaction
- Individual & Group Accountability
- Interpersonal & Small-Group Skills
- Group Processing

Task:
Write a list of what each element means or entails.

Positive Interdependence:
- Each group member's efforts are required and indispensable for group success.
- Each group member has a unique contribution to make to the joint effort because of his or her resources and/or role and task responsibilities.

Face-to-Face Interaction:
- Orally explaining how to solve problems
- Teaching one's knowledge to other
- Checking for understanding
- Discussing concepts being learned
- Connecting present with past learning

Individual & Group Accountability:
- The smaller the size of the group, the greater the individual accountability.
- Giving an individual test to each student.
- Randomly examining students orally by calling on one student to present the group's work to the teacher (in the presence of the class.)
- Having students teach what they learned to someone else.

Interpersonal & Small-Group Skills:
- Social skills must be taught
- Leadership
- Decision-making
- Trust-building
- Communication
- Conflict-management skills

Group Processing:
- Group members discuss how well they are achieving their goals and maintaining effective working relationships.
- Describe what member actions are helpful and not helpful.
- Make decisions about what behaviours to continue or change.

Benefits:
Cooperative Learning Enhances Student Learning by:
- Providing a shared cognitive set of information between students.
- Motivating students to learn the material.
- Ensuring that students construct their own knowledge.
- Providing formative feedback.
- Developing social and group skills necessary for success outside the classroom.
- Promoting positive interaction between members of different cultural and socio-economic groups.

Students Should Share These Set of Values:
- Gain from each other's efforts. (Your success benefits me and my success benefits you.)
- Recognise that all group members share a common fate. (We all sink or swim together here.)
- Know that one's performance is mutually caused by oneself and one's team members. (We cannot do it without you.)
- Feel proud and jointly celebrate when a group member is recognised for achievement. (We all congratulate you on your accomplishment!).

Guidelines for Team Formation:
- Each team should consist of one high student, two average students, and one low-ability student.
- Teams include both boys and girls. Each team should reflect the ethnic diversity of your classroom.
- Cooperative Learning teams generally stay together for about six weeks.
- After forming your teams, provide opportunities for them to get to know each other.
- Assign: a Recorder, a Timer, Organiser and a Checker.

Flip-Flop Book:

This is a great activity to use just before you create new cooperative learning teams. The old teams need some type of closure activity to express appreciation to each other. Give each student one Flip-Flop Book (figure 1) and have them fold it in half the long way (like a hotdog). Ask them to write their name in the large rectangle. Then have them cut on the solid lines between each of the four small sections. They pass the Flip-Flop Book around the team and open a flap. Under the flap they write an appreciation statement. Finally, they sign the top of the flap and pass it to the next person. No one may read another team member's statement except the person named on the Flip-Flop Book.

(Figure 1)

Being on your team was fun because… From:	I'll always remember… From:	I just wanted to say… From:	I thank you for… From:

Team Management Ideas:
- Activity management
- Team Tubs
- Team Captains
- Behaviour management
- Quiet Signal
- Marble Jar
- Team Incentive Stickers
- Team Stop Signs
- Erase a Letter

Quiet Signal:

Be sure to have a signal for getting students' attention during an activity. When you use the signal, make sure everyone is quiet before you begin giving instructions.
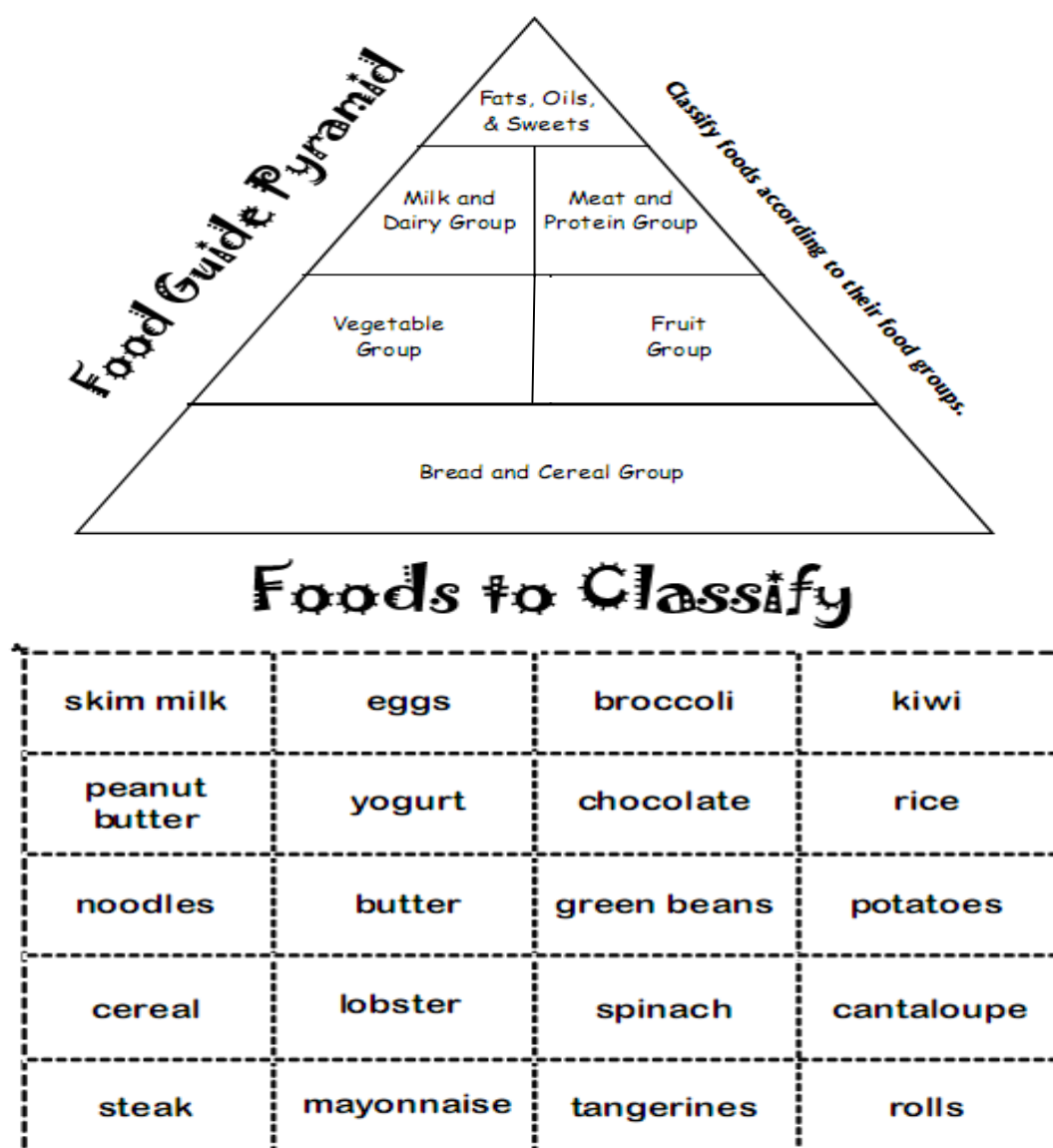
Marble Jar:

Reward good behaviour by dropping marbles in a small jar each time the class (or a team) behaves in a desired manner. Be sure to announce the specific behaviour you are rewarding. ("Class, you did a super job of praising each other!") When the jar is full, let students vote on a simple reward.

2. Classifying Foods on the Food Pyramid:

Introduce the Food Pyramid to students and review the types of food that belong in each category. Place students in teams of four and assign each student a number from one to four. Give each team of students one Food Pyramid along with a sheet of the foods to sort. Have students cut the foods apart and place them face down in a stack next to the pyramid. Ask Student #1 on each team to turn over the top card and name its food group. If the other team members agree, they give a thumbs up sign and Student #1 places the card in the appropriate spot on the pyramid. If they do not agree, they discuss it and come to a consensus about its placement. Allow them to use their health books or other sources of information in the event of a disagreement. For the next card, Student #2 leads the discussion. Have students continue taking turns as they flip over a food card and place it on the pyramid. When all teams have classified all their foods, choose a Reporter from each team to share the answers from one food group.

(figure 11)

Food Guide Pyramid

Classify foods according to their food groups.

Fats, Oils, & Sweets

Milk and Dairy Group

Meat and Protein Group

Vegetable Group

Fruit Group

Bread and Cereal Group

Foods to Classify

skim milk	eggs	broccoli	kiwi
peanut butter	yogurt	chocolate	rice
noodles	butter	green beans	potatoes
cereal	lobster	spinach	cantaloupe
steak	mayonnaise	tangerines	rolls

3. Grammar Activities:

1. Daily Grammar Practice:

Daily Grammar Practice is a system similar to Daily Oral Language. One sentence or quotation is written on the overhead, make sure that it includes a variety of grammatical errors (depending on what you are studying at the moment). The students attempt to write the sentence correctly on their Grammar Practice Worksheet. Teacher circulates through the room holding a mini-stamper or sticker. If a student finds all the errors in the sentence and corrects them without help, a stamp is placed next to that sentence. This helps assigning a grade later. After all papers are checked, call on one student to make the corrections on the overhead. All students are expected to correct the errors on their paper at that time. At the end of the week, collect the papers and assign a letter grade based on the number they wrote correctly without help (as indicated by my stamp or sticker) and the number they wrote correctly after seeing the sentence on the overhead.

Famous quotations could be used as the basis for my Daily Grammar Practice. After discussing grammatical errors, have students put their heads together in teams to discuss the meaning of the quotation. Then call on one student in each team to explain their team's interpretation. Clarify the meaning for the class and discuss examples in everyday life. This activity is suitable to start the day! Then at the end of the week, choose one of the quotations and the kids have to write a short synopsis of what the quotation means on the back of their Grammar Practice Worksheet.

 (Figure 12)

Sample Famous Quotations Used for Grammar Practice:

Grammar Practice
Famous Quotations

1. Joseph addison said, Reading is too the mind what exersize is two the bodie.

2. We hasn't failed. we now no a thousand things that wont work, so we are much closer too finding out what will. (Thomas Edison)

3. Theres a chinese proverb that says, Give a man a fish and you feed him for a day. Teech a man to fish and you feeds him for a livetime.

4. If we were ment to talk more then listen, we wood have too mouths and won ear. Said famous author Mark Twain.
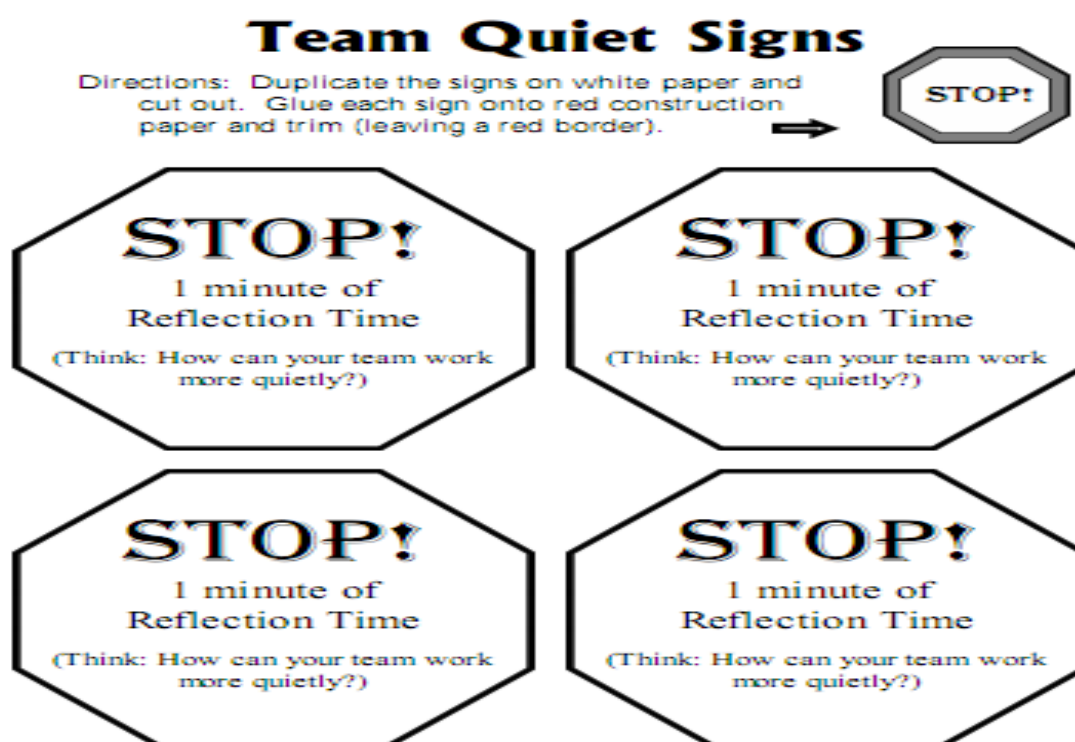
Team Stop Sign:

Prepare several Team Stop Signs for the class. Use the stop signs to manage noise level during team activities. When a team becomes too noisy, place a Team Stop Sign in the middle of the group. That team must be silent for one minute. You will be amazed at how other teams immediately become quiet to avoid receiving a stop sign!

Erase a Letter:

Write the word "STOP" on the board. Each time the class is too noisy or off task, erase one letter. When all four letters have been erased, stop the cooperative activity and assign individual seatwork. Try the cooperative activity the next day and you will be amazed at the improvement!
(Figure 2)

Team Quiet Signs

Directions: Duplicate the signs on white paper and cut out. Glue each sign onto red construction paper and trim (leaving a red border).

STOP!

STOP!
1 minute of
Reflection Time
(Think: How can your team work more quietly?)

STOP!
1 minute of
Reflection Time
(Think: How can your team work more quietly?)

STOP!
1 minute of
Reflection Time
(Think: How can your team work more quietly?)

STOP!
1 minute of
Reflection Time
(Think: How can your team work more quietly?)

Weekly Lesson Plan Form:

Use the Cooperative Learning Weekly Plans form to remind yourself to plan at least one cooperative learning activity a day. After completing your regular plans, review them and use this form to jot down the cooperative activities you are doing each day. If you find that you have not planned a cooperative activity for some days, think about the content you are teaching on those days. Be sure you are including at least one Teambuilder and one Classbuilder structure each week. After using this form for several weeks, you will find yourself automatically including cooperative learning activities in your lessons.

(Figure 3)

Monday
Tuesday
Wednesday
Thursday
Friday

Seating Arrangement Options:

There are various ways of placing your students in a cooperative learning lesson. It is recommended that teachers change the seating pattern every few weeks.

- T-Table
- Face-to-Face L-desks
- L-desks star arrangement
- Face-to-Face desks
- Lab table team
- Traditional rows

(Figure 4)

T-Table Arrangement

Face to Face Desks

Face to Face L-Desks

Lab Table Teams

L-Desk Star Arrangement

Traditional Rows
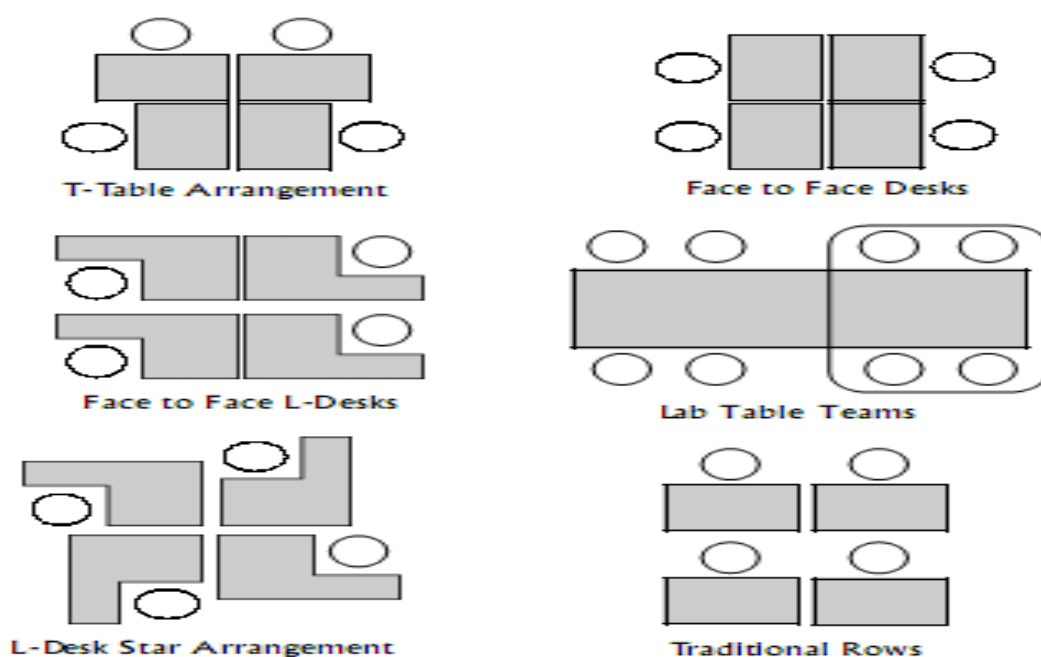
Cooperative Learning Strategies Used with Kids and Young Learners:

Various strategies exist for Cooperative learning. Listed below are some of the more common strategies.

Class Activities That Use Cooperative Learning:

1. Jigsaw - Groups with five students are set up. Each group member is assigned some unique material to learn and then to teach to his group members. To help in the learning students across the class working on the same sub-section get together to decide what is important and how to teach it. After practice in these "expert" groups the original groups reform and students teach each other. (Wood, p. 17) Tests or assessment follows.

2. Think-Pair-Share - Involves a three-step cooperative structure. During the first step individuals think silently about a question posed by the instructor. Individuals pair up during the second step and exchange thoughts. In the third step, the pairs share their responses with other pairs, other teams, or the entire group.

3. Three-Step Interview - Each member of a team chooses another member to be a partner. During the first step individuals interview their partners by asking clarifying questions. During the second step partners reverse the roles. For the final step, members share their partner's response with the team. Three-step interviews can also be used as an ice-breaker for team members to get to know one another or can be used to get to know concepts in depth, by assigning roles to students.

- Teacher assigns roles or students can "play" themselves. Teacher may also give interview questions or information that should be "found."
- A interviews B for the specified number of minutes, listening attentively and asking probing questions.
- At a signal, students reverse roles and B interviews A for the same number of minutes.
- At another signal, each pair turns to another pair, forming a group of four. Each member of the group introduces his or her partner, highlighting the most interesting points.
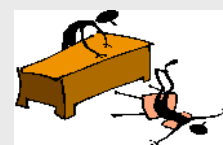
4. Numbered Heads - A team of four is established. Each member is given numbers of 1, 2, 3, 4. Questions are asked of the group. Groups work together to answer the question so that all can verbally answer the question. Teacher calls out a number (two) and each two is asked to give the answer.

6. Round Robin Brainstorming - Class is divided into small groups (4 to 6) with one person appointed as the recorder. A question is posed with many answers and students are given time to think about answers. After the "think time," members of the team share responses with one another round robin style. The recorder writes down the answers of the group members. The person next to the recorder starts and then each member in the group gives an answer until time is called.

Roundtable structures can be used to brainstorm ideas and to generate a large number of responses to a single question or a group of questions. The following conditions should be fulfilled;
- Teacher poses question.
- One piece of paper and pen per group.
- First student writes one response, and says it out loud.
- First student passes paper to the left, second student writes response, etc.
- Continues around group until time elapses.
- Students may say "pass" at any time.
- Group stops when time is called.

The key here is the question or the problem you've asked the students to consider. It has to be one that has the potential for a number of different "right" answers. Relate the question to the course unit, but keep it simple so every student can have some input.

Once time is called, determine what you want to have the students do with the lists...they may want to discuss the multitude of answers or solutions or they may want to share the lists with the entire class.

7. Team Pair Solo - Students do problems first as a team, then with a partner, and finally on their own. It is designed to motivate students to tackle and succeed at problems which initially are beyond their ability. It is based on a simple notion of mediated learning. Students can do more things with help (mediation) than they can do alone. By allowing them to work on problems they could not do alone, first as a team and then with a partner, they progress to a point they can do alone that which at first they could do only with help.

8. Circle the Sage - First the teacher polls the class to see which students have a special knowledge to share. For example the teacher may ask who in the class was able to solve a difficult math homework question, who had visited Mexico, who knows the chemical reactions involved in how salting the streets help dissipate snow. Those students (the sages) stand and spread out in the room. The teacher then has the rest of the classmates each surround a sage, with no two members of the same team going to the same sage. The sage explains what they know while the classmates listen, ask questions, and take notes. All students then return to their teams. Each in turn, explains what they learned. Because each one has gone to a different sage, they compare notes. If there is disagreement, they stand up as a team. Finally, the disagreements are aired and resolved.

9. Partners - The class is divided into teams of four. Partners move to one side of the room. Half of each team is given an assignment to master to be able to teach the other half. Partners work to learn and can consult with other partners working on the same material. Teams go back together with each set of partners teaching the other set. Partners quiz and tutor teammates. Team reviews how well they learned and taught and how they might improve the process.

Cooperative Learning Structures and Techniques Used with Teenagers and Adults:

Focused Listing:

Focused listing can be used as a brainstorming technique or as a technique to generate descriptions and definitions for concepts. Focused listing asks the students to generate words to define or describe something. Once students have completed this activity, you can use these lists to facilitate group and class discussion.

Example: Ask students to list five to seven words or phrases that describe or define what a motivated student does. From there, you might ask students to get together in small groups to discuss the lists, or to select the one that they can all agree on. Combine this technique with a number of the other techniques and you can have a powerful cooperative learning structure.

Structured Problem-Solving:

Structured problem-solving can be used in conjunction with several other cooperative learning structures.

- Have the participants brainstorm or select a problem for them to consider.
- Assign numbers to members of each group (or use playing cards). Have each member of the group be a different number or suit.
- Discuss task as group.
- Each participant should be prepared to respond. Each member of the group needs to understand the response well enough to give the response with no help from the other members of the group.
- Ask an individual from each group to respond. Call on the individual by number (or suit).

One Minute Papers:

Ask students to comment on the following questions. Give them one minute and time them. This activity focuses them on the content and can also provide feedback to you as a teacher.

- What was the most important or useful thing you learned today?
- What two important questions do you still have; what remains unclear?
- What would you like to know more about?

You can use these one-minute papers to begin the next day's discussion, to facilitate discussion within a group, or to provide you with feedback on where the student is in his or her understanding of the material.

Paired Annotations:

Students pair up to review/learn a specific article, chapter or content area and exchange double-entry journals for reading and reflection.

Students discuss key points and look for divergent and convergent thinking and ideas. Together students prepare a composite annotation that summarises the article, chapter, or concept.

Structured Learning Team Group Roles:

When putting groups together, you may want to consider assigning (or having students select) their roles for the group. Students may also rotate group roles depending on the activity.

Potential group roles and their functions include:

- Leader - The leader is responsible for keeping the group on the assigned task at hand. She/he also makes sure that all members of the group have an opportunity to participate, learn and have the respect of their team members. The leader may also want to check to make sure that all of the group members have mastered the learning points of a group exercise.

- Recorder - The recorder picks and maintains the group files and folders on a daily basis and keeps records of all group activities including the material contributed by each group member. The recorder writes out the solutions to problems for the group to use as notes or to submit to the instructor. The recorder may also prepare presentation materials when the group makes oral presentations to the class.

- Reporter - The reporter gives oral responses to the class about the group's activities or conclusions.

- Monitor - The monitor is responsible for making sure that the group's work area is left the way it was found and acts as a timekeeper for timed activities.

- Wildcard (in groups of five) - The wildcard acts as an assistant to the group leader and assumes the role of any member that may be missing.

Send-A-Problem:

Send-A-Problem can be used as a way to get groups to discuss and review material, or potential solutions to problems related to content information.

- Each member of a group generates a problem and writes it down on a card. Each member of the group then asks the question to other members.

- If the question can be answered and all members of the group agree on the answer, then that answer is written on the back of the card. If there is no consensus on the answer, the question is revised so that an answer can be agreed upon.

- The group puts a Q on the side of the card with the question on it, and an A on the side of the card with an answer on it.

- Each group sends its question cards to another group.

- Each group member takes question cards from the stack of questions and reads one question at a time to the group. After reading the first question, the group discusses it.

- If the group agrees on the answer, they turn the card over to see if they agree with the first group's answer.

- If there is again consensus, they proceed to the next question.

- If they do not agree with the first group's answer, the second group write their answer on the back of the card as an alternative answer.

- The second group reviews and answers each question in the stack of cards, repeating the procedure outlined above.
- The question cards can be sent to a third, fourth, or fifth group, if desired.
- Stacks of cards are then sent back to the originating group. The sending group can then discuss and clarify any question.
- Variation: A variation on the Send-A-Problem is to use the process to get groups to discuss a real problem for which there may be no one set answer.
- Groups decide on one problem they will consider. It is best if each group considers a different problem.
- The same process is used, with the first group brainstorming solutions to a single problem. The problem is written on a piece of paper and attached to the outside of a folder. The solutions are listed and enclosed inside the folder.
- The folder is then passed to the next group. Each group brainstorms for three to five minutes on the problems they receive without reading the previous group's work and then place their solutions inside the folders.
- This process may continue to one or more groups. The last group reviews all the solutions posed by all of the previous groups and develops a prioritised list of possible solutions. This list is then presented to the group.

Value Line:

One way to form heterogeneous groups, is to use a value line.

- Present an issue or topic to the group and ask each member to determine how they feel about the issue (could use a 1-10 scale; 1 being strong agreement, 10 being strong disagreement).
- Form a rank-ordered line and number the participants from 1 up (from strong agreement to strong disagreement, for example).
- Form your groups of four by pulling one person from each end of the value line and two people from the middle of the group (for example, if you had 20 people, one group might consist of persons 1, 10, 11, 20).

Uncommon Commonalities:

Uncommon Commonalities can be used to foster a more cohesive group.
(Figure 5)

Uncommon Commonalities			
1	2	3	4
Team Name			

- Groups get together and first list individual things about themselves that define them as people).
- Groups then discussed each item, finding things that 1, 2, 3, or 4 of them have in common.
- When the group finds an item that all of them have in common, they list that item under 4; when they find something that 3 of them have in common, the list that item under 3, etc.

Team Expectations:

Some of the common fears about working with groups include student fears that each member will not pull their weight as a part of the group. Students are scared that their grade will be lower as a result of the group learning vs. learning they do individually. One way to address this issue is to use a group activity to allow the group to outline acceptable group behaviour. Put together a form and ask groups to first list behaviours (expectations) they expect from each individual, each pair and as a group as a whole. Groups then can use this as a way to monitor individual contributions to the group and as a way to evaluate group participation.

Double Entry Journal:

The Double Entry Journal can be used as a way for students to take notes on articles and other resources they read in preparation for class discussion.

- Students read and reflect on the assigned reading(s).
- Students prepare the double entry journal, listing critical points of the readings (as they see them) and any responses to the readings, in general, or specific critical points.
- Students bring their journal notes to class.

Once in class, students may use their double entry journal to begin discussion, to do a paired annotation, or for other classroom and group activity.

(Figure 6)

Double Entry Journal	
Critical Points	Response

Guided Reciprocal Peer Questioning:

The goal of this activity is to generate discussion among student groups about a specific topic or content area.

- Faculty conducts a brief (10-15 minutes) lecture on a topic or content area.
- Faculty may assign a reading or written assignment as well.
- Instructor then gives the students a set of generic question stems.

- Students work individually to write their own questions based on the material being covered.
- Students do not have to be able to answer the questions they pose. This activity is designed to force students to think about ideas relevant to the content area.
- Students should use as many question stems as possible.
- Grouped into learning teams, each student offers a question for discussion, using the different stems.

Sample Question Stems:
- What is the main idea of...?
- What if...?
- How does...affect...?
- What is a new example of...?
- Explain why...?
- Explain how...?
- How does this relate to what I have learned before?
- What conclusions can I draw about...?
- What is the difference between... and...?
- How are...and...similar?
- How would I use...to...?
- What are the strengths and weaknesses of...?
- What is the best...and why?

<http://www.utc.edu/Administration/WalkerTeachingResourceCenter/FacultyDevelopment/CooperativeLearning/>

Cooperative Learning Teaching Implication:
- Vocabulary
- Grammar
- Reading
- Writing
- Speaking

Following are activities that could be applicable in classrooms. These activities could be implemented using cooperative learning techniques.

 A. Speaking Application:

1. Your group is to make a neat and clear chart that lists the ten most important items you would need in your survival kit if you were to find yourself alone in the following life and death situation. You must be able to explain how these items are essential in helping you to secure food, fresh water and shelter for an indefinite amount of time.

2. It is early spring and you are hiking with friends in the remote wilderness of the Rocky Mountains. Suddenly there is an avalanche and you are swept far away and separated from the group. Your clothes are torn, you are missing one of your hiking boots and you do not have any means of electronically signaling for help. Luckily, you still have your back pack attached to your back with the survival kit you packed specially for a situation like this. Describe what is in your kit and how you will use it.

3. You are on a cruise ship sailing through the South Pacific when a hurricane suddenly engulfs the ship. The ship cannot withstand the fierceness of the storm and it sinks. When the seas calm you miraculously find yourself alone in a small rubber raft drifting towards a small island. Your clothes, t-shirt, shorts and sandals are wet and torn. Luckily, there is a small survival pack in the raft. Describe what is in your kit and how you will use it.

4. You are travelling across the Sahara Desert on foot with a group of local villagers when suddenly a severe sand storm takes your troop by surprise. For several hours it assaults you. When it finally subsides, you find you have been separated from the group and the only thing in sight are huge sand dunes and a small oasis with a few trees, shrubs and pool of fresh water about½ a kilometer away. You are wearing light clothing with a veil and your survival kit around your waist. Describe what is in your kit and how you will use it.

5. You are on a canoe trip in the remote wilderness of Northern Saskatchewan with a friend when you happen upon a set of rapids that lead to a waterfall. You try to navigate your canoe to shore but the current is too fast and strong and you go over the falls. You are wearing your life jacket and you manage to stay afloat but you are separated from your friend and the canoe. The river takes you several kilometers downstream before you are able to swim ashore. Within a few hours you see some remains of your canoe floating by and you retrieve it from the river. There is no sign of your friend, nor of any of the equipment you had packed, but luck is with you and you find your survival kit still lashed to the broken thwart of what was once your canoe. Describe what is in your kit and how you will use it.

6. Fast Food Analysis: obtain a nutrition chart from a local fast food restaurant. You will need at least one chart per team. Before you let the students see the chart, give them a copy of the Fast Food Analysis worksheet and ask them to write down their favourite meal from that restaurant. Then give each team one chart and have them look up the amount of salt, fat, and calories in their favourite meal. Discuss the optimum amounts for their age group, and have them compare their favourite meal to those amounts. Then ask them to use the nutrition chart to plan a nutritious meal at the same restaurant. Allow them time to pair up with a partner and discuss their meal choices. (Figure 7)

Fast Food Analysis

My Favorite Meal

Food Item	Fat	Salt	Calories
Totals			
A Nutritious Meal			
Food Item	Fat	Salt	Calories
Totals			

B. Writing Applications:

1. Daily Nutrition Log and Evaluation:

After teaching students about the Food Pyramid, give each person a Daily Nutrition Log and have them write down all the foods they eat in a day. In class the next day, work with the students to help them classify their foods into the correct categories. Have them figure the total number of servings in each group. Then give each student a copy of the Nutrition Log Evaluation and ask them to compare the number of servings they had in each group with the Recommended Daily Servings. Ask them to write an evaluation of their diet for that day. An easy way to do this is to have them write a topic sentence and one sentence explaining how they did in each food group. For example, "I realise that I need to improve my diet. In the Bread and Cereal group I was supposed to have six to eleven servings, but I only had threes . . etc."

As an assessment of their understanding and awareness of good nutrition, challenge your students to eat a balanced diet for one whole day. Have them complete another Nutrition Log for that day and analyse it to see if they met their goals.

(Figure 8)

Daily Nutrition Log

Name: _____

Parent Signature:

_____

Meal	Food	MP	BC	F	V	MD	FS
Breakfast							
Lunch							
Dinner							
Snacks							
Total Servings ➡							
MP (Meat/Protein) BC (Bread/Cereal) F (Fats) V (Vegetable) MD (Milk/Diary) FS (Fats/Sugar)							

Nutrition Log Evaluation

Look at the totals in each of the food groups. Compare them to the recommended servings given below. Tell whether you need to eat more of some food groups or less of others. Perhaps you have a balanced diet and have just the right amount in all categories. If so, name each food group and describe how you meet the guidelines.

Recommended Daily Servings

Milk/Diary 2 to 3   Meat/Protein 2 to 3   Bread/Cereal 6 to 11

Fruits 2 to 4   Vegetables 3 to 5   Fats/Sweets Like sparingly

_____
_____
_____
_____
_____

2. Climate Comparisons:

When studying weather and climate, an easy way to integrate technology is to have students research weather and climate data for two locations and create comparison graphs. Use the Climate Comparison Charts as a place for recording the data. This data is readily available at the World climate website located at www.worldclimate.com. Students simply type in the name of almost any city in the world, and they can easily find the temperature and precipitation data. After they record the data, have them write a paragraph comparing the weather in two different locations. Ask them to illustrate their writing by using a spreadsheet programme (like Microsoft Excel) to create comparison graphs.
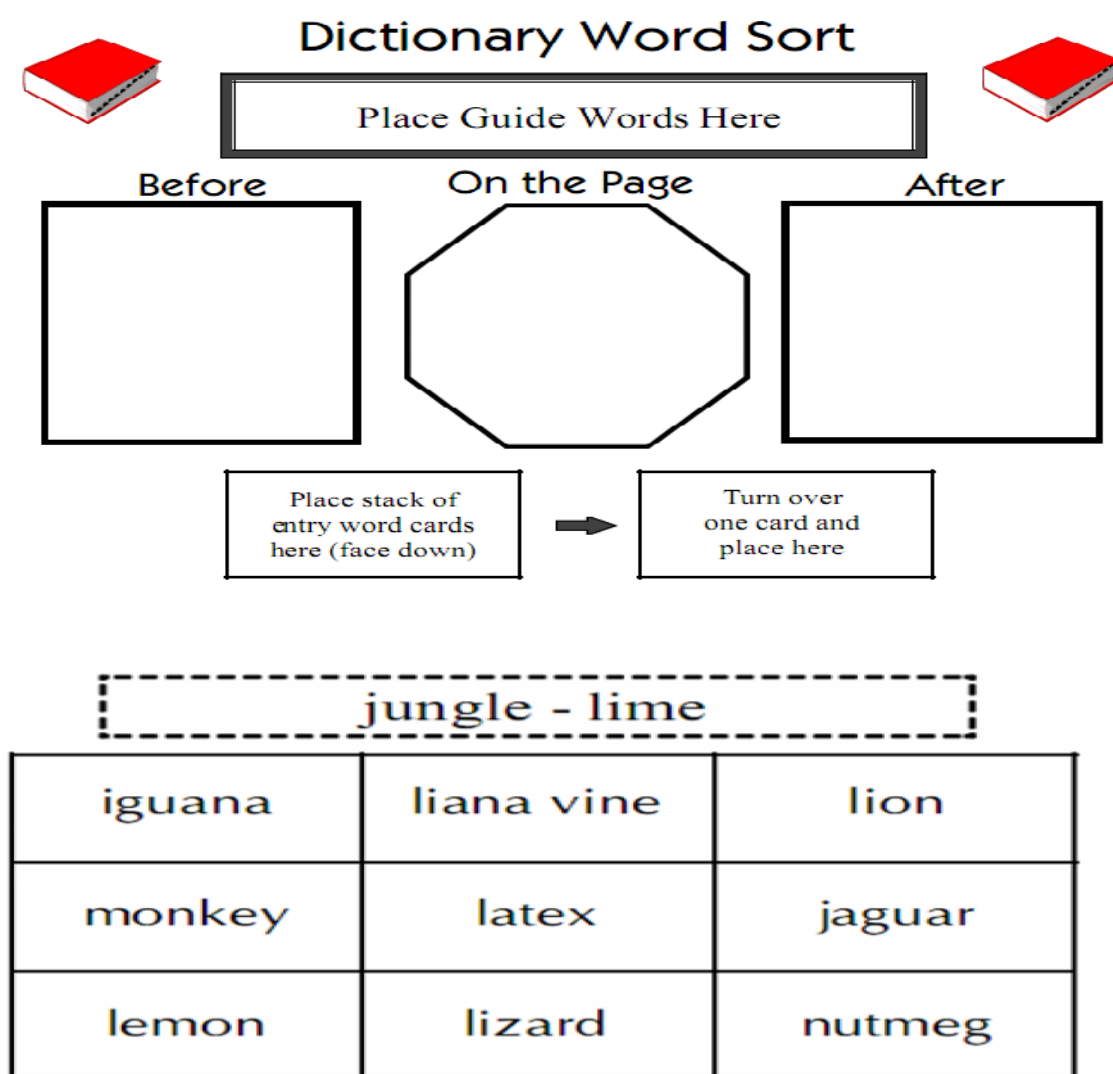(Figure 9)

Climate Comparison Charts		
Average Monthly Temperatures		
Months		
January		
February		
March		
April		
May		
June		
July		
August		
September		
October		
November		
December		

Climate Comparison Charts		
Average Monthly Precipitation		
Months		
January		
February		
March		
April		
May		
June		
July		
August		
September		
October		
November		
December		

Activities for Vocabulary:

1. Dictionary Word Sort:

This activity is a simple cooperative learning strategy for practising the skill of using guide words and entry words. You will need the Dictionary Word Sort Game-Board for each team as well as a set of Rain Forest Word Cards. The students cut apart the word cards and place them face down in the place provided on the game-board. They place the Guide Word strip at the top of the game-board. The first person on the team turns over the first entry word and tells whether it should go on the page with those guide words, before the page, or after the page. The rest of the team either agrees with the statement or they discuss it as a team. When all are in agreement, the entry word is placed face up on the game-board in the correct location. Continue with team members taking turns and the teacher moving about the room to monitor answers.
(Figure 10)

Dictionary Word Sort

Place Guide Words Here

| Before | On the Page | After |

Place stack of entry word cards here (face down) → Turn over one card and place here

jungle – lime		
iguana	liana vine	lion
monkey	latex	jaguar
lemon	lizard	nutmeg

Rain Forest Word Card

jungle - lime

iguana	liana vine	lion
monkey	latex	jaguar
lemon	lizard	nutmeg

orchid - peanut

orange	pepper	ocelot
parrot	owl	palm
pineapple	papaya	periwinkle

army ant - botanist

avocado	anteater	coconut
beetle	bromeliad	butterfly
boa	banana	buttress

Grammar Practice Worksheet:

Name: _____

Grammar Practice
Copy the sentences from the overhead and make your corrections. You may use a dictionary or any other resource, When you discuss the sentences in class, be sure to correct any errors that you did not find on your own.

- Correct without Help: • Correct with Help: • Incorrect:
_____   _____   _____

_____
_____
_____
_____
_____
_____
_____
_____
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_____
_____

2.Buddy Venn Diagram:

For this activity, you need one Buddy Venn Diagram for every pair of students. Assign partners and distribute the worksheets. Ask the students to write one name above each circle. Then they pass the sheet back and forth as they write words and phrases that describe themselves. For example, if Sara and Billy are doing the activity together, they would each write their name above one circle. Sara might begin by saying, "I like chocolate ice-cream." If Billy agrees that he likes it too, then Sara writes "chocolate ice-cream" in the middle. If Billy did not like chocolate ice-cream, she would write the words in her circle only. Then Sara passes the paper to Billy who names something about himself. He might say, "I have one brother." Together they decide where to place the statement. They continue passing the paper back and forth, taking turns as they write statements in the appropriate places on the Venn Diagram.

(Figure13)

Buddy Venn
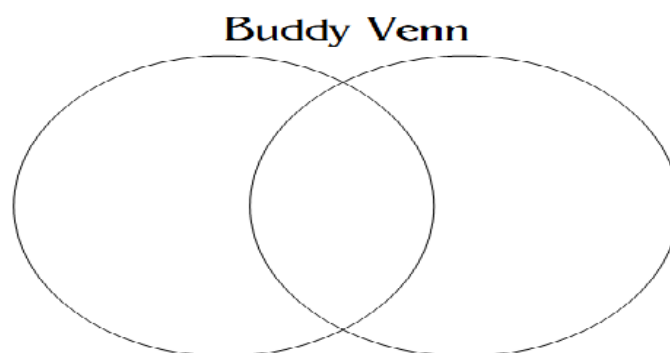
3. Noun Showdown:

Showdown is a cooperative learning structure that directly involves all team members in a structured learning situation. For this activity, you will need to print one copy of the Plural or Possessive Showdown task cards. In the Plural Noun Showdown, you will have to fix up the cards a bit since the apostrophes seem to have been lost. Take a black pen and add the apostrophes to the nouns which have a noticeable space before the "s". Then make one copy of the task cards per team and have the students cut the cards apart. The cards are placed face down in the centre of the team. Everyone needs a piece of paper or a small chalkboard or whiteboard. One person becomes the first leader and picks up a card. Without showing it to the others, he or she reads the sentence aloud. The others write the underlined noun on their chalkboards in possessive or plural form (determined by the clues in the sentence). As each person finishes, they place their chalkboards face down. When all boards are down, the leader says "Showdown!" and everyone shows their answer. The leader checks answers, according to the sentence card. For the next round, a new student on the team becomes the leader. The teacher moves about the room, monitoring the activity and making sure students are getting the correct answers.

(Figure 14)

Plural or Possessive Showdown

Sara found four <u>kittens</u> in the basket.	The <u>flower s</u> petals are pink and soft.	The <u>tree s</u> bark is rough and scratchy.	Her classroom has three <u>computers</u>.
Have you returned your <u>books</u> to the library yet?	One of the <u>book s</u> pages was torn in three places.	On Arbor Day we planted fifteen <u>trees</u> in my yard.	<u>Chris s</u> dog Rover is very clever.
The <u>church s</u> front door was made of stained glass.	We have five <u>churches</u> in our city.	The <u>radio s</u> signal became weaker as we drove away.	Students may not bring <u>radios</u> to school.

Reading Application:

1. Food Label Comparison Chart
Ask each student to bring to school one food label showing nutrition information. You will also need one label to use as an example. Give each team member one copy of the Food Label Comparison worksheet, and place a transparency of the worksheet on the overhead projector. Demonstrate how to complete the chart using information on the sample food label. Ask each person to complete the information for their own food label in column 1. Then everyone passes their food labels to the left and completes column 2. Continue until all columns are filled. Finally, each person takes turns reading one column of answers on their chart. The rest of the team checks to see that they have the same information, and they resolve any discrepancies by referring to the food label in question. (Figure15)

Food Label Comparisons

Comparison	Example	1	2	3	4
1. What is the name of the product?					
2. How large is one serving?					
3. How many calories per serving?					
4. How man total grams of fat per serving?					
5. How many grams of fiber are in each serving?					
6. How many milligrams of salt are in each serving?					
7. What is the percent Daily Value of Vita-min C in each serving?					
8. How many grams of proteins are in each serving?					

2. Early American History Timeline Activity:
You will need to print out the Early American History Timeline master to understand these directions. Each student will need four copies of the first page and one copy of the second page. Have each student cut apart the cards. Working in teams, students research the events to find out their correct chronological order. On the back of each card, they should lightly write in the date of the event. Then students should arrange the cards in order and place them in the boxes on their four sheets. They need to record the date of the event in the box below it before gluing the card down. (Check the order of cards before they are glued in place.) The next step of the activity is to go back through the events and write a brief summary of each item in the space provided. You can structure this as an individual activity, a pair activity, a team activity or even as a whole-class project.

(Figure 16)

Early American History   Name _____

Events in Early American History

		Civil War (War Between the States)
Boston Tea Party	Slaves Follow Underground Railroad to Freedom	American Revolutionary War
The Westward Movement Begins	Articles of Confederation Signed	U.S. Constitution Ratified
George Washington Elected President	Abraham Lincoln Elected President	Declaration of Independence Signed
British Pass Stamp Act	Southern States Secede to Form Confederacy	Reconstruction
13 Original Colonies Established	California Gold Rush	Emancipation Proclamation Issued

These ideas are created by Laura Candler: <http://home.att.net/~candlers/resources.htm>

What if the number of students in my class is not divisible by four?
- You can have teams of three or teams of five also.
- A team of three is preferable. This is because in a team of five, one student seems to be left out.
- Other teachers prefer to have a few teams of five because they have students who are frequently absent.

Is there a fixed time to keep the team together?
- If students stay together all day, six weeks is still the optimal number of weeks to keep teams together. After this, too much time will be spent dealing with social skills!
- However, if you teach in a middle school or high school setting and you have the students for just one period a day, you can keep them together for nine weeks without any problem.

What about that student who cannot get along with anyone?
- Place all students on teams, but if there is someone who is extremely rude and hard to get along with, provide another seat in the class also.
- Let the class know that working on a team is fun, but it comes with certain responsibilities. You have to respect the members on your team and treat them as you would like to be treated.
- If someone cannot seem to do that, remove him/her from the team for that day and give an alternate assignment that is not so fun. In fact, make sure the assignment involves lots of paperwork.
- If they ask for help, say that if they were on a team they could get help.
- If they come in the next day with a better attitude, they may rejoin their team.
- Just be clear about your expectations for behaviour.

What if my school tracks students into ability groups and I have all low-ability students?
- Even within a group of students who are similar in ability, some students stand out above the others as leaders.
- Spread those students out among the teams, and use the other factors such as race, gender, and personality to form heterogeneous groups.
- Please use cooperative learning with these kids! They need it more than any other group!

Chapter 17

Selection and Use of Course-Books

Task:
What is meant by course-book materials?

Course-book materials are all items related to the course-book package. These materials are used to present and practise language, and to build on learners' skills.

The course-book pack comprises; student's book, workbook, teacher's manual and/or resources, audio cassettes and/ or CDs, Videos and/or DVDs related to the units of the book, tests and photocopiable materials; some course-book even have websites and interactive CD-ROMs.

In order to select the best course-book, the teacher needs to be familiar with learners' needs, language and interests. This is usually done by conducting questionnaires, interviews or diagnostic tests.

In Alan Cunningsworth's book, "Choosing Your Course-book" (Macmillan Publishers, 1995) there is a list of four main guidelines to help you evaluate your course-books. They are as follows:

1. Course-books should correspond to the learners' needs. They should match the aims and objectives of the language-learning programme.
   - Cunningsworth suggests that the goals of the course should be laid out first and that a course-book which matches the goals of your course should come second.
   - Another important point is that you should look to see if the content matches the students' needs as well. For example, there is no use in teaching a group of young children from China a book that is meant for adults in Europe.

2. Course-books should reflect the uses (present or future) which learners will make of the language. Select course-books which will help to equip students to use language effectively for their own purposes.
   - Will the book you choose motivate your students? Will it encourage your students to become autonomous learners- to learn English in their own time?
   - Things to look for here include authentic materials, realistic situations, and activities that will help develop communicative skills and strategies.

3. Course-books should take account of students' needs as learners and should facilitate their learning processes, without dogmatically imposing a rigid 'method'.
   - Cunningsworth believes that students can benefit from being allowed to use their own style to learn. For example, some students are visual learners, while others are aural learners.
   - Students also need to be challenged- as it will help to motivate the students.
   - Things to look for in the book include: quizzes, variety of topic and activity, lively and interesting presentation of the book, and self-check lists.

4. Course-books should have a clear role as a support for learning. Like teachers, they mediate between the target language and the learner.
   - The activities should promote fluency and accuracy at a level that is appropriate for your learners.
   - The course-book should also support the teachers by providing a teaching methodology or an approach to learning, as well as suggestions on how to use the material.

Task:

Do you have any further suggestions or recommendations?

Task:

What questions should we ask when selecting teaching materials?

To select the most appropriate materials that match the aims and objectives of the language-learning programme, the teacher needs to gather data on the following points;

Logistic Factors:
1. Cost-effect?
2. Supplementary components needed?
3. Fit schedule requirements?

Attractiveness and Clarity of the Materials:
1. Is the material visually attractive?
2. Is it visually clear (e.g. using different colours, different fonts, headings, etc.)?
3. Does the visual material help learners to understand context and meaning?
4. Are the materials user-friendly?

Organisation:
1. Is it well organised?
2. Can you and your learners follow the 'logic' of the material and find your way around the page or the unit quickly and easily?

Appropriateness:
1. Is it culturally appropriate?
2. Will the context(s) be familiar to learners?
3. Is it suitable for your learners' age and their needs and interests?

Interest and Motivation:
1. Will the topics be motivating to suit the age, gender, experience and personal interests of your learners"?
2. Will it encourage your students to become autonomous learners; to learn English in their own time?
3. Does the book present various teaching styles?
4. Does the book address various learning styles?
5. Is it generally appealing to students?

Pedagogical:
1. What is the main methodology used in the Course-book?
2. Is the material mainly telling the information or is it based on elicitation?
3. Does it give enough input or it asks students to discover the required elements?
4. Is it learner-centred or teacher-centred?
5. Is it fluency- or accuracy-oriented?
6. Is the practice communicatively or mechanically oriented?
7. Are there enough rules, support, explanation and guidelines?
8. What is the main syllabus (topics, functional, notional, combination?
9. Is it at the right level?
10. Are the aims suitable, relevant, challenging and interesting?
11. Does it provide a clear enough context and/or explanations for learners to understand new language?
12. Does it give learners enough opportunities to use the language?
13. Do activities promote fluency and accuracy at a level that is appropriate for your learners?
14. Are the texts, tasks and activities relevant, graded, and sequenced?
15. Do the materials explicitly state the rationale that goes with needs?
16. Do the various components of the book fit harmoniously?
17. Are the skills integrated?
18. Is there enough room for practice?
19. Do materials include Real-life tasks?
20. Is there enough recycling and recapping?
21. Are reading & listening texts authentic and relevant to the stated aims?
22. Does the course-book have supporting materials (visuals, workbook, resource book, teacher's book, answer key, transcripts, website, other)?
23. Does the course-book material have testing approach and/or readymade quizzes?
24. What to check in materials with a lexical focus?
25. What to check in materials with a grammar focus?

What can I adapt?	• Aims • Topics • Texts • Visuals • Guidelines and Explanations • Exercises, Activities, Tasks • Games, Quizzes, Questionnaires
How can I adapt it?	• Omit • Re-order • Replace • Change • Combine • Add
Where do I find alternative materials?	• Same CB • Other ELT books • Publications (newspapers, magazines, encyclopedias, novels etc.) • Media (radio, TV) • Internet • Corpora • Own materials

Focus	• Single words and multi-word items • Denotation and connotation. • Register and genre • Collocation and colligation. • Affixation
Materials and Procedures	• Are learners given the meaning or are they guided to discover it? • Is there a clear context for presentation/discovery and practice? • How rich is the context? • Are learners given enough language data to discover/understand meaning and use? • Are lexical items grouped? Is the grouping meaningful and memorable? • Do exercises/activities teach or test? • Is there a balance between global and focused activities? • Is there a balance between free and controlled activities? • Are the activities realistic? • Are the activities personalised?

Focus	• Form • Meaning • Function • Use
Methodology	• Deductive vs. Inductive • Form → Meaning vs. Meaning → Form • Comprehension/Interpretation vs. Production
Data	• Context • Text vs. Examples • Amount • Authenticity • Clarity • Interest • Usefulness
Rules & Explanations	• Terminology • Clarity • Accuracy • Generality • Amount of detail • Exceptions • Usefulness
Practice	• Context • Amount • Focus (form, meaning, use) • Communication (purpose, audience) • Interest • Personalisation • Effectiveness

Sometimes the materials do not typically match with all the requirements of the learning programme. In this case, teachers would need to either replace the course-book material with materials with the same focus/aim or tailor the course-book material by changing some items to suit her/his learner. Although it is normal to leave out part of a unit or even a whole unit, it is recommended not to do that frequently. This is due to two main reasons

    a. It might confuse learners

    b. Course-book is one of the main sources of learning and revision for our learners. So repetition of canceling might harm the global aim of the learning programme.

Before adapting materials, teachers need to put in mind the following questions; what can I adapt? How can I adapt it? And where do I find alternative materials?

Adaptation could be by omitting, replacing, reordering, or adding

Omit because …	• Learners are competent in a skill. • There are too many tasks on a particular area/point. • The item/area concerned is not a priority. • The item/task is not well designed. • The item/task is not well-suited to its aim(s). • The topic is not appropriate for learners.
Re-order or combine to …	• Match your aims. • Use a practice task for lead-in and elicitation. • Revise an area earlier than the CB does. • Compare and contrast areas. • Provide thematic unity. • Provide an appropriate follow-up.
Replace because …	• Texts are of inappropriate length. • Materials are inappropriate to the aim. • Materials are inappropriate to the learners' age/ experience. • Materials are unclear/ confusing / misleading. • Tasks are badly designed.
Add because …	• Areas are not covered (sufficiently). • Texts/pictures/tasks are not provided. • Texts/pictures/tasks are fewer than needed. • Tasks are limited in scope. • Tasks are of limited range re. methodology.

Here are some ideas to adapt material that is not suitable for a particular teaching situation.

Strategies	Problems	Possible solutions
Extending Material	• The task or exercise is too short. • The learners need more practice.	• Write extra items, following the same pattern.
Shortening Material	• The task or exercise is too long. • The learners do not need so much practice.	• Use as much as you need, but do not feel you have to use it all. • Give different parts of the text or task to different learners.
Changing the Form of Tasks	• The task does not suit the learners' learning style. • You want a change of pace. • The course-book often repeats the same kind of task.	• Change the interaction pattern, e.g. use a matching task as a mingling activity (i.e. one in which learners move around the c1ass, in this case to find their partners).
Changing the Level of the Material	• The texts or tasks are too easy or too difficult.	• Make material more challenging, e.g. learners try to answer comprehension questions before reading. • Make material less challenging, e.g. break up a long text into shorter sections.
Reordering Material	• The activities in the units in the book always follow the same sequence. • The learners need to learn or practise things in a different order.	• Change the order of the material, e.g. ask learners to cover up a page or part of a page, so that they focus on what you want them to do first.
Making Use of all the Resources in the Book	• There is not enough practice material in a particular unit. • The learners need to revise particular items. • You want to preview material in a future unit.	• Use 'extra material from the book: grammar summaries, word lists. lists of irregular verbs, etc. • Give whole-book tasks, e.g. searching through the book for texts, pictures, language examples.

When planning lessons, think about what the course-book gives you, and what you need to add. For example:

Course-book provides:	Teacher can provide additional:
Situation/ context	Warmer
Picture	Instructions
Dialogues (audio, script, video)	Role-play
Tasks and exercises	Homework tasks

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