# TEFL WORKSHOP

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ENDANG MASTUTI RAHAYU & JOESASOSONO O.S

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# TEFL WORKSHOP


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# PREFACE

This course is designed to help you assess and teach material in school. You will look at various teaching techniques, as well as ways of teaching Listening, Speaking, Reading, Writing, Culture, Vocabulary, Grammar, and Pronunciation. You will also look at some activities which can be used in the classroom, such as using games, and media. It is hoped that you will actively participate in the lesson and discover for yourself a communicative approach to teaching English.

The lesson is based on the material in *Modules for the Professional Preparation of Teaching Assistants in Foreign Languages* (Grace Stovall Burkart, ed.; Center for Applied Linguistics, 1998). The lesson was developed for the National Capital Language Resource Center (NCLRC) by Catharine Keatley and Deborah Kennedy under a grant from the U.S. Department of Education. Also other sources

This lesson consists of **Principles**: general information on language teaching theory and method. We believe that the best language teachers connect what they do in the classroom with a coherent, evidence-based idea of how people learn languages. This material helps instructors to make that connection, **Practice**: specific ways of applying theory in teaching grammar, listening, speaking, reading, writing, and culture. In these sections we address common concerns of language teachers and connect the material on this lesson with the ways language instruction takes place in actual classrooms and textbooks. For each topic we provide information on teaching goals and methods and guidance on developing learning activities, using textbook materials, and examples: examples in the text are drawn from English language teaching because English is the language shared by site users.

Surabaya, February 2011

The authors

## LIST OF CONTENTS


| | |
|---|---|
| PREFACE | i |
| LIST OF CONTENTS | iii |
| CHAPTER 1: What Language Teaching Is? | 4 |
| CHAPTER 2: Teaching Goals and Methods | 9 |
| CHAPTER 3: Planning a Lesson | 21 |
| CHAPTER 4: Motivating Learners | 27 |
| CHAPTER 5: Teaching Listening | 35 |
| CHAPTER 6: Teaching Speaking | 49 |
| CHAPTER 7: Teaching Reading | 65 |
| CHAPTER 8: Teaching Writing | 81 |
| CHAPTER 9: Teaching Grammar | 103 |
| CHAPTER 10: Teaching Vocabulary | 115 |
| CHAPTER 11: Teaching Pronunciation | 119 |
| CHAPTER 12: Teaching Culture | 127 |
| CHAPTER 13: Using Games in Language Teaching | 135 |
| CHAPTER 14: Media in the English Language Classroom | 151 |
| CHAPTER 15: Information and Communication Technologies | 185 |
| APPENDIX | |

# CHAPTER 1: What Language Teaching Is

*Specific Objectives*

*Students are able to:*

1) *apply tips for in their teaching and learning process*
2) *decide which models of language teaching and learning they are going to use*
3) *set up portfolios which could reflect their professional qualification in teaching or professional value of teaching*

**Be Prepared: Survival Tips for New Teachers**

Effective teaching depends on preparation. Here are eight things to do at the beginning of the semester to help yourself have a rewarding and enjoyable teaching experience (Harmer, 2007: 23).

1. **Content**: Find out what the department expects you to teach and what materials you are expected to use. Review the curriculum or textbook to get a roadmap of the semester as a whole. Working through the curriculum should be a process of discovery for the students, but not for the instructor.
2. **Method**: Find out what teaching approach you are expected to use. Are you expected to stick closely to the textbook, or to bring in outside materials to supplement? Is your teaching practice expected to be more learner centered or more teacher centered? Are you expected to teach grammar overtly, or just explain it as it comes up in various contexts?
3. **Students**: Find out what level your students will be. If they are "second year" or "intermediate," ask what that means. What have they studied previously? What materials have they used? This will let you know what to expect from them.
4. **Plan**: Outline a plan for the semester, even if the department has given you a plan. Know when and how you will introduce new material and when and how you will review. What will you do when you get behind? It always happens.

5. **Orientation**: Find out what facilities are available for students and where they are: language lab, computer lab, library. Make a reference card for yourself with the hours when labs are open. Then, when students ask, you won't look like a doofus.
6. **Relationships**: Learn the names of your students as soon as you can. Use their names when talking with them and when giving language examples in class. Attending to your students as individuals will help you assess their progress more effectively. Also, if students believe that you care about them, they will care about you.
7. **Expectations**: Ask how much and what kind of homework is usually given to students at the level you are teaching. Find out what expectations the department has for frequency and type of testing. Let your students know what the expectations are in these areas.
8. **Guidance**: Ask your supervisor or another experienced instructor to serve as your mentor. A mentor can review your plan for the semester before classes start to be sure you're on the right track, and can meet with you on a regular basis throughout the semester to answer questions and give you support when you need it. Having a mentor is especially important toward the end of the first semester of teaching, when many teachers begin to feel overwhelmed, discouraged, or frustrated.

**Models of Language Teaching and Learning**

Language instructors are often in one of three situations:

a. They are language instructors with experience teaching in their countries of origin, but little or no training in the teaching approaches commonly used in the United States
b. They are professionals in other fields who are native speakers of the language, but are not trained as teachers
c. They are graduate students who have extensive knowledge of language, literature, and culture, but are not trained as language teachers

These instructors often must begin their work in the classroom with little or no guidance to help them appreciate which methods work, how, and why. In response, they may fall back on an

outdated model for understanding language teaching and language learning (Harmer, 2009:49).

**Older model**: Language learning is a product of transmission. Teacher transmits knowledge. Learner is recipient.

This teacher-centered model views the teacher as active and the student as fundamentally passive. The teacher is responsible for transmitting all of the information to the students. The teacher talks; the students listen and absorb (or take a nap).

The teacher-centered model may be attractive to new language instructors for several reasons:

a. It is the method by which they were taught
b. It makes sense: The teacher should be the focus of the classroom, since the teacher knows the language and the students do not
c. It requires relatively little preparation: All the teacher needs to do is present the material outlined in the appropriate chapter of the book
d. It requires relatively little thought about student or student activities: All student listen to the same (teacher) presentation, then do related exercises

However, experienced language instructors who reflect on their teaching practice have observed that the teacher-centered model has two major drawbacks:

a. It involves only a minority of students in actual language learning
b. It gives students knowledge about the language, but does not necessarily enable them to use it for purposes that interest them

**Newer model**: Language learning is a process of discovery. Learner develops ability to use the language for specific communication purposes. Teacher models language use and facilitates students' development of language skills.

In this learner-centered model, both student and teacher are active participants who share responsibility for the student's learning. Instructor and students work together to identify how students expect to use the language. The instructor models correct and appropriate language use, and students then use the language themselves in practice activities that simulate real communication

situations. The active, joint engagement of students and teacher leads to a dynamic classroom environment in which teaching and learning become rewarding and enjoyable (Doff, 1988).

According Lindsay & Knight (2007) language instructors who have never experienced learner-centered instruction can find it daunting in several ways.

a. It requires more preparation time: Instructors must consider students' language learning goals, identify classroom activities that will connect those with the material presented in the textbook, and find appropriate real-world materials to accompany them
b. It is mysterious: It's not clear what, exactly, an instructor does to make a classroom learner centered
c. It feels like it isn't going to work: When students first are invited to participate actively, they may be slow to get started as they assess the tasks and figure out classroom dynamics
d. It feels chaotic: Once student start working in small groups, the classroom becomes noisy and the instructor must be comfortable with the idea that students may make mistakes that are not heard and corrected
e. It sounds like a bad idea: The phrase "learner centered" makes it sound as though the instructor is not in control of the classroom

This final point is an important one. In fact, in an effective learner-centered classroom, the instructor has planned the content of all activities, has set time limits on them, and has set them in the context of instructor-modeled language use. The instructor is not always the center of attention, but is still in control of students' learning activities.

This lesson is designed to help new language instructors become comfortable with learner-centered instruction and put it into practice in their classrooms. The pages on Teaching Goals and Methods, Planning a Lesson, and Motivating Learners provide guidelines and examples for putting learner-centered instruction into practice. The pages on Teaching Grammar, Teaching Listening, Teaching Speaking, and Teaching Reading illustrate learner-centered instruction in relation to each of these modalities.

## Teaching Portfolios

Reflective practice is aided by the use of a professional portfolio. A teaching portfolio is a record of a teacher's classroom performance, development as a teacher, and building of coherence through reflective practice ( Doff, 1988).

### 1. Functions of a teaching portfolio

To allow a teacher to track personal development. To document teaching practice for performance review. To illustrate teaching approach for potential employers

### 2. Contents of a teaching portfolio

Section 1: Background and philosophy

a. professional biography: a narrative description of your professional history and the major influences on your teaching
b. teaching philosophy: a description of how you teach and why, the theoretical and philosophical foundations of your approach
c. information about the environment(s) where you have worked and any relevant details about courses you have taught

Section 2: Documentation of performance

1. classroom materials and assignments
2. syllabi
3. assessments
4. professional development activities
5. teaching-oriented professional service

Section 3: Evaluations

1. student evaluations
2. supervisor reports
3. letters of support about your teaching

A teaching portfolio can be a valuable tool for you as a language instructor. The reflective work that goes into producing it will encourage you to clarify for yourself what you are doing and why. It will also help you understand the professional value of teaching.

Your teaching portfolio will allow you to present both your language teaching philosophy and the best or most interesting

examples of its application in the classroom. Your portfolio should not be a static collection that you develop once and never revise; you should review and update it every year so that it reflects your growth as a language teaching professional.

**SUMMARY**

Effective teaching depends on preparation. The preparation are content, method, students, plan, orientation, relationships, expectations, and guidance. Models of language teaching and learning are older model and newer model.

COMPREHENSION QUESTIONS

1. What does an effective teaching depend on?
2. Mention 8 survival tips for new teachers.
3. What does it mean by language learning is a product of transmission? Clarify your answer.
4. Why is the teacher-centered model attractive to new language teachers?
5. What are the disadvantages of teacher-centered model? Justify your answer.
6. Why do language teachers who have never experienced learner-centered instruction find it daunting?

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# CHAPTER 2: Teaching Goals and Methods

*Specific Objectives*
*Students are able to:*

1) *create communicative language teaching atmosphere and learner-centered instruction as a part of their instructional approaches*
2) *expand their perspectives and generate interesting discussions about the relationships between language and culture*

**Goal: Communicative Competence**

Language teaching in the United States is based on the idea that the goal of language acquisition is communicative competence: the ability to use the language correctly and appropriately to accomplish communication goals. The desired outcome of the language learning process is the ability to communicate competently, *not* the ability to use the language exactly as a native speaker does (Harmer, 2009: 49).

Communicative competence is made up of four competence areas: linguistic, sociolinguistic, discourse, and strategic.

1. *Linguistic competence* is knowing how to use the grammar, syntax, and vocabulary of a language. Linguistic competence asks: What words do I use? How do I put them into phrases and sentences?
2. *Sociolinguistic competence* is knowing how to use and respond to language appropriately, given the setting, the topic, and the relationships among the people communicating. Sociolinguistic competence asks: Which words and phrases fit this setting and this topic? How can I express a specific attitude (courtesy, authority, friendliness, respect) when I need to? How do I know what attitude another person is expressing?
3. *Discourse competence* is knowing how to interpret the larger context and how to construct longer stretches of

language so that the parts make up a coherent whole. Discourse competence asks: How are words, phrases and sentences put together to create conversations, speeches, email messages, newspaper articles?

4. *Strategic competence* is knowing how to recognize and repair communication breakdowns, how to work around gaps in one's knowledge of the language, and how to learn more about the language and in the context. Strategic competence asks: How do I know when I've misunderstood or when someone has misunderstood me? What do I say then? How can I express my ideas if I don't know the name of something or the right verb form to use?

In the early stages of language learning, instructors and students may want to keep in mind the goal of communicative efficiency: That learners should be able to make themselves understood, using their current proficiency to the fullest. They should try to avoid confusion in the message (due to faulty pronunciation, grammar, or vocabulary); to avoid offending communication partners (due to socially inappropriate style); and to use strategies for recognizing and managing communication breakdowns.

**Method: Learner-centered Instruction**

In language classrooms, instruction focuses on the learner and the learning process. The instructor creates a learning environment that resembles as much as possible the one in which students learned their first language. Students participate in the learning process by establishing learning goals, developing and choosing learning strategies, and evaluating their own progress. In the classroom, students attend to models provided by the instructor (input) and then build on those models as they use language themselves (output). Classroom activities incorporate real-world situations (Richards & Rodgers, 2007: 18).

Learner-centered instruction encourages students to take responsibility for their own language skill development and helps them gain confidence in their ability to learn and use the language (Harmer, 2009: 85). Teachers support students by devoting some class time to non-traditional activities, including teaching learners how to use learning strategies, how to use available tools and resources, and how to reflect on their own learning.

Many U.S. students have had experience with learner-centered instruction and expect it to be used in their classrooms. Students who are accustomed to more traditional teacher-centered instruction may resist the learner-centered model at first because it expects them to be more involved in the learning process. However, when they discover that learner-centered instruction enables them to develop real-world language skills while having fun, they usually become enthusiastic participants.

**Guidelines for Communicative, Learner-centered Instruction**

These ten guidelines will help you make communicative language teaching and learner-centered instruction part of your own instructional approach (Harmer, 2009: 59).

1. Provide appropriate input
2. Use language in authentic ways
3. Provide context
4. Design activities with a purpose
5. Use task-based activities
6. Encourage collaboration
7. Use an integrated approach
8. Address grammar consciously
9. Adjust feedback/error correction to the situation
10. Include awareness of cultural aspects of language use

**1. Provide Appropriate Input**

Input is the language to which students are exposed: teacher talk, listening activities, reading passages, and the language heard and read outside of class. Input gives learners the material they need to develop their ability to use the language on their own.

Language input has two forms. *Finely tuned* input

a. Is matched to learners' current comprehension level and connected to what they already know
b. Focuses on conscious learning of a specific point: the pronunciation of a word, the contrast in the uses of two verb tenses, new vocabulary, useful social formulas
c. Is controlled by the instructor or textbook author
d. Is used in the presentation stage of a lesson

*Roughly tuned input*

a. Is more complex than learners' current proficiency and stretches the boundaries of their current knowledge
b. Focuses on authentic use of language in listening or reading passages
c. Is used "as is," with minimal alteration by the instructor or textbook author
d. Is used in the activity stage of the lesson

Roughly tuned input challenges student to use listening and reading strategies to aid comprehension. When selecting authentic materials for use as roughly tuned input, look for listening and reading selections that are one level of proficiency higher than students' current level. This will ensure that students will be challenged by the material without being overwhelmed by its difficulty.

**2. Use Language in Authentic Ways**

In order to learn a language, instead of merely learning about it, students need as much as possible to hear and read the language as native speakers use it. Instructors can make this happen in two ways.

*Teacher talk:* Always try to use the language as naturally as possible when you are talking to students. Slowing down may seem to make the message more comprehensible, but it also distorts the subtle shifts in pronunciation that occur in naturally paced speech.

a. Speak at a normal rate
b. Use vocabulary and sentence structures with which students are familiar
c. State the same idea in different ways to aid comprehension

*Materials:* Give students authentic reading material from newspapers, magazines, and other print sources. To make them accessible,

a. Review them carefully to ensure that the reading level is appropriate
b. Introduce relevant vocabulary and grammatical structures in advance
c. Provide context by describing the content and typical formats for the type of material (for example, arrival and departure times for travel schedules)

Advertisements, travel brochures, packaging, and street signs contain short statements that students at lower levels can manage. The World Wide Web is a rich resource for authentic materials. Reading authentic materials motivates students at all levels because it gives them the sense that they really are able to use the language.

**3. Provide Context**

Context includes knowledge of

a. the topic or content
b. the vocabulary and language structures in which the content is usually presented
c. the social and cultural expectations associated with the content

To help students have an authentic experience of understanding and using language, prepare them by raising their awareness of the context in which it occurs.

a. Ask them what they know about the topic
b. Ask what they can predict from the title or heading of a reading selection or the opening line of a listening selection
c. Review the vocabulary (including idiomatic expressions) and sentence structures that are usually found in that type of material
d. Review relevant social and cultural expectations

**4. Design Activities with a Purpose**

Ordinarily, communication has a purpose: to convey information. Activities in the language classroom simulate communication outside the classroom when they are structured with such a purpose. In these classroom activities, students use the language to fill an information gap by getting answers or expanding a partial understanding. For example, students work in pairs, and each is given half of a map, grid, or list needed to complete a task. The pair then talk to each other until they both have all the information.

**5. Use Task-based Activities**

Fluent speakers use language to perform tasks such as solving problems, developing plans, and working together to complete projects. The use of similar task-based activities in the classroom is an excellent way to encourage students to use the

language. Tasks may involve solving a word problem, creating a crossword puzzle, making a video, preparing a presentation, or drawing up a plan.

**6. Encourage Collaboration**

Whenever possible, ask students to work in pairs or small groups. Give students structure in the form of a defined task and outcome. This structure will allow students to collaborate as they develop a work plan, discuss the substance of the task, and report the outcome. They will thus use language in a variety of ways and learn from each other.

Effective collaborative activities have three characteristics.

a. Communication gap: Each student has relevant information that the others don't have
b. Task orientation: Activity has a defined outcome, such as solving a problem or drawing a map
c. Time limit: Students have a preset amount of time to complete the task

**7. Use an Integrated Approach**

Integration has two forms. *Mode integration* is the combination of listening, speaking, reading, and writing in classroom activities. By asking students to use two or more modes, instructors create activities that imitate real world language use.

*Content integration* is bringing content from students' fields of study into the language curriculum. University students often find it instructive to read, discuss, and write about material whose content they already know, because their knowledge of the topic helps them understand and use the language. They are able to scaffold: to build on existing knowledge as they increase their language proficiency. For students who plan to study and/or work in a field that will require them to use the language they are learning, integration of content can be a powerful motivator.

**8. Address Grammar Consciously**

University students usually need and appreciate direct instruction in points of grammar that are related to classroom activities. These students often have knowledge of the rules associated with standard use of their native language (metalinguistic

knowledge) and can benefit from development of similar knowledge in the target language and discussion of similarities and differences.

Discuss points of grammar in the contexts where they arise. Asking students to think through a rule in the context of an effort to express themselves clearly is a more effective way of helping them internalize the rule than teaching the rule in isolation.

Two types of grammar rules to address when using authentic materials:

a. Prescriptive rules: State how the language "should" or "must" be used; define what is "correct." These are the rules that are taught in language textbooks.
b. Descriptive rules: State how the language is actually used by fluent speakers. The degree to which descriptive rules differ from prescriptive rules depends on the setting (casual/formal use of language), the topic, and the backgrounds of the speakers.

**9. Adjust Feedback/Error Correction to Situation**

In the parts of a lesson that focus on form, direct and immediate feedback is needed and expected. Encourage students to self-correct by waiting after they have spoken or by asking them to try again.

Feedback techniques:

a. Paraphrase a student's utterances, modeling the correct forms
b. Ask students to clarify their utterances, providing paraphrases of their own

Avoid feeding students the correct forms every time. Gradually teaching them to depend less on you and more on themselves is what language teaching is all about.

In the parts of a lesson that focus on communication activities, the flow of talk should not be interrupted by the teacher's corrections. When students address you, react to the content of their utterances, not just the form. Your response is a useful comprehension check for students, and on the affective level it shows that you are listening to what they say. Make note of recurring errors you hear so that you can address them with the whole group in the feedback session later.

**10. Include Awareness of Cultural Aspects of Language Use**

Languages are cognitive systems, but they also express ideas and transmit cultural values. When you are discussing language use with your students, it is important to include information on the social, cultural, and historical context that certain language forms carry for native speakers. Often these explanations include reference to what a native speaker would say, and why.

Culture is expressed and transmitted through magazines and newspapers, radio and television programs, movies, and the internet. Using media as authentic materials in the classroom can expand students' perspectives and generate interesting discussions about the relationships between language and culture.

**SUMMARY**

Language teaching in the United States is based on the idea that the goal of language acquisition is communicative competence: the ability to use the language correctly and appropriately to accomplish communication goals. Communicative competence is made up of four competence areas: linguistic, sociolinguistic, discourse, and strategic.

Learner-centered instruction encourages students to take responsibility for their own language skill development and helps them gain confidence in their ability to learn and use the language. These ten guidelines make communicative language teaching and learner-centered instruction part of the instructional approach

**11.** Provide appropriate input
**12.** Use language in authentic ways
**13.** Provide context
**14.** Design activities with a purpose
**15.** Use task-based activities
**16.** Encourage collaboration
**17.** Use an integrated approach
**18.** Address grammar consciously
**19.** Adjust feedback/error correction to the situation
**20.** Include awareness of cultural aspects of language use

COMPREHENSION QUESTIONS

1. What is the goal of language acquisition?

2. Communicative competence is made up of four competence areas. What are they? Clarify your answer.
3. How do we help students to have an authentic experience of understanding and using language?
4. What are the characteristics of effective collaborative activities?
5. Why do we need to apply mode integration and content integration in using integration in using integrated approach?

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# CHAPTER 3: Planning a Lesson

*Specific Objectives*
*Students are able to:*

1) *set up a communicative lesson plan by using authentic materials and activities.*
2) *create expansion activities which include out of class observation assignments*

A key aspect of effective teaching is having a plan for what will happen in the classroom each day. Creating such a plan involves setting realistic goals, deciding how to incorporate course textbooks and other required materials, and developing activities that will promote learning (Lindsay & Knight, 2007:103). This section shows instructors how to carry out each of these steps .

An example lesson plan and lesson planning worksheet, available as pdf files, provide step-by-step guidance for lesson development. A supervisor observation worksheet allows supervisors to give specific feedback on a written lesson plan or an observed lesson.

**Planning a Lesson**

A language lesson should include a variety of activities that combine different types of language input and output. Learners at all proficiency levels benefit from such variety; research has shown that it is more motivating and is more likely to result in effective language learning (Harmer, 2009: 364).

An effective lesson has five parts:

a. Preparation
b. Presentation
c. Practice
d. Evaluation
e. Expansion

The five parts of a lesson may all take place in one class session or may extend over multiple sessions, depending on the nature of the topic and the activities.

The lesson plan should outline who will do what in each part of the lesson. The time allotted for preparation, presentation, and

evaluation activities should be no more than 8-10 minutes each. Communication practice activities may run a little longer.

**1. Preparation**

As the class begins, give students a broad outline of the day's goals and activities so they know what to expect. Help them focus by eliciting their existing knowledge of the day's topics.

a. Use discussion or homework review to elicit knowledge related to the grammar and language use points to be covered
b. Use comparison with the native language to elicit strategies that students may already be using
c. Use discussion of what students do and/or like to do to elicit their knowledge of the topic they will address in communication activities

**2. Presentation/Modeling**

Move from preparation into presentation of the linguistic and topical content of the lesson and relevant learning strategies. Present the strategy first if it will help students absorb the lesson content.

Presentation provides the language input that gives students the foundation for their knowledge of the language. Input comes from the instructor and from course textbooks (Nunan, 1989). Language textbooks designed for students in U.S. universities usually provide input only in the form of examples; explanations and instructions are written in English. To increase the amount of input that students receive in the target language, instructors should use it as much as possible for all classroom communication purposes.

An important part of the presentation is structured output, in which students practice the form that the instructor has presented. In structured output, accuracy of performance is important. Structured output is designed to make learners comfortable producing specific language items recently introduced.

Structured output is a type of communication that is found only in language classrooms. Because production is limited to pre selected items, structured output is not truly communicative.

**3. Practice**

In this part of the lesson, the focus shifts from the instructor as presenter to the students as completers of a designated task. Students work in pairs or small groups on a topic-based task with a specific outcome. Completion of the task may require the bridging of an information gap. According Nunan, 1989 the instructor observes the groups an acts as a resource when students have questions that they cannot resolve themselves.

In their work together, students move from structured output to communicative output, in which the main purpose is to complete the communication task. Language becomes a tool, rather than an end in itself. Learners have to use any or all of the language that they know along with varied communication strategies. 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.

Activities for the practice segment of the lesson may come from a textbook or be designed by the instructor.

**4. Evaluation**

When all students have completed the communication practice task, reconvene the class as a group to recap the lesson. Ask students to give examples of how they used the linguistic content and learning or communication strategies to carry out the communication task.

Evaluation is useful for four reasons:

a. It reinforces the material that was presented earlier in the lesson
b. It provides an opportunity for students to raise questions of usage and style
c. It enables the instructor to monitor individual student comprehension and learning
d. It provides closure to the lesson

**5. Expansion**

Expansion activities allow students to apply the knowledge they have gained in the classroom to situations outside it. Expansion activities include out-of-class observation assignments, in which the instructor asks students to find examples of something or to use a strategy and then report back.

**SUMMARY**

A key aspect of effective teaching is having a plan for what will happen in the classroom each day. Creating such a plan involves setting realistic goals, deciding how to incorporate course textbooks and other required materials, and developing activities that will promote learning. An effective lesson has five parts:

1. Preparation
2. Presentation
3. Practice
4. Evaluation
5. Expansion

COMPREHENSION QUESTIONS

1. What is the aspect of an effective teaching?
2. An effective lesson has five parts. Mention them.
3. What does presentation provide in language learning?
4. Why is structured output not truly communicative?
5. What should a teacher do in expansion activities?

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# CHAPTER 4: Motivating Learners

*Specific Objectives*

*Students are able to create a supportive environment where they are willing to try to use the language even though their mastery of forms is imperfect.*

Learning to communicate in another language takes a long time. It is one of the most challenging tasks your students are likely to undertake, and they can easily become discouraged and bored with it. This section presents techniques that language teachers can use to keep their students interested and motivated by helping them understand the language acquisition process, connect language learning with their larger educational and life goals, and succeed as language learners (Harmer, 2009: 98).

A self-evaluation worksheet allows instructors to assess their current and potential motivation techniques. A supervisor observation worksheet enables supervisors to support instructors' development of such techniques.

**Achieving Success with Learning Strategies**

Students learning a language have two kinds of knowledge working for them:

1. Their knowledge of their first language.
2. Their awareness of learning strategies, the mechanisms they use, consciously or unconsciously, to manage the absorption of new material

Students differ as language learners in part because of differences in ability, motivation, or effort, but a major difference lies in their knowledge about and skill in using "how to learn" techniques, that is, learning strategies (Harmer, 2009: 85). Classroom research demonstrates the role of learning strategies in effective language learning:

1. Good learners are able to identify the best strategy for a specific task; poor learners have difficulty choosing the best strategy for a specific task
2. Good learners are flexible in their approach and adopt a different strategy if the first one doesn’t work; poor learners

have a limited variety of strategies in their repertoires and stay with the first strategy they have chosen even when it doesn't work

3. Good learners have confidence in their learning ability; poor learners lack confidence in their learning ability
4. Good learners expect to succeed, fulfill their expectation, and become more motivated; poor learners: expect to do poorly, fulfill their expectation, and lose motivation

Learning strategies instruction shows students that their success or lack of it in the language classroom is due to the way they go about learning rather than to forces beyond their control. Most students can learn how to use strategies more effectively; when they do so, they become more self reliant and better able to learn independently. They begin to take more responsibility for their own learning, and their motivation increases because they have increased confidence in their learning ability and specific techniques for successful language learning.

Instructors can tap into students' knowledge about how languages work and how learning happens – their metacognition -- to help them direct and monitor the language learning process in two ways:

1. By encouraging them to recognize their own thinking processes, developing self-knowledge that leads to self-regulation: planning how to proceed with a learning task, monitoring one's own performance on an ongoing basis, and evaluating learning and self as learner upon task completion. Students with greater metacognitive awareness understand the similarity between the current learning task and previous ones, know the strategies required for successful learning, and anticipate success as a result of knowing how to learn.
2. By describing specific learning strategies, demonstrating their application to designated learning tasks, and having students practice using them. In order to continue to be successful with learning tasks, students need to be aware of the strategies that led to their success and recognize the value of using them again. By devoting class time to learning strategies, teachers reiterate their importance and value.

To teach language learning strategies effectively, instructors should do several things (Larsen-Freeman & Long, 1991):

1. Build on strategies students already use by finding out their current strategies and making students aware of the range of strategies used by their classmates
2. Integrate strategy instruction with regular lessons, rather than teaching the strategies separately from language learning activities
3. Be explicit: name the strategy, tell students why and how it will help them, and demonstrate its use
4. Provide choice by letting students decide which strategies work best for them
5. Guide students in transferring a familiar strategy to new problems
6. Plan continuous instruction in language learning strategies throughout the course
7. Use the target language as much as possible for strategies instruction

**Understanding Language Acquisition**

To become engaged learners, students need to understand that learning a language is not the same as learning *about* a language. When students think of the language as a school subject like any other, they may learn a great deal about its vocabulary, grammar, and sentence and discourse structure, but the language will not become a true medium of communication for them and won't engage them very deeply. Students need to understand that learning a language means becoming able to use it to comprehend, communicate, and think – as they do in their first language.

Students also need to recognize that language learning takes place in stages. Interpretive skills (listening, reading) develop much more quickly than expressive skills (speaking, writing), and the ability that students covet most -- the ability to speak the second language fluently -- requires the longest period of growth (Larsen-Freeman & Long, 1991).

All language learners have to work through a sequence of "approximate" versions called interlanguages (ILs), each of which represents a level of understanding of the target language.

Understanding the features of ILs can help teachers and learners understand and monitor the language learning process.

**Uniqueness:** ILs vary significantly from learner to learner in the early stages of language learning. Learners impose rules of their own on the oral and written input they receive. Each learner does this differently, combining emerging understanding of the rules of the new language with ideas derived from the first language and other information that comes from their individual situations and backgrounds.

**Systematicity:** As learners begin to develop proficiency in a language, they make errors in systematic ways. For example, once students learn the inflections for a single class of verbs, they may apply them to all classes indiscriminately. These errors are based on systematic assumptions, or false rules, about the language. When students become aware of this aspect of their language skill development, they often appreciate and even ask for overt error correction from the instructor.

**Fossilization:** Some false rules become more firmly imprinted on the IL than others and are harder for learners to overcome. Fossilization results when these false rules become permanent features of a learner's use of the language.

**Convergence:** As learners' rules come to approximate more closely those of the language they are learning, convergence sets in. This means that learners who come from different native language backgrounds make similar assumptions and formulate similar hypotheses about the rules of the new language, and therefore make similar errors.

Instructors can help students understand the process of language skill development in several ways.

(a) Focus on interlanguage as a natural part of language learning; remind them that they learned their first language this way.

(b) Point out that the systematic nature of interlanguage can help students understand why they make errors. They can often predict when they will make errors and what types of errors they will make.

(c) Keep the overall focus of the classroom on communication, not error correction. Use overt correction only in structured output activities. (See Planning a Lesson for more on structured output).

(d) Teach students that mistakes are learning opportunities. When their errors interfere with their ability to communicate, they must develop strategies for handling the misunderstanding that results.

If you maintain the attitude that mistakes are a natural part of learning, you will create a supportive environment where students are willing to try to use the language even though their mastery of forms is imperfect.

**SUMMARY**

Learning to communicate in another language takes a long time. It is one of the most challenging tasks your students are likely to undertake, and they can easily become discouraged and bored with it. Students learning a language have two kinds of knowledge working for them:

1. Their knowledge of their first language
2. Their awareness of learning strategies, the mechanisms they use, consciously or unconsciously, to manage the absorption of new material

Instructors can help students understand the process of language skill development in several ways.(a) Focus on interlanguage as a natural part of language learning; remind them that they learned their first language this way. (b) Point out that the systematic nature of interlanguage can help students understand why they make errors. They can often predict when they will make errors and what types of errors they will make.(c) Keep the overall focus of the classroom on communication, not error correction. Use overt correction only in structured output activities. (See Planning a Lesson for more on structured output.)
(d) Teach students that mistakes are learning opportunities. When their errors interfere with their ability to communicate, they must develop strategies for handling the misunderstanding that results.

COMPREHENSION QUESTIONS

1. Why does learning to communicate in another language take a long time?
2. What are the two kinds of knowledge working for the students while they are learning a language?

3. What do learning strategies mean?
4. What is the difference between learning a language and learning about a language?
5. Suppose you are a teacher, how will you motivate your students to learn a language?

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# CHAPTER 5: Teaching Listening

*Specific Objectives*
*Students are able to:*

1) *accomplish the goals and techniques in teaching listening.*
2) *integrate listening strategies with textbook audio and video in teaching listening*
3) *use authentic materials and situations in teaching listening.*
4) *conduct authentic assessment on listening proficiency*

## Goals and Techniques for Teaching Listening

Instructors want to produce students who, even if they do not have complete control of the grammar or an extensive lexicon, can fend for themselves in communication situations. In the case of listening, this means producing students who can use listening strategies to maximize their comprehension of aural input, identify relevant and non-relevant information, and tolerate less than word-by-word comprehension (Nunan & Miller, 1995).

**1. Focus: The Listening Process**

To accomplish this goal, instructors focus on the process of listening rather than on its product.

a. They develop students' awareness of the listening process and listening strategies by asking students to think and talk about how they listen in their native language.
b. They allow students to practice the full repertoire of listening strategies by using authentic listening tasks.
c. They behave as authentic listeners by responding to student communication as a listener rather than as a teacher.
d. When working with listening tasks in class, they show students the strategies that will work best for the listening purpose and the type of text. They explain how and why students should use the strategies.
e. They have students practice listening strategies in class and ask them to practice outside of class in their listening

assignments. They encourage students to be conscious of what they're doing while they complete listening tape assignments.

f. They encourage students to evaluate their comprehension and their strategy use immediately after completing an assignment. They build comprehension checks into in-class and out-of-class listening assignments, and periodically review how and when to use particular strategies.
g. They encourage the development of listening skills and the use of listening strategies by using the target language to conduct classroom business: making announcements, assigning homework, describing the content and format of tests.
h. They do not assume that students will transfer strategy use from one task to another. They explicitly mention how a particular strategy can be used in a different type of listening task or with another skill.

By raising students' awareness of listening as a skill that requires active engagement, and by explicitly teaching listening strategies, instructors help their students develop both the ability and the confidence to handle communication situations they may encounter beyond the classroom. In this way they give their students the foundation for communicative competence in the new language.

**2. Integrating Metacognitive Strategies**

Before listening: Plan for the listening task

a. Set a purpose or decide in advance what to listen for
b. Decide if more linguistic or background knowledge is needed
c. Determine whether to enter the text from the top down (attend to the overall meaning) or from the bottom up (focus on the words and phrases)

During and after listening: Monitor comprehension

a. Verify predictions and check for inaccurate guesses
b. Decide what is and is not important to understand
c. Listen/view again to check comprehension
d. Ask for help

After listening: Evaluate comprehension and strategy use

a. Evaluate comprehension in a particular task or area

b. Evaluate overall progress in listening and in particular types of listening tasks
c. Decide if the strategies used were appropriate for the purpose and for the task
d. Modify strategies if necessary

**3. Using Authentic Materials and Situations**

Authentic materials and situations prepare students for the types of listening they will need to do when using the language outside the classroom (Harmer,2009:303).

*a. One-Way Communication*

Materials:

1) Radio and television programs
2) Public address announcements (airports, train/bus stations, stores)
3) Speeches and lectures
4) Telephone customer service recordings

Procedure:

1) Help students identify the listening goal: to obtain specific information; to decide whether to continue listening; to understand most or all of the message
2) Help students outline predictable sequences in which information may be presented: who-what-when-where (news stories); who-flight number-arriving/departing-gate number (airport announcements); "for [function], press [number]" (telephone recordings)
3) Help students identify key words/phrases to listen for

*b. Two-Way Communication*

In authentic two-way communication, the listener focuses on the speaker's meaning rather than the speaker's language. The focus shifts to language only when meaning is not clear. Note the difference between the teacher as teacher and the teacher as authentic listener in the dialogues in the popup screens.

**Strategies for Developing Listening Skills**

Language learning depends on listening. Listening provides the aural input that serves as the basis for language acquisition and enables learners to interact in spoken communication .

Effective language instructors show students how they can adjust their listening behavior to deal with a variety of situations, types of input, and listening purposes (Harmer, 2007: 133). They help students develop a set of listening strategies and match appropriate strategies to each listening situation.

**1. Listening Strategies**

Listening strategies are techniques or activities that contribute directly to the comprehension and recall of listening input. Listening strategies can be classified by how the listener processes the input (Harmer, 2009:136).

*a.* *Top-down strategies* are listener based; the listener taps into background knowledge of the topic, the situation or context, the type of text, and the language. This background knowledge activates a set of expectations that help the listener to interpret what is heard and anticipate what will come next. Top-down strategies include
   1) listening for the main idea
   2) predicting
   3) drawing inferences
   4) summarizing

*b.* *Bottom-up strategies* are text based; the listener relies on the language in the message, that is, the combination of sounds, words, and grammar that creates meaning. Bottom-up strategies include
   1) listening for specific details
   2) recognizing cognates
   3) recognizing word-order patterns

Strategic listeners also use *metacognitive strategies* to plan, monitor, and evaluate their listening.

   a. They plan by deciding which listening strategies will serve best in a particular situation.
   b. They monitor their comprehension and the effectiveness of the selected strategies.
   c. They evaluate by determining whether they have achieved their listening comprehension goals and whether the combination of listening strategies selected was an effective one.

**2. Listening for Meaning**

To extract meaning from a listening text, students need to follow four basic steps:

a. Figure out the purpose for listening. Activate background knowledge of the topic in order to predict or anticipate content and identify appropriate listening strategies.
b. Attend to the parts of the listening input 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 in order to recognize it.
c. Select top-down and bottom-up strategies that are appropriate to the listening task and use them flexibly and interactively. Students' comprehension improves and their confidence increases when they use top-down and bottom-up strategies simultaneously to construct meaning.
d. Check comprehension while listening and when the listening task is over. Monitoring comprehension helps students detect inconsistencies and comprehension failures, directing them to use alternate strategies.

**Developing Listening Activities**

As you design listening tasks, keep in mind that complete recall of all the information in an aural text is an unrealistic expectation to which even native speakers are not usually held. Listening exercises that are meant to train should be success-oriented and build up students' confidence in their listening ability (Underwood, 1989).

**1. Construct the listening activity around a contextualized task.**

Contextualized listening activities approximate real-life tasks and give the listener an idea of the type of information to expect and what to do with it in advance of the actual listening. A beginning level task would be locating places on a map (one way) or exchanging name and address information (two way). At an intermediate level students could follow directions for assembling something (one way) or work in pairs to create a story to tell to the rest of the class (two way).

**2. Define the activity's instructional goal and type of response.**

Each activity should have as its goal the improvement of one or more specific listening skills. A listening activity may have more than one goal or outcome, but be careful not to overburden the attention of beginning or intermediate listeners.

Recognizing the goal(s) of listening comprehension in each listening situation will help students select appropriate listening strategies.

a. Identification: Recognizing or discriminating specific aspects of the message, such as sounds, categories of words, morphological distinctions
b. Orientation: Determining the major facts about a message, such as topic, text type, setting
c. Main idea comprehension: Identifying the higher-order ideas
d. Detail comprehension: Identifying supporting details
e. Replication: Reproducing the message orally or in writing

**3. Check the level of difficulty of the listening text.**

The factors listed below can help you judge the relative ease or difficulty of a listening text for a particular purpose and a particular group of students.

*a. How is the information organized? 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 organization (main ideas first, details and examples second) are easier to follow.

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

*c. 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 the language.

*d. Does the text involve multiple individuals and objects? Are they clearly differentiated?* It is easier to understand a text with a doctor and a patient than one with two doctors, and it is even easier if they are of the opposite sex. In other words, the more marked the differences, the easier the comprehension.

*e. Does the text offer visual support to aid in the interpretation of what the listeners hear?* Visual aids such as maps, diagrams, pictures, or the images in a video help contextualize the listening input and provide clues to meaning.

**4. Use pre-listening activities to prepare students for what they are going to hear or view.**

The activities chosen during pre-listening may serve as preparation for listening in several ways. During pre-listening the teacher may

a. assess students' background knowledge of the topic and linguistic content of the text
b. provide students with the background knowledge necessary for their comprehension of the listening passage or activate the existing knowledge that the students possess
c. clarify any cultural information which may be necessary to comprehend the passage
d. make students aware of the type of text they will be listening to, the role they will play, and the purpose(s) for which they will be listening
e. provide opportunities for group or collaborative work and for background reading or class discussion activities

Sample pre-listening activities:

a. looking at pictures, maps, diagrams, or graphs
b. reviewing vocabulary or grammatical structures
c. reading something relevant
d. constructing semantic webs (a graphic arrangement of concepts or words showing how they are related)
e. predicting the content of the listening text
f. going over the directions or instructions for the activity
g. doing guided practice

**5. Match while-listening activities to the instructional goal, the listening purpose, and students' proficiency level.**

While-listening activities relate directly to the text, and students do them do during or immediately after the time they are listening. Keep these points in mind when planning while-listening activities:

*a. If students are to complete a written task during or immediately after listening, allow them to read through it before listening.*

Students need to devote all their attention to the listening task. Be sure they understand the instructions for the written task before listening begins so that they are not distracted by the need to figure out what to do.

*b. Keep writing to a minimum during listening.* Remember that the primary goal is comprehension, not production. Having to write while listening may distract students from this primary goal. If a written response is to be given after listening, the task can be more demanding.

*c. Organize activities so that they guide listeners through the text*. Combine global activities such as getting the main idea, topic, and setting with selective listening activities that focus on details of content and form.

*d. Use questions to focus students' attention on the elements of the text crucial to comprehension of the whole.* Before the listening activity begins, have students review questions they will answer orally or in writing after listening. Listening for the answers will help students recognize the crucial parts of the message.

*e. Use predicting to encourage students to monitor their comprehension as they listen.* Do a predicting activity before listening, and remind students to review what they are hearing to see if it makes sense in the context of their prior knowledge and what they already know of the topic or events of the passage.

*f. Give immediate feedback whenever possible.* Encourage students to examine how or why their responses were incorrect.

Sample while-listening activities

a. listening with visuals
b. filling in graphs and charts
c. following a route on a map
d. checking off items in a list
e. listening for the gist
f. searching for specific clues to meaning
g. completing cloze (fill-in) exercises
h. distinguishing between formal and informal registers

**6. Post Listening**

Finish with an activity to extend the topic and help students remember new vocabulary. This could be a discussion group, craft project, writing task, game, etc.

The following ideas will help make your listening activities successful.

a. **Noise**
   Reduce distractions and noise during the listening segment. You may need to close doors or windows or ask children in the room to be quiet for a few minutes.

b. **Equipment**
   If you are using a cassette player, make sure it produces acceptable sound quality. A counter on the machine will aid tremendously in cueing up tapes. Bring extra batteries or an extension cord with you.

c. **Repetition**
   Read or play the text a total of 2-3 times. Tell students in advance you will repeat it. This will reduce their anxiety about not catching it all the first time. You can also ask them to listen for different information each time through.

d. **Content**
   Unless your text is merely a list of items, talk about the content as well as specific language used. The material should be interesting and appropriate for your class level in topic, speed, and vocabulary. You may need to explain reductions (like 'gonna' for 'going to') and fillers (like 'um' or 'uh-huh').

e. **Recording Your Own Tape**
   Write appropriate text (or use something from your textbook) and have another English speaker read it onto tape. Copy the recording three times so you don't need to rewind. The reader should not simply read three times, because students want to hear exact repetition of the pronunciation, intonation, and pace, not just the words.

f. **Video**
   You can play a video clip with the sound off and ask students to make predictions about what dialog is taking place. Then play it again with sound and discuss why they were right or wrong in their predictions. You can also play the sound without the video first, and show the video after students have guessed what is going on.

g. **Homework**

Give students a listening task to do between classes. Encourage them to listen to public announcements in airports, bus stations, supermarkets, etc. and try to write down what they heard. Tell them the telephone number of a cinema and ask them to write down the playing times of a specific movie. Give them a tape recording of yourself with questions, dictation, or a worksheet to complete.

## Using Textbook Listening Activities

The greatest challenges with textbook tape programs are integrating the listening experiences into classroom instruction and keeping up student interest and motivation. These challenges arise from the fact that most textbook listening programs emphasize product (right or wrong answer) over process (how to get meaning from the selection) and from the fact that the listening activities are usually carried out as an add-on, away from the classroom.

You can use the guidelines for developing listening activities given here as starting points for evaluating and adapting textbook listening programs. At the beginning of the teaching term, orient students to the tape program by completing the exercises in class and discussing the different strategies they use to answer the questions. It is a good idea to periodically complete some of the lab exercises in class to maintain the link to the regular instructional program and to check on the effectiveness of the exercises themselves.

### 1. Integrating Listening Strategies with Textbook Audio and Video

Students can use this outline for both in-class and out-of-class listening/viewing activities. Model and practice the use of the outline at least once in class before you ask students to use it independently.

a. Plan for listening/viewing
   1. Review the vocabulary list, if you have one
   2. Review the worksheet, if you have one
   3. Review any information you have about the content of the tape/video

b. Preview the tape/video
   1. (tape) Use fast forward to play segments of the tape; (video) view the video without sound

2. Identify the kind of program (news, documentary, interview, drama)
3. Make a list of predictions about the content
4. Decide how to divide the tape/video into sections for intensive listening/viewing

c. Listen/view intensively section by section. For each section:
   1. Jot down key words you understand
   2. Answer the worksheet questions pertaining to the section
   3. If you don't have a worksheet, write a short summary of the section
d. Monitor your comprehension
   1. Does it fit with the predictions you made?
   2. Does your summary for each section make sense in relation to the other sections?
e. Evaluate your listening comprehension progress

**Assessing Listening Proficiency**

You can use post-listening activities to check comprehension, evaluate listening skills and use of listening strategies, and extend the knowledge gained to other contexts. A post-listening activity may relate to a pre-listening activity, such as predicting; may expand on the topic or the language of the listening text; or may transfer what has been learned to reading, speaking, or writing activities.

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

1. It must have a purpose other than assessment
2. It must require students to demonstrate their level of listening comprehension by completing some task.

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

Use this response type as a base for selecting appropriate post-listening tasks. You can then develop a checklist or rubric that will allow you to evaluate each student's comprehension of specific parts of the aural text. (See Assessing Learning for more on checklists and rubrics.)

For example, for listening practice you have students listen to a weather report. Their purpose for listening is to be able to advise a friend what to wear the next day. As a post-listening activity, you ask students to select appropriate items of clothing from a collection you have assembled, or write a note telling the friend what to wear, or provide oral advice to another student (who has not heard the weather report). To evaluate listening comprehension, you use a checklist containing specific features of the forecast, marking those that are reflected in the student's clothing recommendations.

**SUMMARY**

In the case of listening, this means producing students who can use listening strategies to maximize their comprehension of aural input, identify relevant and non-relevant information, and tolerate less than word-by-word comprehension.

Listening strategies can be classified by how the listener processes the input. They are top down strategies and bottom up strategies.

COMPREHENSION QUESTIONS

1. What should a teacher do to accomplish the goals and techniques in teaching listening?
2. Why are authentic materials and situations important in teaching listening?
3. What does listener focus on in authentic two-way communication?
4. Why does language learning depend on listening?
5. How can a teacher check the level of difficulty of the listening text?

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# CHAPTER 6: Teaching Speaking

*Specific Objectives*
*Students are able to:*

1) *avoid confusion in the message due to faulty pronunciation, grammar, or vocabulary and to observe the social and cultural rules that apply in each communication.*
2) *develop their communicative efficiency in teaching speaking.*
3) *create strategies for speaking activities in teaching speaking.*
4) *conduct authentic assessment on speaking ability.*

Speaking is an important component of the language teaching syllabus. Speaking exercises that have been properly prepared are integral in the adoption of another language.

Many language learners regard speaking ability as the measure of knowing a language. These learners define fluency as the ability to converse with others, much more than the ability to read, write, or comprehend oral language. They regard speaking as the most important skill they can acquire, and they assess their progress in terms of their accomplishments in spoken communication.

Language learners need to recognize that speaking involves three areas of knowledge:

1. Mechanics (pronunciation, grammar, and vocabulary): Using the right words in the right order with the correct pronunciation
2. Functions (transaction and interaction): Knowing when clarity of message is essential (transaction/information exchange) and when precise understanding is not required (interaction/relationship building)
3. Social and cultural rules and norms (turn-taking, rate of speech, length of pauses between speakers, relative roles of participants): Understanding how to take into account who is speaking to whom, in what circumstances, about what, and for what reason.

In the communicative model of language teaching, instructors help their students develop this body of knowledge by providing authentic practice that prepares students for real-life communication situations. They help their students develop the ability to produce grammatically correct, logically connected sentences that are appropriate to specific contexts, and to do so using acceptable (that is, comprehensible) pronunciation.

**Goals and Techniques for Teaching Speaking**

The goal of teaching speaking skills is communicative efficiency. Learners should be able to make themselves understood, using their current proficiency to the fullest. They should try to avoid confusion in the message due to faulty pronunciation, grammar, or vocabulary, and to observe the social and cultural rules that apply in each communication situation (Harmer, 2009: 343).

To help students develop communicative efficiency in speaking, instructors can use a balanced activities approach that combines language input, structured output, and communicative output.

1. *Language input* comes in the form of teacher talk, listening activities, reading passages, and the language heard and read outside of class. It gives learners the material they need to begin producing language themselves.
   a. Language input may be content oriented or form oriented.
   b. Content-oriented input focuses on information, whether it is a simple weather report or an extended lecture on an academic topic. Content-oriented input may also include descriptions of learning strategies and examples of their use.
   c. Form-oriented input focuses on ways of using the language: guidance from the teacher or another source 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 to use to ask for clarification and repair miscommunication (strategic competence).

In the presentation part of a lesson, an instructor combines content-oriented and form-oriented input. The amount of input that is actually provided in the target language depends on students' listening proficiency and also on the situation. For students at lower levels, or in situations where a quick explanation on a grammar topic is needed, an explanation in English may be more appropriate than one in the target language.

2. *Structured output* focuses on correct form. In structured output, 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.

Structured output is designed to make learners comfortable producing specific language items recently introduced, sometimes in combination with previously learned items. Instructors often use structured output 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.

In *communicative output*, 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 (Harmer, 2007: 123). 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 a balanced activities approach, the teacher uses a variety of activities from these different categories of input and output. 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.

**Strategies for Developing Speaking Skills**

Students often think that the ability to speak a language is the product of language learning, but speaking is also a crucial part of the language learning process. Effective instructors teach students speaking strategies -- using minimal responses, recognizing scripts, and using language to talk about language -- that they can use to help themselves expand their knowledge of the language and their confidence in using it. These instructors help students learn to speak so that the students can use speaking to learn.

**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.

**2. Recognizing 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 script 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.

**3. Using language to talk about language**

Language learners are often too embarrassed or shy to say anything when they do not understand another speaker or when they realize that a conversation partner has not understood them. Instructors can help students overcome this reticence by assuring them that misunderstanding and the need for clarification can occur in any type of interaction, whatever the participants' language skill levels. Instructors can also give students strategies and phrases to use for clarification and comprehension check.

By encouraging students to use clarification phrases in class when misunderstanding occurs, and by responding positively when they do, instructors can create an authentic practice environment within the classroom itself. As they develop control of various clarification strategies, students will gain confidence in their ability to manage the various communication situations that they may encounter outside the classroom.

## Developing Speaking Activities

Traditional classroom speaking practice 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 practice language use more freely.

**1. Structured Output Activities**

Two common kinds of structured output activities are *information gap* and *jigsaw* activities. In both these types of activities, students complete a task by obtaining missing information, a feature the activities have in common with real communication. However, information gap and jigsaw activities also set up practice on specific items of language. In this respect they are more like drills than like communication.

*a. Information Gap Activities*

1) Filling the gaps in a schedule or timetable: Partner A holds an airline timetable with some of the arrival and departure times missing. Partner B has the same timetable but with different blank spaces. The two partners are not permitted to see each other's timetables and must fill in the blanks by asking each other appropriate questions. The features of language that are practiced would include questions beginning with "when" or "at what time." Answers would be limited mostly to time expressions like "at 8:15" or "at ten in the evening."
2) Completing the picture: The two partners have similar pictures, each with different missing details, and they cooperate to find all the missing details. In another variation, no items are missing, but similar items differ in appearance. For example, in one picture, a man walking along the street may be wearing an overcoat, while in the other the man is wearing a jacket. The features of grammar and vocabulary that are practiced are determined by the content of the pictures and the items that are missing or different. Differences in the activities depicted lead to practice of different verbs. Differences in number, size, and shape lead to adjective practice. Differing locations would probably be described with prepositional phrases.

These activities may be set up so that the partners must practice more than just grammatical and lexical features. For

example, the timetable activity gains a social dimension when one partner assumes the role of a student trying to make an appointment with a partner who takes the role of a professor. Each partner has pages from an appointment book in which certain dates and times are already filled in and other times are still available for an appointment. Of course, the open times don't match exactly, so there must be some polite negotiation to arrive at a mutually convenient time for a meeting or a conference.

*b. 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.

a. 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 the partners have to negotiate among themselves to agree on a satisfactory sequence.
b. 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 reorganize 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 organization 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.

With information gap and jigsaw activities, instructors need to be conscious of the language demands they place on their students. If an activity calls for language your students have not already practiced, you can brainstorm with them when setting up the activity to preview the language they will need, eliciting what they already know and supplementing what they are able to produce themselves.

Structured output activities can form an effective bridge between instructor modeling and communicative output because they are partly authentic and partly artificial. Like authentic communication, they feature information gaps that must be bridged for successful completion of the task. However, where authentic communication allows speakers to use all of the language they know, structured output activities lead students to practice specific features of language and to practice only in brief sentences, not in extended discourse. Also, structured output situations are contrived and more like games than real communication, and the participants' social roles are irrelevant to the performance of the activity. This structure controls the number of variables that students must deal with when they are first exposed to new material. As they become comfortable, they can move on to true communicative output activities.

**2. Communicative Output Activities**

Communicative output activities allow students to practice using all of the language they know in situations that resemble real settings. In these activities, students must work together to develop a plan, resolve a problem, or complete a task. The most common types of communicative output activity are *role plays* and *discussions* .

In role plays, students are assigned roles and put into situations that they may eventually encounter outside the classroom. Because role plays imitate life, the range of language functions that may be used expands considerably. Also, the role relationships among the students as they play their parts call for them to practice and develop their sociolinguistic competence. They have to use language that is appropriate to the situation and to the characters.

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

a. Prepare carefully: Introduce the activity by describing the situation and making sure that all of the students understand it
b. Set a goal or outcome: Be sure the students understand what the product of the role play should be, whether a plan, a schedule, a group opinion, or some other product
c. 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.
d. Brainstorm: Before you start the role play, have students brainstorm as a class to predict what vocabulary, grammar, and idiomatic expressions they might use.
e. Keep groups small: Less-confident students will feel more able to participate if they do not have to compete with many voices.
f. Give students time to prepare: Let them work individually to outline their ideas and the language they will need to express them.
g. 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.
h. 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.

i. Do topical follow-up: Have students report to the class on the outcome of their role plays.
j. 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.

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

a. 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.
b. 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 programs, 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.
c. 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.
d. Use small groups instead of whole-class discussion: Large groups can make participation difficult.
e. 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.
f. 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.
g. Do topical follow-up: Have students report to the class on the results of their discussion.
h. 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.

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.

**How To Create Speaking Activities and Instructions**

**Instructions Difficulty: Moderately Challenging**

Step 1

First, begin gathering an inventory of your students' speaking abilities by taking a pre-assessment. This can be a 5-10 minute oral informal assessment. There are a number of ways in which to do this. I usually use picture prompts for eliciting their knowledge on the word level and then do a a quick interview. I try to make the interaction as communicative as possible, because I believe that ELLs learn better in a communicative environment. Remember, you are asking ELls to product language, not to read words or sentences.

Step 2

Structure speaking activities in your lesson plan. How much time do you want to work on speaking activities? A good way to do this is to figure out the number of lessons you have and structure speaking activities usually either before or after a reading or listening activity. I like the brainstorming technique as an introductory speaking activity because ELLs read a text. They usually brainstorm in pairs and then share their answers. By the time they read the text, they have already shared their prior knowledge on the subject.

Step 3

Pair students up when doing a speaking activity. This often makes students feel more comfortable and not too self-conscious of their language abilities.

Step 4

Give a time limit with most speaking activities. Ten minutes is the maximum for most activities. Gradually, aim for activities that involve more of a dialogue and interaction based on authentic topics. For example, students can scan a menu and then take turns

itemizing favorite foods according to preferences. The higher performing students can role play a waiter/waitress and customer.

Step 5

Start with a very small activity and then work your way up.Brainstorming is a good activity for all levels because each student can participant at the level s/he feels comfortable with. Wherever possible use lots of pictures especially for lower level performing students or very young ELLs.

A speaking exercise must have:

1. Contextualized practice - which makes clear the link between linguistic form and communicative function
2. Opportunity to personalize language - so students can express their own ideas, feelings, preferences and opinions
3. An awareness of the social use of language - what is appropriate social behaviour and the language that accompanies it
4. Opportunity to build confidence - build ease and confidence in students so that eventually they are able to produce language quickly and automatically

## TEACHER'S EXPERIENCE ON TEACHING SPEAKING

Teaching by speaking honestly

May 9th, 2008

It was my first time presenting to this class and the children wanted to know more about me than my subject. My answers to these personal questions were, at one level, irrelevant, but how I handled these questions — how honest I seemed to them — had everything to do with how they listened when I returned to my subject.

Why? Because the teacher is never distinct from the subject.

There is a reoccurring theme, between client and institution, customer and business, student and administration: "tell us the truth! Be honest!" As often as I hear this, I might be tempted to believe that candid communications between client and institution are just around the corner. Of course not — "honesty" means facts that reflect poorly on the institution. Bad news, whatever it is, is harder to explain, more risky. It is safer to say as little as possible, to seem genuine and candid but avoid objectionable substance.

And so we have been conditioned, clients and management alike, to accept conflicting institutional messages of sincerity and obfuscating non-communication. “We care about your call”, we hear, as we sit on hold for ten minutes and are sent to voice mail. As clients and customers, we no longer believe what businesses and institutions tell us about themselves. We expect these assertions of corporate concern mixed with actions of disregard.

As teachers, are we passing on acceptance of this traditional hypocrisy to our students?

Whether you represent an institution or not, you are an authority and likely know more about the politics surrounding what you teach than will your students. Do your students view you as they have become accustomed to viewing the phone company, the on-line retailer, the school administration? Do they expect you to promise quality, caring service and deliver secrecy and misdirection?

How do we unaccustom them to this?

There are always facts appropriate to leave unsaid, for the benefit of the student, the teacher, or the institution. I have been on the management side of this “honesty conundrum” and I know how revelations can affect institutional survival. If you represent an institution, you cannot disregard this.

But divide these out: there is a difference between how an institution reveals facts and how people speak to each other with a sense of genuine communication — what Michael Gilbert calls an “oasis of authenticity”. To speak honestly is not to say everything, it is to say one thing, in context, such that it is clear and genuine.

There are ways to communicate honesty without revealing all facts, just as there are ways to communicate deception while revealing every possible fact. Speaking honestly to your students is not about facts or revelations. It is about how you speak. It is about how you react to what happens around you.

As teachers we must be vigilant in nurturing any oasis of authenticity we can find. We must notice what is said around us, explicitly and implicitly, and what we say in response, or fail to say. Look to the students for clues: what do they ask? How do they respond to our answers?

My suggested practice: Notice questions from your students that challenge your certainty of how much to reveal. How can you

answer such questions with honesty regardless of the facts you offer? What can you tell them that they will understand to be true? Watch your students. How do they react? How do they follow you as you change the topic? Do they trust you?

**SUMMARY**

Speaking is an important component of the language teaching syllabus. Speaking exercises that have been properly prepared are integral in the adoption of another language. Language learners need to recognize that speaking involves three areas of knowledge: mechanic (pronunciation, grammar, and vocabulary, functions (transaction and interaction), and social and cultural rules and norms.

The goal of teaching speaking skills is communicative efficiency. To help students develop communicative efficiency in speaking, instructors can use a balanced activities approach that combines language input, structured output, and communicative output.

Effective instructors teach students speaking strategies -- using minimal responses, recognizing scripts, and using language to talk about language -- that they can use to help themselves expand their knowledge of the language and their confidence in using it.

COMPREHENSION QUESTIONS

1. Why do many language learners regard speaking ability as the measure of knowing a language?
2. What are the three areas of knowledge that language learners need to recognize in learning speaking?
3. In the communicative model of language teaching, what should teachers do to help their students develop their speaking skills?
4. What is the goal of teaching speaking skills?
5. Mention the strategies for developing speaking skills?

## RESOURCES

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# CHAPTER 7: Teaching Reading

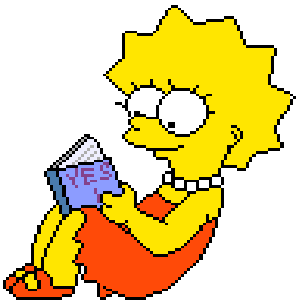
*Specific Objectives*
*Students are able to:*

1) *enhance knowledge of the reading texts.*
2) *determine the authentic materials and approaches in teaching reading.*
3) *create strategies for developing reading skill.*
4) *conduct authentic assessment on reading skill.*

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 (Harmer, 2009: 283). When the goal of instruction is communicative competence, everyday materials such as train schedules, newspaper articles, and travel and tourism Web sites become appropriate classroom materials, because reading them is one way communicative competence is developed. Instruction in reading and reading practice thus become essential parts of language teaching at every level.



**1. Reading Purpose and Reading Comprehension**

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 recognize the name of every appetizer listed (Harmer, 2009: 286). A person reading poetry for enjoyment needs to recognize the words the poet uses and the ways they are put together, but does not need to identify main idea and supporting details. However, a person using a scientific article to support an opinion needs to know the vocabulary that is used, understand the facts and cause-effect sequences that are presented, and recognize ideas that are presented as hypotheses and givens.

Reading research shows that good readers

a. Read extensively
b. Integrate information in the text with existing knowledge
c. Have a flexible reading style, depending on what they are reading
d. Are motivated
e. Rely on different skills interacting: perceptual processing, phonemic processing, recall
f. Read for a purpose; reading serves a function

**2. Reading as a Process**

Reading is an interactive process that goes on between the reader and the text, resulting in comprehension. The text presents letters, words, sentences, and paragraphs that encode meaning (Harmer, 2007: 99). The reader uses knowledge, skills, and strategies to determine what that meaning is.

Reader knowledge, skills, and strategies include

a. Linguistic competence: the ability to recognize the elements of the writing system; knowledge of vocabulary; knowledge of how words are structured into sentences
b. Discourse competence: knowledge of discourse markers and how they connect parts of the text to one another
c. Sociolinguistic competence: knowledge about different types of texts and their usual structure and content
d. Strategic competence: the ability to use top-down strategies, as well as knowledge of the language (a bottom-up strategy)

The purpose(s) for reading and the type of text determine the specific knowledge, skills, and strategies that readers need to apply to achieve comprehension. Reading comprehension is thus much more than decoding. Reading comprehension results when the reader knows which skills and strategies are appropriate for the type of text, and understands how to apply them to accomplish the reading purpose.

**Goals and Techniques for Teaching Reading**

Instructors want to produce students who, even if they do not have complete control of the grammar or an extensive lexicon, can fend for themselves in communication situations. In the case of reading, this means producing students who can use reading strategies to maximize their comprehension of text, identify relevant and non-relevant information, and tolerate less than word-by-word comprehension(Lindsay & Knight, 2007: 85).

**1. Focus: The Reading Process**

To accomplish this goal, instructors focus on the process of reading rather than on its product.

a. They develop students' awareness of the reading process and reading strategies by asking students to think and talk about how they read in their native language.
b. They allow students to practice the full repertoire of reading strategies by using authentic reading tasks. They encourage students to read to learn (and have an authentic purpose for reading) by giving students some choice of reading material.
c. When working with reading tasks in class, they show students the strategies that will work best for the reading purpose and the type of text. They explain how and why students should use the strategies.
d. They have students practice reading strategies in class and ask them to practice outside of class in their reading assignments. They encourage students to be conscious of what they're doing while they complete reading assignments.
e. They encourage students to evaluate their comprehension and self-report their use of strategies. They build comprehension checks into in-class and out-of-class reading

assignments, and periodically review how and when to use particular strategies.

f. They encourage the development of reading skills and the use of reading strategies by using the target language to convey instructions and course-related information in written form: office hours, homework assignments, test content.

g. They do not assume that students will transfer strategy use from one task to another. They explicitly mention how a particular strategy can be used in a different type of reading task or with another skill.

By raising students' awareness of reading as a skill that requires active engagement, and by explicitly teaching reading strategies, instructors help their students develop both the ability and the confidence to handle communication situations they may encounter beyond the classroom. In this way they give their students the foundation for communicative competence in the new language.

**2. Integrating Reading Strategies**

Instruction in reading strategies is not an add-on, but rather an integral part of the use of reading activities in the language classroom. Instructors can help their students become effective readers by teaching them how to use strategies before, during, and after reading.

Before reading: Plan for the reading task

a. Set a purpose or decide in advance what to read for
b. Decide if more linguistic or background knowledge is needed
c. Determine whether to enter the text from the top down (attend to the overall meaning) or from the bottom up (focus on the words and phrases)

During and after reading: Monitor comprehension

a. Verify predictions and check for inaccurate guesses
b. Decide what is and is not important to understand
c. Reread to check comprehension
d. Ask for help

After reading: Evaluate comprehension and strategy use

a. Evaluate comprehension in a particular task or area

b. Evaluate overall progress in reading and in particular types of reading tasks
c. Decide if the strategies used were appropriate for the purpose and for the task
d. Modify strategies if necessary

**3. Using Authentic Materials and Approaches**

For students to develop communicative competence in reading, classroom and homework reading activities must resemble (or be) real-life reading tasks that involve meaningful communication. They must therefore be authentic in three ways.

a.. The reading material must be authentic: It must be the kind of material that students will need and want to be able to read when traveling, studying abroad, or using the language in other contexts outside the classroom.

When selecting texts for student assignments, remember that the difficulty of a reading text is less a function of the language, and more a function of the conceptual difficulty and the task(s) that students are expected to complete. Simplifying a text by changing the language often removes natural redundancy and makes the organization somewhat difficult for students to predict. This actually makes a text more difficult to read than if the original were used.

Rather than simplifying a text by changing its language, make it more approachable by eliciting students' existing knowledge in pre-reading discussion, reviewing new vocabulary before reading, and asking students to perform tasks that are within their competence, such as skimming to get the main idea or scanning for specific information, before they begin intensive reading. b

b. The reading purpose must be authentic: Students must be reading for reasons that make sense and have relevance to them. "Because the teacher assigned it" is not an authentic reason for reading a text.

To identify relevant reading purposes, ask students how they plan to use the language they are learning and what topics they are interested in reading and learning about. Give them opportunities to choose their reading assignments, and encourage them to use the

library, the Internet, and foreign language newsstands and bookstores to find other things they would like to read.

c. The reading approach must be authentic: Students should read the text in a way that matches the reading purpose, the type of text, and the way people normally read. This means that reading aloud will take place only in situations where it would take place outside the classroom, such as reading for pleasure. The majority of students' reading should be done silently.

**4. Reading Aloud in the Classroom**

Students do not learn to read by reading aloud. A person who reads aloud and comprehends the meaning of the text is coordinating word recognition with comprehension and speaking and pronunciation ability in highly complex ways. Students whose language skills are limited are not able to process at this level, and end up having to drop one or more of the elements. Usually the dropped element is comprehension, and reading aloud becomes word calling: simply pronouncing a series of words without regard for the meaning they carry individually and together. Word calling is not productive for the student who is doing it, and it is boring for other students to listen to.

a. There are two ways to use reading aloud productively in the language classroom. Read aloud to your students as they follow along silently. You have the ability to use inflection and tone to help them hear what the text is saying. Following along as you read will help students move from word-by-word reading to reading in phrases and thought units, as they do in their first language.
b. Use the "read and look up" technique. With this technique, a student reads a phrase or sentence silently as many times as necessary, then looks up (away from the text) and tells you what the phrase or sentence says. This encourages students to read for ideas, rather than for word recognition.

## Strategies for Developing Reading Skills

**1. Using Reading Strategies**

Language instructors are often frustrated by the fact that students do not automatically transfer the strategies they use when reading in their native language to reading in a language they are learning. Instead, they seem to think reading means starting at the beginning and going word by word, stopping to look up every

unknown vocabulary item, until they reach the end. When they do this, students are relying exclusively on their linguistic knowledge, a bottom-up strategy. One of the most important functions of the language instructor, then, is to help students move past this idea and use top-down strategies as they do in their native language.

Effective language instructors show students how they can adjust their reading behavior to deal with a variety of situations, types of input, and reading purposes. They help students develop a set of reading strategies and match appropriate strategies to each reading situation.

Strategies that can help students read more quickly and effectively include

a. Previewing: reviewing titles, section headings, and photo captions to get a sense of the structure and content of a reading selection
b. 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
c. Skimming and scanning: using a quick survey of the text to get the main idea, identify text structure, confirm or question predictions
d. 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
e. Paraphrasing: stopping at the end of a section to check comprehension by restating the information and ideas in the text

Instructors can help students learn when and how to use reading strategies in several ways.

a. 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.

b. 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.
c. By using cloze (fill in the blank) exercises to review vocabulary items. This helps students learn to guess meaning from context.
d. 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.

**2. Reading to Learn**

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

a. 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.
b. 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.
c. 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 whose 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**

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 activity 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.

**1. 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. Recognizing the purpose for reading will help students select appropriate reading strategies.

**2. 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 practicing or reviewing specific grammatical constructions, introducing new vocabulary, or familiarizing students with the typical structure of a certain type of text.

**3. 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.

a. How is the information organized? 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 organization (main ideas first, details and examples second) are easier to follow.
b. How familiar are the students with the topic? Remember that misapplication of background knowledge due to cultural differences can create major comprehension difficulties.
c. 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.
d. 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.

**4. 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:

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

Sample pre-reading activities:

a. Using the title, subtitles, and divisions within the text to predict content and organization or sequence of information
b. Looking at pictures, maps, diagrams, or graphs and their captions
c. Talking about the author's background, writing style, and usual topics
d. Skimming to find the theme or main idea and eliciting related prior knowledge
e. Reviewing vocabulary or grammatical structures
f. Reading over the comprehension questions to focus attention on finding that information while reading
g. Constructing semantic webs (a graphic arrangement of concepts or words showing how they are related)
h. 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.

**5. 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.

a. When reading for specific information, students need to ask themselves, have I obtained the information I was looking for?
b. When reading for pleasure, students need to ask themselves, Do I understand the story line/sequence of ideas well enough to enjoy reading this?
c. 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

a. Stop at the end of each section to review and check their predictions, restate the main idea and summarize the section
b. Use the comprehension questions as guides to the text, stopping to answer them as they read

**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.

**1. 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 of 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.

**2. 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).

**3. Authentic Assessment**

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

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

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.

**SUMMARY**

Reading is an interactive process that goes on between the reader and the text, resulting in comprehension. Reader knowledge skills and strategies include: linguistic competence, discourse competence, sociolinguistic competence, and strategic competence.

Students who can use reading strategies to maximize their comprehension of text, identify relevant and non-relevant information, and tolerate less than word-by-word comprehension. They are focus: the reading process, integrating strategies, using authentic materials and approaches, reading aloud in classroom.

Strategies for developing reading skills. They are using reading strategies, reading to learn.

COMPREHENSION QUESTIONS

1. Is reading aloud still needed in the classroom activities for language teachers? Why or why not?
2. What do language teachers do to teach integrating reading strategies?
3. What does “Reading is an activity with a purpose” mean?
4. What activities do language teachers do during pre reading?
5. What should a language teacher do to develop authentic assessment activities through reading? Give examples to clarify your answers.

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# CHAPTER 8: TEACHING WRITING

*Specific Objectives*
*Students are able to:*

1) *grade the levels of writers.*
2) *decide the appropriate approaches in teaching writing.*
3) *develop an initial plan for drafting.*
4) *create strategies for writing activities in teaching writing.*

**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 recognizing 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 (Harmer, 2009: 325). Yet, novice writers need to practice “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).

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 behaviors
- 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 practicing 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

Task 1: Define the notions of writing down, writing in the language, and flexibility measures and give examples based on what you have read.

Task 2: Write an essay to describe the nature and the stages of development of the writing process.

Read the passage below and do the task that follows:

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 emphasized 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 in 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 to for students 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 emphasizes 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 organization 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 does 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 organization. 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 organize communication with each other in different ways.

d. The Grammar-Syntax-Organization Approach

This approach stresses on simultaneous work on more than one composition feature. Teachers who follow this approach maintain that writing can not be seen as composed of separate skills which are learned sequentially. Therefore, student should be trained to pay attention to organization 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 the purpose of writing and the audience for it. Student writers 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, the teacher alone has been the audience for student writing. But some feel that writers do their best when writing is truly a communicative act, with a writer writing for a real reader. As such, the readership may be extended to classmate and pen pals.

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 tray 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 as professional authors do, choosing their own topics and genres, and writing from their own experiences or observations. A writing process approach requires that teachers give students greater responsibility for, 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 (Harmer, 2007: 113). However, as the writing process is recursive in nature, they do not necessarily engage in these activities in that order.

Task 1:

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.

| | Content | Process | Audience | Word choice | Organization | Mechanics | Grammar / Syntax |
|---|---|---|---|---|---|---|---|
| Controlled-to Free | . | . | . | . | . | . | . |
| Free-Writing | . | . | . | . | . | . | . |
| Paragraph-Pattern | . | . | . | . | . | . | . |
| Grammar-Syntax-Organization | . | . | . | . | . | . | . |
| Communicative | . | . | . | . | . | . | . |

## Model Activities

### Activity 1: Simple Description with Visuals. (For cycles I & II only)

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 such as the one below. 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 Description Paragraph. (For cycles I & II only)

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 Description Paragraph: (For cycles I & II only)

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. (For cycles I & II only)

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 (For cycles I & II only)

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 comlete 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 composition telling what they learned about the person they interviewed.

The procedure for this activity may be as follows:

Have students interview a partner a certain topics and have then write a composition to tell what they had learned about this partner sample topics:

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 (Harmer, 2009: 328).

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 practice 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 organizers
- 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 categorizing information
- Reflecting upon personal experience
- Examining writing models

- Responding to literature
- Role playing and other drama techniques
- Asking the 5 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 nonfiction 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 (Lindsay & Knight, 2007: 89). 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:

1. Who is the main character in the picture?
2. What is an appropriate name for this character?
3. How old is this character?
4. What emotions is this character showing in the picture? Describe the evidence that you have for this (e.g., facial expression, gestures).
5. What kind of work might the character do for a living? Give reasons to support your decision.
6. What might the person be thinking or saying? What makes you imagine this?
7. What other characteristics are revealed by the character's dress and stance?

8. What might have happened before the picture was taken? What might happen next?
9. How are the other characters in the picture related to the main character? What evidence makes you think so?
10. 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?
11. 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: Organizing 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 organize 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
8. to request
9. to inquire or question
10. to explore and experiment with ideas and formats
11. to clarify thinking.

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, teachers
2. extended, known audiences: community, student body, 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 information will be expressed, so they need to ask themselves, "Who is telling this 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 organized. 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've 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 as 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 reorganize 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, capitalization, 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 Did I write a good topic sentence for each paragraph?

Yes No Did I include details that support each topic sentence?

Yes No Did I avoid repeating the same words over and over again?

Yes No Did I use my senses to describe my topic?

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 | Did I indent the first line of every paragraph? |
| Yes | No | Did I capitalize the first word of every sentence |
| Yes | No | Did I punctuate the end of each sentence correctly |
| Yes | No | Did I avoid using run-on sentences? |
| Yes | No | Is my handwriting neat? |
| Yes | No | Is my title capitalized correctly? |
| Yes | No | (Add your question here) |

Some suggestions for scaffolds at the drafting stage include the following:

1. 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.
2. Help students develop criteria or tips for writing a particular genre or format (e.g., haiku, short story, letter), then post these on a bulletin board or have students record them in their notebooks for reference as they write.
3. 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.
4. Encourage students to use word-processing programs. 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 program 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; and
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:

1. Class booklets
2. School or local newspapers
3. Yearbook
4. Writing contests
5. 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:

1. Discuss or develop with students the criteria for polished pieces. Post these or provide them as handouts for students to refer to as needed.
2. Provide opportunities for students to use computer word-processing programs to create final drafts.
3. Have students share their final compositions with classmates or with others in the community, such as younger children or elderly people.
4. 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 practice 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

1. desks are arranged in clusters or tables are used to accommodate four to six students.
2. 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.
3. the writing process information is displayed on bulletin boards.
4. 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.

**SUMMARY**

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. All students of the same age or grade level write in the same way, students pass through several development writing stages: novice writer, transitional writer, willing writer, and independent writer.

Process writing activities are pre writing, whilst writing ( planning and drafting), and post writing.

COMPREHENSION QUESTIONS

1. Name the major stages of a writing process. Give some descriptions/explanations to each process.
2. What sort of model activities are used to teach writing that you have already known?
3. Mention the examples of topics that may require mini-lessons.
4. What kinds of writers do the writing stages involve? Mention any natures of the writers in each stage.
5. What preparation should teachers be sure to support and manage a writing process workshop?

## RESOURCES

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# CHAPTER 9: Teaching Grammar

*Specific Objectives*
*Students are able to:*

1) *carry out their communication purposes in teaching grammar.*
2) *develop authentic grammar proficiency assessment.*

Grammar is central to the teaching and learning of languages. It is also one of the more difficult aspects of language to teach well.

Many people, including language teachers, hear the word "grammar" and think of a fixed set of word forms and rules of usage. They associate "good" grammar with the prestige forms of the language, such as those used in writing and in formal oral presentations, and "bad" or "no" grammar with the language used in everyday conversation or used by speakers of non prestige forms.

Language teachers who adopt this definition focus on grammar as a set of forms and rules. They teach grammar by explaining the forms and rules and then drilling students on them. This results in bored, disaffected students who can produce correct forms on exercises and tests, but consistently make errors when they try to use the language in context.

Other language teachers, influenced by recent theoretical work on the difference between language learning and language acquisition, tend not to teach grammar at all. Believing that children acquire their first language without overt grammar instruction, they expect students to learn their second language the same way. They assume that students will absorb grammar rules as they hear, read, and use the language in communication activities. This approach does not allow students to use one of the major tools they have as learners: their active understanding of what grammar is and how it works in the language they already know.

The communicative competence model balances these extremes. The model recognizes that overt grammar instruction helps students acquire the language more efficiently, but it incorporates grammar teaching and learning into the larger context of teaching students to use the language. Instructors using this model teach students the grammar they need to know to accomplish defined communication tasks.

## Goals and Techniques for Teaching Grammar

The goal of grammar instruction is to enable students to carry out their communication purposes (Harmer, 2009: 210). This goal has three implications:

a. Students need overt instruction that connects grammar points with larger communication contexts.
b. Students do not need to master every aspect of each grammar point, only those that are relevant to the immediate communication task.
c. Error correction is not always the instructor's first responsibility.

### 1. Overt Grammar Instruction

Adult students appreciate and benefit from direct instruction that allows them to apply critical thinking skills to language learning. Instructors can take advantage of this by providing explanations that give students a descriptive understanding (declarative knowledge) of each point of grammar.

a. Teach the grammar point in the target language or the students' first language or both. The goal is to facilitate understanding.
b. Limit the time you devote to grammar explanations to 10 minutes, especially for lower level students whose ability to sustain attention can be limited.
c. Present grammar points in written and oral ways to address the needs of students with different learning styles.

An important part of grammar instruction is providing examples. Teachers need to plan their examples carefully around two basic principles:

a. Be sure the examples are accurate and appropriate. They must present the language appropriately, be culturally appropriate for the setting in which they are used, and be to the point of the lesson.

b. Use the examples as teaching tools. Focus examples on a particular theme or topic so that students have more contact with specific information and vocabulary.

**2. Relevance of Grammar Instruction**

In the communicative competence model, the purpose of learning grammar is to learn the language of which the grammar is a part. Instructors therefore teach grammar forms and structures in relation to meaning and use for the specific communication tasks that students need to complete.

Compare the traditional model and the communicative competence model for teaching the English past tense:

Traditional: grammar for grammar's sake

a. Teach the regular *-ed* form with its two pronunciation variants
b. Teach the doubling rule for verbs that end in *d* (for example, *wed-wedded*)
c. Hand out a list of irregular verbs that students must memorize
d. Do pattern practice drills for *-ed*
e. Do substitution drills for irregular verbs

Communicative competence: grammar for communication's sake

a. Distribute two short narratives about recent experiences or events, each one to half of the class
b. Teach the regular *-ed* form, using verbs that occur in the texts as examples. Teach the pronunciation and doubling rules if those forms occur in the texts.
c. Teach the irregular verbs that occur in the texts.
d. Students read the narratives, ask questions about points they don't understand.
e. Students work in pairs in which one member has read Story A and the other Story B. Students interview one another; using the information from the interview, they then write up or orally repeat the story they have not read.

**3. Error Correction**

At all proficiency levels, learners produce language that is not exactly the language used by native speakers. Some of the differences are grammatical, while others involve vocabulary

selection and mistakes in the selection of language appropriate for different contexts.

In responding to student communication, teachers need to be careful not to focus on error correction to the detriment of communication and confidence building. Teachers need to let students know when they are making errors so that they can work on improving. Teachers also need to build students' confidence in their ability to use the language by focusing on the content of their communication rather than the grammatical form.

Teachers can use error correction to support language acquisition, and avoid using it in ways that undermine students' desire to communicate in the language, by taking cues from context.

- When students are doing structured output activities that focus on development of new language skills, use error correction to guide them.

Example:

Student *(in class)*: I buy a new car yesterday.

Teacher: You *bought* a new car yesterday. Remember, the past tense of buy is bought.

- When students are engaged in communicative activities, correct errors only if they interfere with comprehensibility. Respond using correct forms, but without stressing them.

Example:

Student *(greeting teacher)* : I buy a new car yesterday!

Teacher: You bought a new car? That's exciting! What kind?

**Strategies for Learning Grammar**

Language teachers and language learners are often frustrated by the disconnect between knowing the rules of grammar and being able to apply those rules automatically in listening, speaking, reading, and writing. This disconnect reflects a separation between declarative knowledge and procedural knowledge (Harmer, 2009: 210).

a. Declarative knowledge is knowledge *about* something. Declarative knowledge enables a student to describe a rule of grammar and apply it in pattern practice drills.
b. Procedural knowledge is knowledge of how to do something. Procedural knowledge enables a student to apply a rule of grammar in communication.

For example, declarative knowledge is what you have when you read and understand the instructions for programming the DVD player. Procedural knowledge is what you demonstrate when you program the DVD player.

Procedural knowledge does not translate automatically into declarative knowledge; many native speakers can use their language clearly and correctly without being able to state the rules of its grammar. Likewise, declarative knowledge does not translate automatically into procedural knowledge; students may be able to state a grammar rule, but consistently fail to apply the rule when speaking or writing.

To address the declarative knowledge/procedural knowledge dichotomy, teachers and students can apply several strategies.

**1. Relate knowledge needs to learning goals.**

Identify the relationship of declarative knowledge and procedural knowledge to student goals for learning the language. Students who plan to use the language exclusively for reading journal articles need to focus more on the declarative knowledge of grammar and discourse structures that will help them understand those texts. Students who plan to live in-country need to focus more on the procedural knowledge that will help them manage day to day oral and written interactions.

**2. Apply higher order thinking skills.**

Recognize that development of declarative knowledge can accelerate development of procedural knowledge. Teaching students how the language works and giving them opportunities to compare it with other languages they know allows them to draw on critical thinking and analytical skills. These processes can support the development of the innate understanding that characterizes procedural knowledge.

**3. Provide plentiful, appropriate language input.**

Understand that students develop both procedural and declarative knowledge on the basis of the input they receive. This input includes both finely tuned input that requires students to pay attention to the relationships among form, meaning, and use for a specific grammar rule, and roughly tuned input that allows students to encounter the grammar rule in a variety of contexts.

**4. Use predicting skills.**

Discourse analyst Douglas Biber has demonstrated that different communication types can be characterized by the clusters of linguistic features that are common to those types. Verb tense and aspect, sentence length and structure, and larger discourse patterns all may contribute to the distinctive profile of a given communication type. For example, a history textbook and a newspaper article in English both use past tense verbs almost exclusively. However, the newspaper article will use short sentences and a discourse pattern that alternates between subjects or perspectives. The history textbook will use complex sentences and will follow a timeline in its discourse structure. Awareness of these features allows students to anticipate the forms and structures they will encounter in a given communication task.

**5. Limit expectations for drills.**

a. Mechanical drills in which students substitute pronouns for nouns or alternate the person, number, or tense of verbs can help students memorize irregular forms and challenging structures. However, students do not develop the ability to use grammar correctly in oral and written interactions by doing mechanical drills, because these drills separate form from meaning and use. The content of the prompt and the response is set in advance; the student only has to supply the correct grammatical form, and can do that without really needing to understand or communicate anything. The main lesson that students learn from doing these drills is: Grammar is boring.

b. Communicative drills encourage students to connect form, meaning, and use because multiple correct responses are possible. In communicative drills, students respond to a prompt using the grammar point under consideration, but providing their own content. For example, to practice questions and answers in the past tense in English, teacher and students can ask and answer questions about activities the previous evening. The drill is communicative because none of the content is set in advance:

Teacher: Did you go to the library last night?

Student 1: No, I didn't. I went to the movies. (to Student 2): Did you read chapter 3?

Student 2: Yes, I read chapter 3, but I didn't understand it.
(to Student 3): Did you understand chapter 3?
Student 3: I didn't read chapter 3. I went to the movies with Student 1.

**Developing Grammar Activities**

Many courses and textbooks, especially those designed for lower proficiency levels, use a specified sequence of grammatical topics as their organizing principle. When this is the case, classroom activities need to reflect the grammar point that is being introduced or reviewed. By contrast, when a course curriculum follows a topic sequence, grammar points can be addressed as they come up.

In both cases, instructors can use the Larsen-Freeman pie chart as a guide for developing activities. For curricula that introduce grammatical forms in a specified sequence, instructors need to develop activities that relate form to meaning and use.

a. Describe the grammar point, including form, meaning, and use, and give examples (structured input)
b. Ask students to practice the grammar point in communicative drills (structured output)
c. Have students do a communicative task that provides opportunities to use the grammar point (communicative output)

For curricula that follow a sequence of topics, instructors need to develop activities that relate the topical discourse (use) to meaning and form.

a. Provide oral or written input (audiotape, reading selection) that addresses the topic (structured input)
b. Review the point of grammar, using examples from the material (structured input)
c. Ask students to practice the grammar point in communicative drills that focus on the topic (structured output)
d. Have students do a communicative task on the topic (communicative output)

When instructors have the opportunity to develop part or all of the course curriculum, they can develop a series of contexts

based on the real world tasks that students will need to perform using the language, and then teach grammar and vocabulary in relation to those contexts.

For example, students who plan to travel will need to understand public address announcements in airports and train stations. Instructors can use audiotaped simulations to provide input; teach the grammatical forms that typically occur in such announcements; and then have students practice by asking and answering questions about what was announced.

**Using Textbook Grammar Activities**

Textbooks usually provide one or more of the following three types of grammar exercises (Ur, 1988).

1. Mechanical drills: Each prompt has only one correct response, and students can complete the exercise without attending to meaning. For example:
   George waited for the bus this morning. He *will wait* for the bus tomorrow morning, too.
2. Meaningful drills: Each prompt has only one correct response, and students must attend to meaning to complete the exercise. For example:
   Where are George's papers? *They* are *in his notebook*.
   (Students must understand the meaning of the question in order to answer, but only one correct answer is possible because they all know where George's papers are.)
3. Communicative drills require students to be aware of the relationships among form, meaning, and use. In communicative drills, students test and develop their ability to use language to convey ideas and information.

To use textbook grammar exercises effectively, instructors need to recognize which type they are, devote the appropriate amount of time to them, and supplement them as needed.

**1. Recognizing Types**

Before the teaching term begins, inventory the textbook to see which type(s) of drills it provides. Decide which you will use in class, which you will assign as homework, and which you will skip.

**2. Assigning Time**

When deciding which textbook drills to use and how much time to allot to them, keep their relative value in mind.

a. Mechanical drills are the least useful because they bear little resemblance to real communication. They do not require students to learn anything; they only require parroting of a pattern or rule.
b. Meaningful drills can help students develop understanding of the workings of rules of grammar because they require students to make form-meaning correlations. Their resemblance to real communication is limited by the fact that they have only one correct answer.
c. Communicative drills require students to be aware of the relationships among form, meaning, and use. In communicative drills, students test and develop their ability to use language to convey ideas and information.

**3. Supplementing**

If the textbook provides few or no meaningful and communicative drills, instructors may want to create some to substitute for mechanical drills.

## Assessing Grammar Proficiency

**1. Authentic Assessment**

Just as mechanical drills do not teach students the language, mechanical test questions do not assess their ability to use it in authentic ways. In order to provide authentic assessment of students' grammar proficiency, an evaluation must reflect real-life uses of grammar in context. This means that the activity must have a purpose other than assessment and require students to demonstrate their level of grammar proficiency by completing some task.

To develop authentic assessment activities, begin with the types of tasks that students will actually need to do using the language. Assessment can then take the form of communicative drills and communicative activities like those used in the teaching process.

For example, the activity based on audiotapes of public address announcements can be converted into an assessment by having students respond orally or in writing to questions about a similar tape. In this type of assessment, the instructor uses a checklist or rubric to evaluate the student's understanding and/or use of grammar in context.

**2. Mechanical Tests**

Mechanical tests do serve one purpose: They motivate students to memorize. They can therefore serve as prompts to encourage memorization of irregular forms and vocabulary items. Because they test only memory capacity, not language ability, they are best used as quizzes and given relatively little weight in evaluating student performance and progress.

**SUMMARY**

Grammar is central to the teaching and learning of languages. It is also one of the more difficult aspects of language to teach well. The goal of grammar instruction is to enable students to carry out their communication purposes. This goal has three implications:

d. Students need overt instruction that connects grammar points with larger communication contexts.
e. Students do not need to master every aspect of each grammar point, only those that are relevant to the immediate communication task.
f. Error correction is not always the instructor's first responsibility.

Textbooks usually provide one or more of the following two types of grammar exercises. They are mechanical drills, meaningful drills, and communicative drills.

COMPREHENSION QUESTIONS

1. How should language teachers teach grammar according to recent theoretical work on the difference between language learning and language acquisition?
2. What is the goal grammar instruction in teaching grammar?
3. How does a language teacher teach grammar by using the communicative competence model for teaching the English past tense?
4. What are English teacher’s roles to correct student’s errors in communicative competence?
5. In assessing grammar proficiency, what are the purposes of mechanical tests?

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# CHAPTER 10: TEACHING VOCABULARY

*Specific Objectives*
*Students are able to:*

1) *apply several aspects of lexis in teaching vocabulary.*
2) *create a well-planned and regular basis in teaching vocabulary.*
3) *conduct authentic assessment on vocabulary.*

Traditionally, the teaching of vocabulary above elementary levels was mostly incidental, limited to presenting new items as they appeared in reading or sometimes listening texts. This indirect teaching of vocabulary assumes that vocabulary expansion will happen through the practice of other language skills, which has been proved not enough to ensure vocabulary expansion.

Nowadays it is widely accepted that vocabulary teaching should be part of the syllabus, and taught in a well-planned and regular basis. Some authors, led by Lewis (1993) argue that vocabulary should be at the centre of language teaching, because 'language consists of grammaticalised lexis, not lexicalised grammar'. We are going to discuss aspects of the 'Lexical approach' in Part 2.

There are several aspects of lexis that need to be taken into account when teaching vocabulary. The list below is based on the work of Gairns and Redman (1986):

1. *Boundaries between conceptual meaning*: knowing not only what lexis refers to, but also where the boundaries are that separate it from words of related meaning (e.g. cup, mug, bowl).
2. *Polysemy:* distinguishing between the various meaning of a single word form with several but closely related meanings (head: of a person, of a pin, of an organisation).

3. *Homonymy:* distinguishing between the various meaning of a single word form which has several meanings which are NOT closely related ( e.g. a file: used to put papers in or a tool)
4. *Homophone:* understanding words that have the same pronunciation but different spellings and meanings (e.g. flour, flower).
5. *Synonym:* distinguishing between the different shades of meaning that synonymous words have (e.g. extend, increase, expand).
6. *Affective meaning:* distinguishing between the attitudinal and emotional factors (denotation and connotation), which depend on the speakers attitude or the situation. Socio-cultural associations of lexical items is another important factor.
7. *Style, register, dialect:* Being able to distinguish between different levels of formality, the effect of different contexts and topics, as well as differences in geographical variation.
8. *Translation:* awareness of certain differences and similarities between the native and the foreign language (e.g. false cognates).
9. *Chunks of language:* multi-word verbs, idioms, strong and weak collocations, lexical phrases.
10. *Grammar of vocabulary:* learning the rules that enable students to build up different forms of the word or even different words from that word (e.g. sleep, slept, sleeping; able, unable; disability).
11. *Pronunciation:* ability to recognise and reproduce items in speech.

The implication of the aspects just mentioned in teaching is that the goals of vocabulary teaching must be more than simply covering a certain number of words on a word list (Harmer, 2009: 229). We must use teaching techniques that can help realise this global concept of what it means to know a lexical item. And we must also go beyond that, giving learner opportunities to use the items learnt and also helping them to use effective written storage systems.

**SUMMARY**

This indirect teaching of vocabulary assumes that vocabulary expansion will happen through the practice of other language skills, which has been proved not enough to ensure vocabulary expansion. There are several aspects of lexis that need to be taken into account when teaching vocabulary. There are boundaries between conceptual meaning, polysemy, homonym, homophone, synonym, affective meaning, style, register, dialect, translation, chunks of language, and grammar of vocabulary.

COMPREHENSION QUESTIONS

1. What does indirect teaching of vocabulary assume the vocabulary expansion?
2. Name 5 aspects of Lexis which need to be taken into account when teaching vocabulary. Clarify your answers.
3. What is the goal of teaching vocabulary?

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# CHAPTER 11: TEACHING PRONUNCIATION

*Specific Objectives*
*Students are able to:*

1) *apply techniques which are simple, accessible, fun and combine reception and production.*
2) *conduct authentic assessment on pronunciation*

Pronunciation often gets ignored over grammar and vocabulary in ESL programs. However, it is just as important because with bad or garbled pronunciation, the spoken message gets lost (Harmer, 2009: 248). “I think” becomes “I sink,” to give a common example. With ESL learners across the world, each country and culture has its own verbal albatross. Here is how can you can begin to use pronunciation for your students’ needs.

There is a tendency to focus on production as the main problem affecting learners. Most research however, shows clearly that the problem is more likely to be reception - what you don't hear, you can't say. Moreover, if the "English" sound is not clearly received, the brain of the learner converts it into the closest sound in their own language . Thus the dental English fricative / th / (sorry, phonetic symbols can't easily be displayed) in "those" ,becomes converted by Spanish speakers into the dentalised Spanish /d/ , producing "dose" as this is what the speaker hears. Given this reality , it would seem logical to place a heavy emphasis on listening (reception) as a way into releasing appropriate pronunciation (production).

Apart from using knowledge of our students and our ears in order to be aware of their pronunciation problems, it is also useful to have some prior knowledge of what elements of English phonetics and phonology are likely to cause problems. This is one area of language learning where few people would question the use of contrastive analysis. For instance, to give some simple examples, we can predict that Arabic speakers will have difficulty

distinguishing between / p / and / b / Japanese speakers will not perceive the difference between / l / and / r / and Spanish speakers will have a problem realising consonant clusters like [ sts ]. Having informed him or herself of some of the main areas of contrast between native language and target language and what difficulties students have, it then remains for the teacher to build this information into some meaningful classroom exercises.

**Techniques :**

Exercise should be simple, accessible , fun and combine reception and production. Some students (usually adults) do feel embarassed to pull ridiculuous faces when practising vowel sounds (this may be personal or cultural or both) but I have generally found that this soon passes and students enjoy the pronunciation work. Where possible, exercises should be communicative in that they should (and do generate differences of opinion and disagreement about what was said/heard. Below are two examples.

***Exercise A :***

After having taught or exposed the students to long and short vowels through listening and oral work, the teacher can check recognition, retention and ability to discriminate in the following way. This could also be used simply for teaching.

**Stage 1 :**

The teacher writes a variety of words containing the target sounds (long and short vowels) on the board. The following is just one possible set.

PORT PIT PAT PERT PET POT PUTT PUT PART PEAT

0 1 2 3 4 5 6 7 8 9

Here, the only difference in sound is that of the vowel - familiar to anyone who has done minimal pair work. As in these examples, the word should begin and end with the same consonant. 0, 3, 8, and 9, are long vowels and the rest are short.

**Stage 2 :**

The teacher then models each word and individual repetition follows. The vowel sound can be isolated and the procedure repeated until the teacher is reasonably sure that there are no major problems. He or she then tells the students that they are going to hear one of the words and must write the number which

corresponds to the word they hear. What the students have written is then checked and compared.

This automatically leads into a discussion of what they heard and what sounds they are confusing. If student X heard1 when the teacher said 9, they are confusing the short vowel / I / with the long vowel / i: / . The teacher gives feedback and the sounds may then be modeled again and practised.

**Stage 3:**

Two or three words are then presented together and the procedure repeated. The teacher then tells the class they are going to hear six words and that the numbers correspond to an important telephone number. The teacher delivers the words and asks , "What's my number?". Again there will be differences in what was heard. This allows a focus on which sounds are not being discriminated effectively by which students and where their problems lie. Later discussion may revolve around what strategies students may employ to improve their discrimination skills - songs, minimal pair games with friends, movies, radio, etc.

**Stage 4:**

Learners are then invited to model the telephone number. This stage usually generates much discussion and disagreement along the lines of - "You said ..... ", "No I didn't ", "Say it again" and so on and is usually very lively. The teacher is, of course, the final arbiter of what was really said. The important thing is that the learners are thinking actively about their pronunciation and how to repair it if necessary. They also begin to hear themselves (often for the first time) and this is of immeasurable importance in the retention of sounds.

***Exercise B:***

This exercise was designed for a multi-lingual class, but is equally effective with monolingual groups. It is more communicative in nature than Exercise A as it involves giving and carrying out instructions.

**Stage 1:**

Having identified some problem areas for the class, the teacher makes a list of instructions containing these. Below is such a list.

1. Draw a sheep on the board. (Spanish speakers often draw a ship).
2. Write the letter "P" above the sheep. (Arabic speakers often write " B").
3. Use the "P" as the start of the word "pleasant" and write the word (Japanese speakers often write "present ").
4. Write "light" next to pleasant. (Japanese speakers often write "right").
5. Draw a mouse next to the word "light". (Spanish and Japenese speakers often draw a mouth)
6. Draw a pear next to the mouse. (Arabic speakers often draw a bear)

Other examples can be added.

**Stage 2:**

After presentation and practice of the problem areas, each student is given a piece of paper with an instruction containing such sounds. The papers are given so that a student will hear an instruction containing a sound which they have a problem hearing. The instruction is then whispered in the ear of the receiving student and they carry out what they hear. They sit down and read their instruction to the next student. This continues until all the instructions have been carried out and there is something resembling a picture on the board. No comments should be made as the work is in process.

**Stage 3:** Feedback

There will be reactions from laughter to dismay as the students see how their instructions were carried out. The teacher needs to focus the students on what went wrong. Was the problem production or reception? What did Miko say and what did Joel hear? The dilema pushes the students to correct themselves and hear what they are saying. The discussions are often very animated and again the teacher must abitrate. The learners also see the real-life consequences of not producing or not hearing appropriate English sounds as well as getting personal and class feedback on their problem areas. As in exercise A, discussion can take place on strategies for pronunciation.

Some Conclusions

1. The exercise allows clear practice in production and reception and gives concise feedback to individual learners

as to where their problems lie in these areas and how to repair them. Often these are very simple physical questions such as not rounding the lips as in / u: / in fool, which the teacher can help them focus on.

2. This, in turn, allows discussion on learning strategies for pronunciation which can be drawn up it the classroom.
3. It is a communicative exercise as it involves disagreement, repair and (hopefully !) agreement among other things.
4. Many language learners feel self concious and negative about their pronunciation . To effectively deal with this question in the class and enable learners to see an improvement, is invariably a great psychological boost.
5. I have used these activities with learners from many different cultural and language backgrounds and they have invariably been seen as both very useful and fun.
6. As teachers, we are often not the best judges of the accuracy of our students' pronunciation . We are accustomed to it and usually very tolerant when in general, native speakers are not. Such exercises help us to be more aware of real problems learners have in their oral production and to help to correct them.
7. Such activities should be an integral part of any language teaching programme as they make pronunciation an active element of the learning process and focus learners on the language they are producing.

**How To Create Pronunciation Activities and Instructions**

**INSTRUCTIONS DIFFUCULTY:Moderately easy**

Step 1

Get to understand why English words can be so problematic for non-native speakers of English to pronounce. Understanding this difficulty from your students' point of view will better equip you to help them overcome it.

Step 2

Obtain phonetic charts that have symbols of the International Phonetic Alphabet (IPA). These charts are available from teaching supply companies and books such as those in the English File series. Hang this up in your

class, and familiarize your students with the pronunciation symbols. You can use these charts to teach pronunciation by helping your students understand the sounds that they get wrong, as well as the correct sounds for a given word or similar words.

Step 3

Keep your lessons as informal as possible. Students might initially be shy about pronunciation. By using fun, silly activities, it creates a more relaxed, effective atmosphere than strict practice. Tongue twisters are one such fun activity. See the Resources section for a link.

Step 4

Use syllable races as an exercise to teach pronunciation. Get a "Snakes and Ladders" board game, and then prepare flash cards that each have a one-syllable, two- or three-syllable word written on it. Instead of throwing a dice, each player will draw a card and if she pronounces the word correctly, she gets to move as many spaces on the board as there are syllables in the word on the flash card. The winner is the player who gets to the end first.

Step 5

Get familiar with the different elements of the spoken word--word stress, minimal pairs, pronunciation, intonation and sentence stress--so that you will be able to explain them and be able to create your own lessons geared towards what your students find difficult.

Step 6

Use a feather to demonstrate the difference between aspirated and un-aspirated sounds, by holding it right in front of your lips as you say the word.

Step 7

Help your students differentiate between minimal pairs by reading phrases for them to draw. For example, have them draw sketches that depict: "A ship’s on the sea" and "A sheep’s on the shore."

**SUMMARY**

Pronunciation often gets ignored over grammar and vocabulary in ESL programs. However, it is just as important because with bad or garbled pronunciation, the spoken message gets lost. There is a tendency to focus on production as the main problem affecting learners. Most research however, shows clearly that the problem is more likely to be reception - what you don't hear, you can't say. Moreover, if the "English" sound is not clearly received, the brain of the learner converts it into the closest sound in their own language.

COMPREHENSION QUESTIONS

1. Why do the exercises in teaching pronunciation should be simple, accessible, fun and combine reception and production? Clarify your answers.
2. Give an example that is designed for a multi-lingual class, but is equally effective with monolingual groups.
3. Why should the activities in teaching pronunciation be an integral part of any language teaching programme?

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# CHAPTER 12: Teaching Culture

*Specific Objectives*
*Students are able to:*

1) *learn the language in order to truly appreciate the culture.*
2) *integrate cultural components in language teaching.*

Of all the changes that have affected language teaching theory and method in recent years, the greatest may be the transformation in the role of culture. This change reflects a broader transformation in the way that culture itself is understood.

Traditionally, culture was understood in terms of formal or "high" culture (literature, art, music, and philosophy) and popular or "low" culture. From this perspective, one main reason for studying a language is to be able to understand and appreciate the high culture of the people who speak that language. The pop culture is regarded as inferior and not worthy of study.

In this view, language learning comes first, and culture learning second. Students need to learn the language in order to truly appreciate the culture, but they do not need to learn about the culture in order to truly comprehend the language. This understanding can lead language teachers to avoid teaching culture for several reasons:

1. They may feel that students at lower proficiency levels are not ready for it yet
2. They may feel that it is additional material that they simply do not have time to teach
3. In the case of formal culture, they may feel that they do not know enough about it themselves to teach it adequately
4. In the case of popular culture, they may feel that it is not worth teaching

In contemporary language classrooms, however, teachers are expected to integrate cultural components because language teaching has been influenced by a significantly different perspective

on culture itself. This perspective, which comes from the social sciences, defines culture in terms of the knowledge, values, beliefs, and behaviors that a group of people share. It is reflected in the following statement from the National Center for Cultural Competence (NCCC):

NCCC defines culture as an integrated pattern of human behavior that includes thoughts, communications, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting and roles, relationships and expected behaviors of a racial, ethnic, religious or social group; and the ability to transmit the above to succeeding generations. The NCCC embraces the philosophy that culture influences all aspects of human behavior. (Goode et al., 2000, p. 1)

In this understanding of "deep culture," language and culture are integral to one another. The structure of language and the ways it is used reflect the norms and values that members of a culture share. However, they also determine how those norms and values are shared, because language is the means through which culture is transmitted.

The communicative competence model is based on this understanding of the relationship between language and culture. Linguistic, discourse, sociolinguistic, and strategic competence each incorporate facets of culture, and the development of these competences is intertwined with the development of cultural awareness. "The exquisite connection between the culture that is lived and the language that is spoken can only be realized by those who possess a knowledge of both" (National Standards in Foreign Language Education Project, 1999, p. 47).

**SUMMARY**

All the changes that have affected language teaching theory and method in recent years, the greatest may be the transformation in the role of culture. In this view, language learning comes first, and culture learning second. Students need to learn the language in order to truly appreciate the culture, but they do not need to learn about the culture in order to truly comprehend the language

COMPREHENSION QUESTIONS

1. Why does culture learning have close relationship with studying a language? Justify your answers.
2. Mention 4 reasons that lead language teachers to avoid teaching culture.
3. What does the structure of the language reflect to?

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# CHAPTER 13: Using Games in Language Teaching

*Specific Objectives*
*Students are able to:*

1) *create games which have contexts for meaningful communication*
2) *create cooperative context for games.*

**1. Why use games in language teaching**

Games have long been advocated for assisting language learning. Here are some of the reasons why:

a. Games add interest to what students might not find very interesting. Sustaining interest can mean sustaining effort (Thiagarajan, 1999; Wright, Betteridge, & Buckby, 2005). After all, learning a language involves long-term effort.

b. Games provide a context for meaningful communication. Even if the game involves discrete language items, such as a spelling game, meaningful communication takes place as students seek to understand how to play the game and as they communicate about the game: before, during, and after the game (Wright, Betteridge, & Buckby, 2005).

c. This meaningful communication provides the basis for comprehensible input (Krashen, 1985), i.e., what students understand as they listen and read, interaction to enhance comprehensibility, e.g., asking for repetition or giving examples (Long, 1991), and comprehensible output, speaking and writing so that others can understand (Swain, 1993).

d. The emotions aroused when playing games add variety to the sometimes dry, serious process of language instruction ((Bransford, Brown, & Cocking, 2000) Ersoz, 2000; Lee, 1995).

e. The variety and intensity that games offer may lower anxiety (Richard-Amato, 1988) and encourage shyer learners to take part (Uberman, 1998), especially when games are played in small groups.
f. Games can involve all the basic language skills, i.e., listening, speaking, reading, and writing, and a number of skills are often involved in the same game (Lee, 1995).
e. Games are student-centered in that students are active in playing the games, and games can often be organized such that students have the leading roles, with teachers as facilitators.
f. Many games can be played in small groups, thereby providing a venue for students to develop their skills in working with others, such as the skill of disagreeing politely and the skill of asking for help (Jacobs & Kline Liu, 1996). Other advantages of games played in groups include:
    1. The team aspect of many games can encourage cooperation and build team spirit (Ersoz, 2000).
    2. Although many games involve competition, this is not necessarily the case (Orlick, 2006).
    3. In most games, everyone has a turn, encouraging everyone to take a turn, rather than letting others do all the talking and other actions, and discouraging one or two people from shutting out others.
g. As many games can be played outside of class, they provide a means for students to use the language outside of class time (Ellis, 2005).
h. Games can connect to a variety of intelligences (Gardner, 1999), e.g.,
    1. Games played with others involve interpersonal intelligence
    2. Games involving drawing connect with visual/spatial intelligence
    3. Games often have a hands-on element, such as cards, spinners, or pieces, which connect with bodily/kinesthetic intelligence

To achieve the above-mentioned benefits some thought needs to be given to when and how to use games. That is the focus of the next section of this paper.

**2. When and how to use games**

Games can play a range of roles in the language curriculum. Traditionally, games have been used in the language class as warm-ups at the beginning of class, fill-ins when there is extra time near the end of class, or as an occasional bit of spice stirred into the curriculum to add variety. All these are fine, but games can also constitute a more substantial part of language courses (Lee, 1979; Rixon, 1981, Uberman, 1998). In the Presentation-Practice-Production framework (Mauer, 1997), (in which language items are first *presented* for students to listen to and/or read, then *practiced* in a manner in which the language used is controlled, e.g., students read out a dialogue from the textbook in which the two characters compare study habits, and then *produced* by students in a less controlled manner, e.g., two students discuss their own study habits), the games can be either for practicing specific language items or skills or for more communicative language production. Similarly, games can also be used as a way to revise and recycle previously taught language (Uberman, 1998).

Children often are very enthusiastic about games, but precisely for that reason, some older students may worry that games are too childish for them. Teachers need to explain the purpose of the game in order to reassure such students that there is such a phenomenon as "serious fun." Also, older students can be involved in modifying and even creating games. Furthermore, adults have long participated in games on radio and television, not to mention the fact that popular board games, such as Monopoly, are played by adults.

As with other learning activities, teachers need to pay careful attention to the difficulty level of games. Part of the appeal of games lies in the challenge, but if the challenge is too great, some students may become discouraged. The challenge can be of two kinds: understanding how to play the game and understanding the language content. Some suggestions for promoting both types are understanding are:

a. Demonstrations of how the game is played. The teacher can demonstrate with a group of students or a group can demonstrate for the class.

b. A kind of script of what people said as they played or a list of useful phrases. Similarly, key vocabulary and concepts may need to be explained.
c. Clear directions. Demonstrations can accompany directions, and directions can be given when needed, rather than explaining all the steps and rules in one go. Also, some student-initiated modifications can be accepted.
d. Games already known to students.
e. Games used to revise and recycle previously studied content, rather than involving new content.
f. Groups are heterogeneous in terms of current language proficiency, so that the more proficient members can help others.
g. Resources, online or print, such as dictionaries and textbooks.

**3. Types of language games**

Classifying games into categories can be difficult, because categories often overlap. Hadfield (1999) explains two ways of classifying language games. First, she divides language games into two types: linguistic games and communicative games. Linguistic games focus on accuracy, such as supplying the correct antonym. On the other hand, communicative games focus on successful exchange of information and ideas, such as two people identifying the differences between their two pictures which are similar to one another but not exactly alike. Correct language usage, though still important, is secondary to achieving the communicative goal.

The second taxonomy that Hadfield uses to classify language games has many more categories. As with the classification of games as linguistic games or communicative games, some games will contain elements of more than one type.

a. Sorting, ordering, or arranging games. For example, students have a set of cards with different products on them, and they sort the cards into products found at a grocery store and products found at a department store.
b. Information gap games. In such games, one or more people have information that other people need to complete a task. For instance, one person might have a drawing and their partner needs to create a similar drawing by listening to the information

given by the person with the drawing. Information gap games can involve a one-way information gap, such as the drawing game just described, or a two-way information gap, in which each person has unique information, such as in a Spot-the-Difference task, where each person has a slightly different picture, and the task is to identify the differences.

c. Guessing games. These are a variation on information gap games. One of the best known examples of a guessing game is 20 Questions, in which one person thinks of a famous person, place, or thing. The other participants can ask 20 Yes/No questions to find clues in order to guess who or what the person is thinking of.
d. Search games. These games are yet another variant on two-way information gap games, with everyone giving and seeking information. Find Someone Who is a well known example. Students are given a grid. The task is to fill in all the cells in the grid with the name of a classmate who fits that cell, e.g., someone who is a vegetarian. Students circulate, asking and answering questions to complete their own grid and help classmates complete theirs.
e. Matching games. As the name implies, participants need to find a match for a word, picture, or card. For example, students place 30 word cards, composed of 15 pairs, face down in random order. Each person turns over two cards at a time, with the goal of turning over a matching pair, by using their memory. This is also known as the Pelmanism principle, after Christopher Louis Pelman, a British psychologist of the first half of the 20th century.
f. Labeling games. These are a form of matching, in that participants match labels and pictures.
g. Exchanging games. In these games, students barter cards, other objects, or ideas. Similar are exchanging and collecting games. Many card games fall into this category, such as the children's card game Go Fish: http://www.pagat.com/quartet/gofish.html.
h. Board games. Scrabble is one of the most popular board games that specifically highlights language.
i. Role play games. The terms *role play*, *drama*, and *simulation* are sometimes used interchangeably but can be differentiated

(Kodotchigova, 2002). Role play can involve students playing roles that they do not play in real life, such as dentist, while simulations can involve students performing roles that they already play in real life or might be likely to play, such as customer at a restaurant. Dramas are normally scripted performances, whereas in role plays and simulations, students come up with their own words, although preparation is often useful.

Another distinction among games is that between competitive games and cooperative ones (Jacobs, in preparation). Research suggests that learning, as well as affective variables, are enhanced by a cooperative environment (Johnson, Johnson, & Stanne; Slavin, 1995). Millis (2005) outlines a number of advantages of cooperative games, such as appropriate anxiety levels and more constructive feedback.

**Games for multiple intelligences**

The following is simply a list of games considered to fall under six of Gardner's intelligences as gathered in the workshop on Sunday. The list is incomplete and most are not explained (please add the details of those you like) but it is assumed the board-type games involve oral statements/ including strategies as well as physical movement of the pieces and cooperative teams in some way. All games engage multi-intelligences not just the category they appear under, the focus-intelligence depends on the emphasis placed on the play by the teacher.

1. LOGICAL-MATHEMATICAL:
   Fizz-buzz
   Who am I?
   Checkers
   Othelo
   Chess
   Matching cards
   Mother goose
2. SPATIAL:
   Hide & seek
   Matching hidden picture: describe, draw -match?
   I-spy-with-my-little-eye…

Hanged Man
Treasure hunting
Find someone who……

3. BODY-KINESTHETIC
   Touch …. (it)!
   Simon says…
4. MUSICAL
   Musical chairs (using gordon's variation where the song is taught first and sung by everyone instead of using a tape/CD and one of the words in the chorus or lyrics that comes up often in the song is used as the signal to sit down. And at least 3-5 chairs are removed each time so it doesn't drag)
   Blanks in lyrics (tape is made with timed blank spaces for the participants to fill in the missing lyrics)
   Fukuwarai –Japanese new year's game using a blank outline of an old woman's face and cut-outs of eyes, nose, ears, lips etc. and the players are blindfolded when they attempt to create a face.
5. INTERPERSONAL
   20 questions
   Paper, scissors, rock
   Two facts and one fiction
   Shiritori – must use the last syllable of previous players word as the first syllable of next player's word
   Whispering game (1)
   Whispering game (2) –first person of each team is shown a simple picture instead of given sentences and the last person must draw it. [gordon has some example photos if anyone wants to _see_ how it looks (edi@gol.com)]
   Secret box
   Bingo (many kinds)
   Never-ending story –one sentence/person, each person tries to end the story while the next person tries to continue, then end it. (good practice for using "but" –with a statement of fact followed by a contrasting statement of fact)
   Never-ending sentence… (ends when a period is required.)
6. NATURALIST
   Animals habitat

Sugoroku –generic term for board games in Japanese, this one refers to one using animals and habitats and in English it's called Parcheesi ( http://boardgamecentral.com/games/parcheesi.html )

**Making Games Cooperative**

The place of competition in education is a controversial one. While some people extol the virtues of competition for encouraging effort, innovation, and teamwork, others worry that competition can demotivate students, impair thinking, and discourage peer assistance (Baloche, 1998; Kohn, 1992). However, competition and cooperation can co-exist in a learning situation, e.g., in a team game played in mathematics class, students may cooperate with teammates as they compete with other teams.

Some educators suggest that while competition has an important place in education, cooperation should receive greater priority (Johnson & Johnson, 1999). Disadvantages of competition include:

1. Stigmatizing and marginalizing of students who are currently weaker in the particular abilities involved in the activity
2. Developing of negative feeling among those competing against one another.
3. Students refusing to share with or to help others
4. Students trying to win by any means, including unfair means.

A great deal of research supports the contention that students learn more when they work cooperatively with classmates, rather than when they work competitively, i.e., they feel that there is a negative correlation between their outcomes and those of classmates, or individualistically, i.e., they believe their individual outcomes are unrelated to those of classmates (Johnson, Johnson, & Stanne; Slavin, 1995). Based on this and related research, as well as theories in education, social psychology, and other fields, the concept of cooperative learning (Baloche, 1998), also sometimes known as collaborative learning, has developed and become a diverse body of educational methods.

The two key principles in most forms of cooperative learning are positive interdependence and individual accountability.

Briefly, positive interdependence refers to the feeling among a group that the members' outcomes are positively correlated, i.e., they sink or swim together, while individual accountability means that each member of the group feels the need to contribute toward helping the group reach its goal.

Despite this trend toward advocacy of cooperation in education, when most people think about games in education, they think about competition about winners and losers. However, there are cooperative games (Millis, 2005), and competitive games can be modified to lessen the competitive element and perhaps to add a cooperative element. The appendix lists a number of books that discuss theoretical and practical aspects of cooperative games.

## 1. Creating a Cooperative Context for Games

Below are ways of increasing the cooperative element in games in education and other environments. After each way is explained, one or more specific suggestions are given, with accompanying examples for some of the suggestions.

Instead of winning by defeating opponents, people can come to think of winning at a higher level, i.e., by pushing oneself and others to achieve their potential, and by seeing the beauty in the experience, such as the grace of a floating shuttle in badminton and the grace of the players as the hit the shuttle back and forth.

**Specific suggestion:** Emphasize satisfaction in improvement and highlight the process.

**Example:** Students are playing a matching game with 30 word cards, consisting of 15 pairs, placed face down in random order. Each person turns over two cards at a time, with the goal of turning over a matching pair, by using their memory. They also have to define the words. Rather than competing against the other players, students can try to improve on their previous performance.

Just don't keep score. You can apply this to normally competitive games. Also, you can resist the temptation to turn a non-competitive game into a competitive one. Just as most competitive games can be changed into non-competitive ones, almost any non-competitive game can be made competitive.

**Examples:**

a. When playing a drawing game, such as Pictionary or Win Lose or Draw, play each round, but do not keep track of how many rounds each team has won. Instead, encourage students to share tips on how to do well.
b. Here is an example of a language game that was created as non-competitive. In Yes/No Questions (Watcyn-Jones, 1995, p. 5), which is similar to the popular game 20 Questions, one person gives somewhat elaborated Yes/No answers, e.g., "Yes, sometimes" or "No, not usually," to questions from groupmates who must try to guess the answerer's pastime or the occupation of someone the answerer knows by the time a certain number of questions have been asked.

    Students could make the game competitive by awarding points to answerers when their groupmates cannot guess the answer and to questioners when they do guess correctly, and these points could be tallied to declare one person a winner. However, it might be better if students did not bother with points and instead tried to help each other learn to ask more efficient questions and, in the case of language learners, how to use the proper language elements when asking and answering questions.

All the different types of positive interdependence can come into play in building a cooperative context for games. This positive interdependence can exist at the level of the entire class, or even an entire school or beyond, as well as at the level of the small group of 2, 3, or 4.Identity – If the entire class, or whatever the group of groups or group of individuals is, shares a common identity, there are more likely to pull for each other. For example, their identity can be as Class 3B or their can be a more colorful name, a mascot, a handshake, or a cheer (silent or otherwise).

**Specific suggestion:** Promote a common identity among all participants in the game.

Goal – The large group needs a common goal(s), rather than the main focus being on individual goals or the goals of a small group of 2, 3, or 4, although there will also be individual and small group goals. Thus, they need to help each other to achieve their goal. An example of a goal would be to improve on their average score on

the last quiz, to accumulate a certain number of total points, or to put on performances that achieve high ratings from another class.

**Specific suggestion:** Help all participants develop of common goal that they are playing to reach.

**Example:** In the game Just a Minute (Lee, 1995), used to practice language fluency, each student is given a topic and must speak fluently on the topic for a minute without hesitating (e.g., saying *uhm*), repeating, or going off topic. Students can play a practice round and see how many total hesitations, repetitions, and diversions they commit. Then, they formulate a goal of reducing this total in each subsequent round. They can coach each other between rounds to try to reach the goal.

Role – Each person or each small group can have a particular role to play in achieving the goal. For example, roles could be to ask thinking questions, to disagree politely, or to think of alternatives. Having a role makes everyone valuable; it helps make everyone a part of the total effort, regardless of their skill level. Roles should rotate so that everyone and every group has opportunities to play all the roles, even if at a given point in time they are not particularly skilled at a certain role. A key goal in cooperative learning is long-term strengthening of each group member, which will take precedence over short-term goals such as winning a particular game.

**Specific suggestion:** Allow each person to have a clearly designated role that is crucial to the game's outcome.

**Example:** When a group is playing the game such as Scrabble, students can rotate such roles as player, advisor (who gives advice to the player before they put down their squares), checker (who looks in a dictionary to check that the player's word is correct), scorekeeper, and speaker (who uses the word to say something – perhaps something humorous).

Reward – If the group (small or large) achieves its goal(s), everyone in the group receives a reward. Thus, cooperation may be promoted by the fact that one person's success is linked with that of everyone else. Rewards can take many forms, such as grades,

material objects, recognition, choice of future activities, the chance to do a group's group cheer or handshake, pleasure in helping others, or a feeling of satisfaction and achievement.

**Specific suggestion:** A reward, either extrinsic or intrinsic, should be gained if the goal is achieved. The key is that no one receives the reward unless everyone receives it.

**Examples:** If the goal is achieved – the groups' or class' chosen name is written in chalk or whiteboard markers in multiple colors on the board. Everyone walks around the room giving each other their handshake the teacher salutes everyone by doing the class's silent cheer (e.g., a silent accordion cheer = moving one's hands almost together and them wide apart to imitate the motion of an accordion; a silent chicken clap = with one's hands on one's stomach, moving one's arms and head to imitate a chicken strutting.

Resource – Each person and/or small group has unique resources that others do not have. These resources can be information, e.g., knowledge of how to do a mathematics problem via a particular procedure or information of the early days of television, or the unique resource can be materials, such as pieces of equipment in a science lab or art materials. Resource positive interdependence is one more means of making everyone valuable. This, like role positive interdependence, also promotes individual accountability, because everyone is depending on each other to play their role and to use their resource well for the benefit of the group.

**Specific suggestion:** Allow each person to have a resource that they alone have and which they need to use for the game to proceed.

**Example:** In Spot the Difference (Ellis, 2005), visuals that are similar but not exactly the same are distributed, one to each player. The goal is to identify the differences between the visuals. Thus, to achieve the goal, each player must speak to the others to share with them in a clear manner what is on their individual resource, i.e., the visual they are holding but are not show to the others. The least proficient member is made equally important to the more proficient groupmates, who

cannot succeed without their less proficient member, unless they have x-ray vision!

Environmental – This simply means that people share a common environment, sitting/standing close together. The point here is to encourage interaction, as this can promote learning and cooperation. People are less likely to build ties if they do not interact with one another. Indeed, even disagreement, if properly handled can build ties (Johnson & Johnson, 1995). Closeness, in a metaphorical sense, can also be achieved in cyberspace, via the growing range of increasing accessible internet tools for promoting interaction.

**Specific suggestion:** The game environment needs to be set up so that participants can easily communicate with one another and so that this communication is necessary.

**Example:** Often, uncooperative groups can be identified, even from the other side of a noisy classroom, by the fact that one or more group members are seated apart from the others and/or are looking away from the others. When online chat is used, it is easy to track who participates how often and who responds to whose posts.

External Challenge – Games often involve groups or individuals competing against other groups or individuals. Many people think that the competition element is what makes games exciting. Indeed, competition between groups can promote cooperation within each group. When we think about our larger goal of spreading the spirit of cooperation outside the small group to the entire class and beyond, we will probably want to use such inter-group competition sparingly. Fortunately, external challenges do not have to be against people. For example, students can compete against a standard. Just like a relay team works hard to beat their own best time, so too can a group or class study hard to beat their previous score. Similarly, groups can work together to address a problem, such as the poor quality diets of themselves and their classmates.

**Specific suggestion:** Look for ways to highlight challenges/enemies that are not the other participants.

**Example:** Groups can do projects that are similar to the Action Research (Sagor, 1992) done by teachers. Students identify a problem (in their studies, larger lives, school, community), collect data on the problem, investigate how they might address the problem, develop a plan for overcoming it, implement the plan, collect more data, analyze the effectiveness of their plan, celebrate their effort and whatever success they attained in meeting the external challenge, and start the process again.

Individual accountability can also play a major role in encouraging cooperation. Too often in games, those with less-than-average skills are marginalized, .e.g., they are hidden or hide themselves, or they are given or take less important roles. In contrast, when cooperation is emphasized everyone needs to take center stage.

**Specific suggestion:** Pay special attention to helping less proficient participants, e.g., giving them notes that others do not receive, or allowing more proficient groupmates to help them without taking over for them.

**Examples:** a). Pair lower achievers with higher achievers, but structure the collaboration to facilitate an active role for the lower achiever, e.g., while playing a computer-based game, the lower achiever controls the keyboard and mouse, while the higher achiever can give suggestions on what moves to make.

b). Use multiple-ability tasks (Cohen, 1992; Jacobs, Power, & Loh, 2002), which combine such abilities as language and drawing, in order to make it more likely that someone who is less proficient and needs help in one area of the task will be more proficient and able to give help in another area, such as doing a mind map (Buzan, 1993), which combines language and content knowledge with the ability to draw.

c). Keep track of how well everyone has done, as this provides information on the progress of lower achievers. Such information gives everyone,

including the lower achievers themselves, insight into whether they need more assistance.

Teambuilding/Class building activities are designed to promote a cooperative spirit among participants. Indeed, many such activities are games.

**Specific suggestion:** Include such activities when needed.

**Examples:** Many books and websites offer activities, such as ice breakers, that can be used for teambuilding and class building. The Same Game (Christine Lee, personal communication) has been adapted for use with the cooperative learning technique Reverse Snowball (Kearney, 1993).

a. Each person in a group of four lists a total of 12 likes or dislikes.
b. Pairs explain their lists to each other and then make a list of 8 common likes or dislikes. They can add ones that were not on either person's list.
c. Two pairs repeat the same process, trying to come up with a list of four common likes or dislikes among the group.

Another way to build a cooperative spirit is to spend time on discussion of how well groups are function and how they might function better.

The language we use in regard to a being or thing affects our thinking about that being or thing (Whorf, 1956). In this way, the language used in a game can affect how people view participation in the game.

**Specific suggestion:** Examine the language used in a game's directions and by the participants in a game. Look for alternatives to competitive language, such as *attack, defeat,* and *conquer*.

**SUMMARY**

Games can play a range of roles in the language curriculum . Children often are very enthusiastic about games, but precisely for that reason, some older students may worry that games are too childish for them. As with other learning activities, teachers need to pay careful attention to the difficulty level of games. Part of the appeal of games lies in the challenge, but if the challenge is too great, some students may become discouraged. The challenge can be of two kinds: understanding how to play the game and understanding the language content. Types of language games are sorting or arranging games, information gap games, guessing games, search games, matching games, labeling games, exchanging games, board games, and role play games.

COMPREHENSION QUESTIONS

1. Why do we use games in language teaching?
2. When do we use games in language teaching?
3. How do we use games in language teaching?
4. Mention the types of games that we use in language teaching.
5. How to create a cooperative context for games?

## RESOURCE

Granger, Collin. 1993. *Play Games with English.* London: Macmillan.

Miller, Christopher.T. 2008. *Games:*Purpose and Potential in Education. New York: Springer Science+Business LLC.

Watcy, Peter-Jones. *Vocabulary Games and Activities.* Penguin.

# CHAPTER 14: Media in the English Language Classroom

*Specific Objectives*

*Students are able enhance the lessons and develop their critical thinking*

Media is one of the fastest developing trends in the field of education around the world. As teachers of English who teach grammar to the students, but not just for the sake of their ability to put in the correct form of the verb in a sentence or pass a test in the end of the semester. Teachers teach grammar, as with any other aspect of the language, so that our students can communicate in English successfully, understand oral and written speech, speak and write. What are the main sources of the English language for our students?. What can teachers do to take our students out from the textbook context and into a "real world" context? What teacher can do is to bring part of the English language world into our classroom. Where do teachers obtain their knowledge about foreign cultures and foreign countries? Besides their personal experiences they gain it from the media- television, radio, feature films, Internet, music, etc. Media has become an indispensable part of our lives; children spend more time watching TV than on doing their homework, media are sometimes called "a parallel school"! Direct or indirect influence of media on our lives is growing constantly, and traditional literacy skills- the ability to read and to write print texts, must be supplemented with media literacy skills- the ability to "read" and "write" audiovisual materials along with print media texts (television programs, films, web sites, advertisements, etc.). You could challenge me by saying that films, audio tapes with stories or dialogues of native speakers, songs, authentic newspaper articles have been used by the teachers

of English for decades, that using technology is not a novel concept. So how is media education different? The argument for media education is that, drawing upon the students' real life experiences, it teaches *about* the media, opposed to teaching *with* the media . I'll cite my two favorite definitions of media literacy, one by the American professor Dr. Renee Hobbs: "the ability to access, analyze, evaluate, and communicate messages in the variety of forms" (Hobbs, 1997), and the other by Canadian professor, Chris Workshop: "critical understanding of how the media work, how teachers interact with them and how teachers can make the most of them" (Worshop, 1999). The last point made by Workshop, "how teachers can make the most of them" in our case would be how. Teaching about the media, we can assist our students' learning process of the English language and cultures of the English-speaking countries. Teachers can also motivate their students, enhance their lessons, and develop students' critical thinking, encourage them to become active viewers, listeners, thus becoming producers of their own messages.

**Unit 1.Photography**

*"Photography is a system of visual editing. At bottom, it is a matter of surrounding with a frame a portion of one's cone of vision, while standing in the right place at the right time. Like chess, or writing, it is a matter of choosing from among given possibilities, but in the case of photography the number of possibilities is not finite but infinite."*Useful sites: *http://photographymuseum.com, www.cnn.com (a year in pictures), http://www.time.com/time/yip/2003*.

Technology and materials: photo cameras, photographs.

Unit objectives:

students will:

a. describe the photo in English;
b. identify and describe the basic composition terms (framing, arrangement, placement, lighting, color);
c. discuss photo images;
d. take photos, display them for the class and explain their intentions as photographers.

**Activity1. Family Album**.
Media concepts: representation
Language skills: speaking, listening.

For this activity ask your students to bring their baby pictures to class.. First have them put all their pictures on one table, shuffle them and ask the students to choose one picture (but not their own). Each student is to describe the child in the picture and, together with class, guess who is depicted in the picture. Talk to the students about photography in our lives. For example, family albums are, in a way, a family's history, written not in words, but in images. Usually these are the images of happy moments in life, like a birthday celebration, vacation, friends' party, a new baby in the family, etc. Even after many years, the photographs have a power to trigger emotions and memories connected to the moment when they were taken. What are characteristics of family pictures? (E.g. people usually pose standing or sitting in a row, smiling, holding each other, etc.) How many of you have ever taken a picture of family or friends? What are some other objects that you photographed (pets, landscape, historical sights, etc.)? How many of you have your own camera? Photography was invented in 1827, and the word comes from 2 Greek words: photo (light) and graph (to write). What does the word "photography" literally mean in this case? (Writing with light). Cameras have changed greatly during their relatively short history. What types of cameras are familiar to you? What are recent types of cameras that have appeared on the market? (Digital camera) How are they different from others?

**Activity 2. Who am I?**
Media concepts: representation, language, audience
Language skills: speaking, listening.

In case digital cameras are available, for the home assignment, ask your students to form teams of 3-4 people, and take picture of someone they know well. Try to have the photograph tell us something about the personality of a person in the picture (using props, body language, gestures, facial expression, background). In the next lesson, students exchange photos with another group (e.g. there are 3 groups in your class, each consisting of 4 students, so there are 3 pictures. Group A gives their picture to Group B, Group B- to Group C, Group C- to Group A. Each group tries to decide

who the person is, what he/she is like, what is his/hers occupation, mood at the time when the photo is taken, his/her personality, hobbies and importantly, what made them think so). After each group presents their findings to the class, the authors of the photograph tell their version. This is a good exercise for realizing how different people looking at the same photo see different things.
Another option:

In preparation for this lesson, find a photo of a man or a woman and bring it to class. Show the photo to your students and ask them to write down what they think of this person. How old is he/she? What is he/she? (What does she/he do for a living?) What kind of person do you think he/she is? Why do you think so? (What elements of the photo made you think so?)

**Activity 3. Reading a photograph**

Media concepts: representative, language
Language skills: reading, speaking, listening

This activity will introduce the students to some basics of composition. You can write them on the blackboard or provide photocopies of this page for your students. (Adapted from *Seeing and Believing* by Ellen Krueger and Mary T.Christel)

| | |
|---|---|
| FRAME | Limits the field of vision or draws the viewer's attention to a specific aspect of the shot |
| PLACEMENT | Position of the camera in relationship to the subject of the shot (close-up shot, medium shot, long shot, high angle, low angle) |
| ARRANGEMENT | The physical relationship or position of people, objects, and background in a single shot (foreground, middle ground, background) |
| LIGHTING | Spot, concentrated or diffused |
| COLOR | Saturation (intensification of a specific color within a shot) |

Prepare and show to the students some photographs from the book, slides or single copies. A good source is the web site of Pulitzer-winning photographs at www.pulitzer.org . Sample questions to ask at this stage:

a. What is the first thing that you notice? Why? What attracts your attention to it?
b. When you continue to look at the photograph, what else do you see?
c. What is in the foreground, middle ground and background of the picture?
d. How does the photographer use color and lighting?
e. What is the camera position? From where could this picture be taken, e.g. was the photographer sitting on the ground, or standing on hill, or stairs, or from a helicopter? How would the main subject of the picture look if it was taken from another angle? Why do you think the photographer chose this angle?
f. What is the message of this photograph? Do you agree with the proverb "A picture is worth a thousand words"? What did the photographer want to say with this picture?

**Activity 4. In Focus**

Media concepts: technology, language, representation.
Language skills: writing

Ask the students to produce a photo, paying attention to the choice of objects, camera angle, lighting, and so on. Encourage them to be creative and come up with interesting images of a subject they choose. They can gain some professional advice by visiting www.kodak.com , a useful site that gives tips for taking better pictures and shows examples. Students bring their photos into the classroom, and on a separate sheet of paper, write the text (3-5 sentences explaining their idea, the meaning of the photograph). Photos and written texts are displayed on the table randomly; students match pictures with texts, then the photographs with the written text can be displayed on a bulletin board or other surface.

**Activity 5. Story Time**

Media concepts: representation, audiences.
Language skills: writing, speaking

For this activity you can use original photos or make photocopies of pictures from different sources or if the computer lab is available, you can use Power Point. Divide the class into groups of 4-5. Give each group a set of the same 5-7 photographs. Each group should then put the photos in order that, in their

opinion, could tell a story. Students in groups should develop the story and in the end of the class present it for their classmates.

**Unit 2. Film**

"*Film as dream, film as music…No art passes our conscience in the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls.*" (Ingmar Bergman, Swedish film director)

Useful sites: www.allmovie.com, www.filmland.com, www.paramount.com, www.imdb.com, www.hollywood.com, http://pblmm.k12.ca.us/TechHelp/Storyboarding4.html http://www.mediaed.org.uk/posted_documents/Storyboarding.html

Technology and materials: TV set, VCR, a movie poster.

Unit objectives:

students will:

a. discuss their film preferences;
b. identify and describe general cinema terms and professions in the media industry;
c. analyze the structure of a film poster;
d. create a movie poster;
e. explore the relationship between sound and image, the effects of basic camera shots

As going to the movies or watching films on TV, video or DVD is one of the most popular recreational activities of students. It makes sense to start this unit with an informal conversation about cinema. Discussion can be encouraged by the following questions:

a. Do you like to watch movies?
b. Where do you prefer to watch a film, in the movie theatre or at home?
c. What are your favorite movies? (You can list them on the blackboard, and then ask the students to try to determine which genre dominates in their "hit list"). Introduce the names of other film genres in English: western, science fiction, fantasy, horror, action, thriller, drama, comedy.
d. What affects your decision to see this or that movie? (a poster, TV advertisement (trailer), a friend's suggestion?)

**Activity 1. Analysis of a Film Poster**

Media concepts: category, technology, representation

Language skills: speaking

Bring in the poster of a movie that students are not likely to have seen. If the actual poster is not available, make a photocopy

(preferably, colored and enlarged) of a poster. Initiate a whole-class discussion:

a. What do you see in the poster? (Have the students name all the objects, beginning from the most dominant image to the less vivid).
b. Is there print text besides the images?
c. Describe the colors and lighting. What image is in the spot light? Are the rest of the images in diffused or normal lighting? What colors are dominant in the poster?
d. What is genre of the movie?
e. What is the film about?
f. What is the relationship between the characters shown in the poster?
g. Does this poster make you want to see the movie?

After the analysis, ask the students to form groups of 2-3 and design an original movie poster for the film they know, and present it to the class, explaining the choices they made (for more elaborate results, you might want to assign this project as a homework assignment).

**Activity 2. Analysis of the Film Opening or Clips**

Media concepts: language, category

Language skills: listening, speaking

Choose and prepare a videotape of a movie that is available in English in your school/college. Examine the videotape before using in the classroom for the appropriateness for this activity (I prefer using the opening sequences with music only, no dialogue). In the classroom, cover the television screen with a sheet of paper or piece of fabric. Play the opening sequence (3-5 minutes), students listen to the music without seeing the images. Ask them to guess what this movie might be about, what genre it is. Then, turn off the sound on your TV set and let the students watch the same sequence but without sound. This time, ask them what exactly they saw, who the main characters might be, what might happen next. Finally, play the opening sequence again, both image and sound. Draw the students' attention to the relationship between the sound and image in audiovisual medium like film.

**Activity 3. Film language**

Media concepts: language

Language skills: listening, speaking, reading

In Unit 1 on Photography we introduced some basic vocabulary of visual composition of the still image- a photograph. This vocabulary is also transferable to analyzing moving images - a film. However certain terms can be added to enrich the vocabulary related to the topic and to help students "read" and interpret film language.

| | |
|---|---|
| Shot (take) | An image captured by a single continuous running of a camera |
| Long shot | Is usually used to show the general location, environment |
| Medium shot | Usually shows a human figure down to the waist |
| Close-up | A face of a person or an object is the main element in the frame (extreme close-up if the can at the specific part of the object or part of a person' |
| Camera angle | The position of the camera in relation to the object view" |
| Tilt-up | Camera "looks up" to the object (low-angle) |
| Tilt-down | Camera "looks down" on the object (high angle) |

It is important to practice the skills of decoding the audiovisual images, to gain a more profound and richer understanding of the media text. All media are carefully constructed by people. Every production begins with step by step decision making. Understanding this enables students to proceed with the analysis of a media product.

1. Show a movie clip and ask the students to recognize the single shots by raising a hand or calling out "shot".
2. Prepare a videotape with clips from several films illustrating the above basic terms, show it to the students and ask them to identify the type of a shot and camera angle.
3. Take the scene from a short story or other literature that the students have recently read and ask them to think how they would film this scene. What shot would they use? Why? What camera angles would they use and why?

**Activity 4. Storyboard**

Media concepts: language, technology

Language skills: writing, speaking

Analysis is only one part of media education, while production is equally important in exploration of media texts. A storyboard is one of the most widely used production activities in media education. Film makers produce a series of simple drawings before they actually shoot an episode. These drawings show the schematic frame: the objects or actors, the type of camera shot and angle. It is important to ask the students to write a description of each shot, explaining the visual images. You can start by suggesting simple situations to develop on a storyboard, like:

1. a woman is shopping and buying something;
2. children are playing football;
3. a couple is eating in a restaurant;
4. people are waiting at a bus stop;
5. an old man is making tea, etc.

Besides the description of each shot, you can ask your students to write the "soundtrack" for their sequence. This may include dialogue/ monologue of characters and choice of music/sound effects. I found it more productive when the students worked on this assignment in small groups of 3, so that the students who do not have drawing experience would not be intimidated, and each member of the group can contribute his/her ideas to the benefit of the project. After the appropriate time limit for this activity has elapsed, ask the students to present their storyboards for the rest of the class.

A variation of the same task would be to make a storyboard based on part of a short story or a novel.

**Activity 5. Producers**

Media concepts: agency, audience

Language skills: speaking

Read a short story or play with your students. Then ask them to imagine that they are producers of a movie based on that story. They must choose the director, actors and locations for shooting the film. Let the students work in small groups and present their ideas both, visually (by using magazine cut outs, booklets, postcards, etc.) and orally (explaining why they chose this or that director/actor, location, etc.).

**Unit 3. Television**

"Television is teaching all the time. Does more educating than the schools and all the institutions of higher learning" (Marshal McLuhan, author of *Understanding Media*).

Useful sites: www.tvguide.com, www.bbc.co.uk, www.centraltv.co.uk

Technology and materials: TV set, VCR, a videotape

Unit objectives:

students will:

- identify and discuss different types of television programs;
- compare and contrast different television genres;
- analyze representations of different groups of people on television;
- identify/recognize stereotypes on television;
- summarize plots, predict future events;
- write script proposals.

**Activity 1. What's Your Favorite?**

Media concepts: category

Language skills: speaking

Ask the students to form groups of 5 and discuss within the groups (in English!) their favorite television programs. Each group then comes up with 1-3 most popular programs and lists them on the blackboard. Then ask the students why they like these programs, and what they do not like about them. In order to get a more detailed response than "I like it because it is interesting", encourage students to think in terms of time of the broadcast (convenient, inconvenient, etc.); characters (realistic/unrealistic, funny, etc.); situations; action (fights, chases, etc.); special effects, etc. Students return to their groups and arrive at the reasons for liking this or that program, then share their views with the other groups.

You can then suggest to the students that they define their most popular genres (soap operas, sitcoms, talk shows, game shows, reality shows, the news, dramas, science fiction (or sci-fi), children's show, etc.) What is characteristic to each of these genres? Compare and contrast them. For example, does the host of the reality show behave similar to the host of a talk show or a game show? What do the sitcoms and soap operas have in common and how are they different?

**Activity 2. Dubbing**

Media concepts: audience

Language skills: speaking

This is a good activity for practicing communication skills in English, specifically speaking. On the other hand, it requires decision making, bearing in mind the genre codes and conventions. One of the popular sitcoms like Friends or Everybody Loves Raymond, which are shown on Russian TV, can be used for this purpose. Tape an episode of a sitcom and bring it to class. Show the 3-5 minute sequence with the sound turned off. Then have the class divide into groups (the number of students in each group must correspond to the number of characters in the sequence) and ask the students to write the lines for each character, assign a part for every member of their group and then, with the sequence playing again, students say their characters' lines and role-play the scene. No doubt, the dialogues composed by different groups will be different. Using an analogy, this exercise gives an insight into the media concept of audience, i.e. how do different audiences interpret media differently? How the same media text can mean different things to different people?

**Activity 3.Cliche and Stereotypes**

Media concepts: representation, agency, audience

Language skills: speaking, writing, listening

Ask your students to describe a typical Englishman/ American. Write their comments on the blackboard. Then ask them if they know any Englishmen or Americans personally, or if they have ever met one. Since most probably, would answer negative to this question, ask them why they think so, what sources led them to these conclusions. Ask them to remember specific examples from a television program, news coverage, or a movie that suggested these ideas to them. Remind them that stereotypes can be ethnic, racial, national, gender, occupational, religious and others. Ask them to describe a typical TV character (e.g. a scientist- usually male, single, a little bit crazy, wears glasses, cares only about his research or experiments). Show the excerpts from several TV shows with stereotypical characters, stop after each segment and ask students to discuss the character. What does he/she look like? What is he/she wearing? What is he/she doing in the episode? What does the character's appearance, clothes and actions tell us about him/her?

Think of the three adjectives that could best describe this person. Do you think it is a realistic representation? Have students play charades. Ask them to divide into two teams, each team thinks of stereotypical television characters and lists them on separate sheets of paper (3-4 for each team, e.g. “a hero”, “a policeman”, “a model”, “a lawyer”). Then they fold the pieces of paper and put them in a box or someone’s hat. The player from the opposite team draws the paper, reads what character he is supposed to play and acts it out without words. His or her team has to guess who the character is. The team, which guessed most of the characters, wins. As the students were acting their parts in this game so that their team would guess the character in a few seconds, producers of TV programs like sitcoms, soap operas or drama series also stereotype their characters so that the audience can identify the characters quickly and understand the plot easily even if they haven’t been watching the program from the beginning. It results in a one-sided, limited representation of many characters. So on the one hand, media agencies use stereotyping for the convenience of their audience, but one the other, stereotyping can present certain danger as the viewers may transfer their perception of television characters to real-life people, and we must be aware of that.

**Activity 4. One World, One TV?**

Media concepts: agency, audience, category

Language skills: reading, listening

In the last few years national television has opened its boundaries for international TV shows and foreign TV series. Today, someone traveling from the USA to Russia for example will find many of the familiar reality and game shows on Russian television. Record short clips from such programs and show them in the class. Are they popular with your students? Reality shows are a recent phenomenon on television that is successful in many countries of the world. Ask your students what reality shows they saw. What is their favorite? What is the one they didn’t like? Ask them to explain the reasons for their interest in these programs. Did they find a character with whom they could identify? Encourage them to do Internet research on the corresponding shows in English-speaking countries, and compare the Russian and English/American variants, like Survivor – Последний герой, or American Idol - Народный артист, etc. This work can be assigned

as homework in groups, with students presenting their findings during the next lesson. Or you can do research on two programs yourself and prepare materials for the classroom. Some guidelines for researching this issue are:

a. find out who owns this program (who owns the original idea and project, who else profits from it);
b. find out in what countries this program was aired , what rating it had in these countries;
c. look at the Russian TV guide and describe the information about the channel that this program is aired on in Russia, the time it is scheduled;
d. compare the rating of the program in Russia to that of other countries;
e. watch one program and record your observations about the plot of the program, characters, typical situations, competitions;
f. what do you think makes reality shows so appealing to the public, so popular?

**Activity 5. Co-writers**

Media concepts: category, audience, agency

Language skills: writing

Divide the class into teams of two. Tell them to imagine themselves as script writers that write the proposal of a new TV series (they can choose the genre, e.g. a drama, a sitcom, reality show, game show, documentary or a soap opera). They should create the title, main characters, time, setting, time and channel where this show can be aired, possible audience, and the content of the first episode. After they develop their ideas and write them down, each team reads their proposals to the class, and role plays the episode.

**Unit 4. Advertising**

*"The basis of advertising is not what products are being sold, but what dreams are being sold."* (Sut Jhally, professor of Communications at the University of Massachusetts, USA, media critic, director of the Media Education Foundation in Northampton).

Useful sites: www. adflip.com, http://scriptorium.lib.duke.edu/adaccess, http://pbskids.org/dontbuyit/teachersguide.html

Technology and materials: a TV, VCR, videocassette with taped commercials, magazines, newspapers

Unit objectives:

students will:

a. describe and analyze print and TV advertisements;
b. develop an awareness of the advertising techniques and their effects on people;
c. create their own advertisements;
d. discuss how words, sounds and images are used together to communicate the message of the ad;
e. discuss gender representation in advertisements.

**Activity 1. Introduction.**

Media concepts: representation, language, audience

Language skills: speaking

Begin the class by asking the students about their personal experiences with advertising. Do you see or hear advertisements every day? Where (print, radio, TV, billboard)? How often? Divide the class into small groups and develop a definition of advertising. Then compare it to a dictionary definition. (For example, my dictionary defines if as "the action of calling something to the attention of the public especially by emphasizing desirable qualities so as to arouse a desire to buy or patronize").Prepare the photocopies of the cut-out of a magazine advertisement. Ask the students first to look at it briefly and tell what was the first thing that they noticed. Was it a picture or a text? Then ask them to look at it once again, examine it in detail and answer the following questions:

a. What is the product?
b. Does it appear in the ad alone or accompanied by other images (package, other objects or people)?
c. What qualities does this product have according to the ad?
d. Who is the potential buyer of this product? Is it a man or a woman? What is his/her age, social and marital status? What is the target audience of this ad? In what newspaper/magazine is this ad likely to be published?

**Activity 2. Do You See What I See?**

Media concepts: language, audience, agency

Language skills: listening, speaking, writing

As Professor Sut Jhally suggested, "*the basis of advertising is not what products are being sold, but what dreams are being sold."* Advertising agencies use the variety of techniques to persuade consumers to buy their product or service. Often they put more emphasis not on the qualities of the product itself but instead, they try to connect, to associate this product with the desires of the target audience. These may include the feeling of patriotism, desire to have a certain lifestyle, attractive appearance, be successful, etc. This exercise will help the students to identify these techniques, start thinking about how advertising works and how it affects them personally. Record several advertisements from television (preferably in English if satellite television is available; if not- in the Russian language) and bring the tape in.

Play the tape and ask the students which commercial they liked and why. On the blackboard write their reasons and then hand out the list of techniques with definitions. First read those techniques that "worked" for your students (the ones that were used in commercials they liked), then the rest of them. The following list can be used (and extended from the other sources):

| | |
|---|---|
| Bandwagon | Says that other people are using the product or doing the same thing, so you should too. |
| Testimonial | A celebrity, e.g. a famous actor or a sportsman is recommending the product |
| Plain Folks | Shows average-looking people telling us that it is a good product for ordinary people and me" |
| Transfer | Tries to associate positive images of something or someone with the product |
| Fear | Shows frightened people and the product that can prevent a bad thing to happen to us or protect us; suggests the feeli security |
| Sex Appeal | Shows young beautiful women or handson |

| | |
|---|---|
| | the ad |
| Humor | Amuses the audience with comical characters or situations |

Ask the students to give some examples of magazine of TV commercials for each of these techniques. Next ask the students to watch the commercials again and then, in pairs, list one (or several) techniques that the particular commercial used and the possible target audience. Pause the tape after each commercial so that the students have time to write down their ideas. Discuss the results with the class.

**Activity 3. Perfect Picture**

Media concepts: agency, language, audience

Language skills: speaking, listening

Besides the visual images, persuasive power is contained in the slogan. This is usually a short "catchy" phrase that is easy to remember (e.g. Just Do It, Always Coca-Cola, etc.) Show an episode from the film "Picture Perfect" where the whole advertising agency is brainstorming the original advertisement of mayonnaise, and the character played by Jennifer Aniston comes up with the idea of an image and a slogan. The term "alliteration" is worth being brought up at this point, because it is very frequently used in news headlines and advertisements. Explain the term as a literary technique in which two or more words begin with the same consonant sound and give examples of alliteration from literature, English nursery rhymes or ads (e.g. Sing a Song of Sixpence, Pease Porridge, Jack and Jill, etc.). Give the assignment to small groups of 3-4 students to create an advertisement, both with an image and a slogan, using one or several advertising techniques that they learned, and present their projects to the class. Give them several options from which to choose, for example, promoting: a) home town for tourists; b) a new restaurant; or c) a beauty product.

**Activity 4. Closer Look**

Media concepts: language

Language skills: listening, speaking

Tape several television commercials and then choose the best suited for closer analysis. Note the time of the day and during which program the commercial was presented. In the classroom, before showing it to the students, ask them to pay close attention to

everything they see and hear: the visual images, colors, lighting, music, tone of the voices, and camera angles. They can watch the commercial as it is, or you can first play it with the screen covered (like we did with the movies) for them concentrate on the sound only, and then show only the picture with the sound turned off to focus on the images. After that show the advertisement once again playing both picture and sound. Ask the students leading questions and record their observations on the board.

Sample questions:

a. What kind of music did you hear? Did you hear any particular tune or recognize familiar instruments? What was the general mood of the music?
b. What was the tone of voice of the speaker(s)? Did it sound happy? Serious? Frightened?
c. What images did you see? What was the most dominant image? What images were in the background?
d. How many people did you see? Describe them (gender, age, appearance, clothing)
e. What colors were used in the commercial?
f. What types of camera angles were used?

Discuss how all these elements come together in one piece. Stress once again that all media texts are carefully constructed for a particular purpose. Ask the students what is the implied message of this text, what impact the producers wanted to achieve, identify the techniques that were used (bandwagon, plain folks, humour, etc.).

Finally, ask their opinion about the effectiveness of this ad. Tell them what time and what program this commercial appeared on television and ask why it was shown at that time. What was its target audience? Did the advertisement reach its goal, in your mind? Did it succeed in transferring the message?

**Activity 5. Gender Representation in Advertising**

Media concepts: representation, audience

Language skills: speaking

Bring different print materials or (and) a tape with the recorded television commercials. First, discuss the following issues as a whole class:

- What do men and women in advertisements usually look like? Describe the typical woman/man that you see in print media. Does this image suggest to us the idea of femininity/ masculinity?

a. How are men and women usually portrayed in advertisements? Make a list of most commonly seen men's and women's roles in ads (e.g. housewife, teacher, model for women; sportsman, businessman for men).
b. What products are advertised using the images of men, which products are sold using the images of women?
c. What "suggestions" or "commands" do the ads give women and men? (e.g. for women- "wear high heels", "wear make-up", "be sexy", "color your hair", "don't get old" etc.; for men- "be cool", "build big muscles", etc.)
Let the students look at the magazines; choose one of them for closer analysis and, working in pairs, explore the gender representation in advertisements, focusing on the following questions:

1) What product is being advertised?
2) What does this ad promise?
3) Describe the physical appearance of a woman/a man, his/her facial expression, pose.
4) Does this image suggest the ideal of femininity/masculinity? What effect do you think ads like this have on the self esteem of women/men? Do they reinforce gender stereotypes?

Student pairs then merge into larger groups of four and share their observations and ideas. In the new groups students are to create the advertisement of a make-up item or a men's cologne that would challenge the stereotypical gender representation.

**Unit 5. News**

*"I don't think people ought to believe only one news medium. They ought to read and they ought to go to opinion journals and all the rest of it. I think it's terribly important that this be taught in the public schools, because otherwise, we're gonna get to a situation because of economic pressures and other things where television's all you've got left. And that would be disastrous. We can't cover the news in a half-hour event evening. That's ridiculous".* – Walter

Cronkite (former CBS anchor, once named the "most trusted" in America)

Useful sites: www.nytimes.com, www.cnn.com, www.usatoday.com, http://news.bbc.co.uk, http://nytimes.com/learning/teachers

Technology and materials: TV set, VCR, newspapers, computer(s) with an Internet access

Unit objectives:

students will:

a. examine the authenticity of news reports;
b. extract the main idea from the articles and write headlines;
c. analyze television news presentations;
d. compare the content of the news from different sources;
e. compare the news coverage in Russian and English-language media;
f. create their own newspaper

**Activity 1. Introduction**

Media concepts: category, agency

Language skills: reading, speaking

Begin this unit by asking the students what they know about news. From where do they learn the news, newspapers, magazines, radio, television, Internet? What is news? Who decides what is going to be in today's news?

Bring into the classroom copies of American, British or any available English-language newspapers. Distribute them around the class and ask students to look at the front page, the back page, name of the newspaper, and main headlines. Then divide the class into groups of 3-4 and give one newspaper for each group. Introduce the terms broadsheet, tabloid, editorial, headline, and classifieds. Ask the groups to examine their newspaper and jot down the information about the following:

a. name of the newspaper, country and city where it was published;
b. main stories, their headlines, accompanying photographs;
c. editorial;
d. advertising;
e. sports section;
f. world news section

Then gather the class together and ask them to describe their observations.

Bring some photographs cut out of the newspapers (Russian or foreign) and make copies for the students. Give them to the students and ask them to look at the photograph and tell what section of the newspaper this picture comes from and what story this picture might accompany.

**Activity 2. Headlines**

Media concepts: language

Language skills: reading, writing

Headlines are meant to grab the reader's attention. They usually contain literary devices such as alliteration, metaphor or simile. We've already talked about alliteration in the unit on advertising. Introduce the terms metaphor and simile if students are not familiar with them. Give some examples of each device (for example, sample headlines from the web edition of New York Times on February 10, 2004: "Southern States Are Set to Shake Democratic Race", "College Career Could End Before It Starts", "Colima's Quiet Charm", "Political Money Said to Sway Pension Investments"). After removing the headlines, give the stories to be read in pairs and ask the students to write a headline for their story. You can also play a word game with headlines. Choose 7-10 headlines from different newspapers and write out only the nouns and the verbs on the board. Divide the class into two teams and ask them to think of the best adjectives that could fill in the blanks in the headlines using the alliteration device. For example:

| **You write on the board** | **Students fill in the adjective** |
|---|---|
| _____Hurricane Hits the City | **Huge (horrible, hazardous)** Hits the City |

Set a time limit. The team, that came up with adjectives for the most headlines, wins.

**Activity 3. Television News**

Media concepts: language, representation, agency

Language skills: listening, speaking

Ask the students what kind of news programs they watch on TV (morning news, evening news, local news). Ask them how many presenters are usually on one news program and what are their roles (in-studio anchor, on-location reporters, sports commentator, meteorologist, etc). Show a news program taped from an English language channel. What does the anchor usually

look like? Do his/her gestures, facial expression, and tone influence our perception of the news? What kind of music is used in different news programs? How does the program start? What is the background of the studio set? What does the set of people working on the computers, talking on the telephone, etc. suggest? Is the graphic used in the program (usually placed in the "news box" in the corner of the screen)? What kinds of shots are used for on-location reports? How does this choice of shots contribute to our perception of the story?. Show a clip from the film "Up Close and Personal" with Michelle Pfeiffer and Robert Redford illustrating some of the "behind the scenes" of a TV studio.

**Activity 4. Comparing Different Sources**

Media concepts: agency, category, representation

Language skills: reading, listening, speaking

Tape the evening news from a Russian TV channel, bring in the newspaper with the events of the same day, and find an Internet site of an English language newspaper and a TV channel of the same day, print out copies if Internet access is not available in the classroom. Show all these resources to your students, divide them into small groups and give the assignment to compare and contrast the news in different media formats. Focus their attention to the following questions:

1. Compare the Russian newspaper and TV news coverage of the day. Choose one story and examine how it is covered in one medium, and in another medium. Are there any differences? What are they? Are there any stories that are present in the newspaper and missing in the television program and vice versa? What are the reasons for that?
2. Likewise, compare the English language newspaper and TV news.
3. Compare and contrast the Russian and American (English, etc.) news of the same day. Are there any common stories? If yes, how is the story presented in Russian and American news? What is the amount of space (time) is given to international news in Russian and American media?

**Activity 5. Production**

Media concepts: agency, category, language, representation, technology, audience

Language skills: writing.

This is a production activity in which students will take on roles as the newspaper stuff and create a wall newspaper. Ask the class to divide into teams of 5 and decide what role they will take: one editor, 3 reporters, and a photographer. The teams should produce a wall newspaper about student life and current events in school/university. Give the students some guidelines; tell them what you expect them to do, e.g.

1. Your newspaper should contain at least 3 articles and 1 editorial.
2. Accompany the articles with pictures, where possible (your newspaper should have at least 2 photos). Before taking the photo, think of the message that you want to communicate, keep in mind the composition basics that you learned from the unit on photography.
3. Write the headlines using literary devices such as alliteration, simile or metaphor.
4. Don't forget to give a name to your newspaper!
5. Good luck!

The newspapers can be displayed on the walls of the classroom or a hallway.

**Unit 6. Pop Music**

"Music is the shorthand of emotion" (Leo Tolstoy, classical Russian writer)

Useful sites: www.lyrics.ch, www.rockhall.com, www.mtv.com

Technology and materials: a TV, VCR, audio tape/CD player, audio tapes/CDs

Unit objectives:

students will:

1. discuss the role of music in our lives, how music can become a symbol of time, part of the culture of an entire generation of people;
2. compare a song with its music video;
3. explore the appeal of girls'/boys' bands for teenagers;
4. create a storyboard for the music video;
5. write the song lyrics

**Activity 1. Collage**

Media concepts: representation, audience

Language skills: listening, speaking

To my mind, it's reasonable to begin the unit on pop music with actually listening to music. And speaking about pop music, ask your students to bring tapes or CDs with their favorite songs for this class (have your own tape ready just in case). This will give a general personal association with the topic and draw their attention to it. After listening to the excerpts of several songs, tell the students about your favorite song, singer, type of music, listening habits (how often do you listen to music, what is the usual source of music: TV, radio, audiotape/CD). Then ask the students to turn to their neighbors and tell him/her about their preferences, using the example you gave them, and vice versa. Don't hesitate to walk around the pairs 1) to get to know your students better and 2) to make sure they speak English!. Hold a class discussion on the following question: "How can the music/song make you feel?" Write the students' answers like "happy", "sad", "it makes me want to dance", etc. on the board in a column. Then ask them to think about what aims the composers may pursue when writing the music, for example, to communicate their message, opinion about something, to evoke patriotism, to make you dance, to uplift one's mood, etc and record their ideas in the second column. Next ask the students to think of examples of songs that are associated with a particular place, historic event or a group of people, or symbols of the time. For example, Russian songs that were written during the World War II to uplift the soldiers' spirits and those who were waiting for them; the so-called "bard" songs in the 1970's-80's popular in Russia as a form of the protest against mainstream music and a form of creative self-expression. Play the music that would illustrate their examples. Music becomes a symbol of whole generations, e.g. jazz for the 1920s, rock-and-roll for the 1960s, ask the students to think what type of music, singers and songs will be considered the symbol of their generation. Bring magazines into class, scissors, markers, paper and glue, so that they can illustrate their ideas with collages, created in groups of 3-4.

**Activity 2. Tune In**

Media concepts: language, representation, category

Language skills: listening, reading, speaking

Choose one of the recent popular songs; prepare the tape and the music video of this song. First, give the students copies of

the lyrics with gaps instead of some words (it may be a particular part of speech only, like nouns, verbs or adjectives; or words in random, etc.), then play the audio tape with the song several times and give some time to fill in the gaps. Check the correct missing words and spelling, and write them on the board. Discuss the unfamiliar vocabulary, grammar or idioms that students came across in that song. Proceed to discussion questions, e.g.

a. What is the song about? Tell the content of the lyrics in the form of a story.
b. What themes, problems does this song address? What is the main message of the song?
c. What kind of music is this song?
d. How does this song make you feel?

Next, show the music video of this song and ask the following questions:

a. What story does the music video tell us?
b. Is it the same story that the song has?
c. Pause selected shots (‘freeze-frame’) and have students to analyze the visual composition of the frame (camera angles, lighting, colors).
d. Did the music video change or support your perception of the song?
e. Bearing in mind, that music videos are made with the primary aim of promoting sales of tapes and CDs, how effective is this music video, to your mind?
f. Do music videos, as a comparatively new medium, affect the music industry
g. If yes, in what way? What are some recent trends in music videos (e.g. how are men and women artists portrayed in music videos, how are the dancers, other characters portrayed, what lifestyle is promoted in music videos, what are some clichés of R&B, rap, pop, or rock music videos, etc.)?

**Activity 3. Making Stars**

Media concepts: agency, audience, category, representation

Language skills: speaking, listening, reading

Discuss such phenomenon as girl bands and boy bands with the students. Can they give examples from the Russian and foreign

music industry? Are there any girls' bands and boys' bands that they like? Why or why not?

Show the photos from magazines and samples of music videos with such bands. What do they all have in common? For example, there are usually 4-5 members in a band. Each of them has a different image, e.g. blond, dark haired, red haired, cute, cool, tough, romantic, etc.

Play couple of songs by a girls' band or a boys' band and give copies of the lyrics to the students so they can examine them and write out single words, metaphors, similes, or whole phrases that are used in both texts. What does the repetition of the same words in different songs suggest? Is predictability part of the success or a hindrance for these bands? Who is the target audience for girl bands and who is the target audience for boy bands? What is the common age of their fans?

Think of the new television shows like "Star Factory" and "Become a Star" and their "products"- bands of young people who passed the audition and the competition. Do you think the bands that rise quickly will last long? Why or why not?

**Activity 4. Storyboarding**

Media concepts: category, technology, language, representation

Language skills: writing, speaking

Play the song that does not have a music video or it's not shown on TV currently. Ask the students to work in pairs and create a storyboard for the music video of this song. The storyboard should contain boxes with schematic pictures and an explanation of each shot on the right from the picture. Have students present their projects and vote for the best storyboard.

**Activity 5. Writing Lyrics**

Media concepts: language

Language skills: listening, writing

Show a music video that the students are likely to be unfamiliar with (image only, turn off the sound). Ask them to analyze its visual composition: camera shots, lighting, colors, etc. and predict what the song might be about and what type of music it is. Then play it again with both sound and picture, ask the students to write down as many words from the song as they can. Ask them to divide into groups of 4 and reconstruct the lyrics of the song,

combining all the words that they identified and the imagery of the music video. The point is not to record the "correct" lyrics of the song, encourage students to be creative and even if they got all the lyrics easily, have them write an additional verse for the song.

**Unit 7 Internet**

"The real revolution now taking place is not the hardware of technology, but the intellectual technology of information, communication, and the augmentation of human intelligence. All too often, discussions about web-based learning tend to fall back on a simplistic faith in the power of technology. Of course, interactivity is a powerful draw for teachers and students alike. But dazzling technology has no meaning unless it supports content that meets the needs of learners" (from the report of the Web-based Education Commission of the USA, www.hpcnet.org/wbec/about).

Useful sites:

www.usatoday.com, www.nytimes.com, www.cnn.com, www.hallmark.com, www.bluemountain.com, www.celebsites.com, www.biography.com, www.time.com/time/time100, www.nycvisit.com, www.washington.org, www.london-photo-tour.co.uk, www.talkingcities.co.uk/london, www.city.toronto.on.ca

Technology and materials: computers with Internet access

Unit objectives:

students will:

a. describe their habits in using Internet;
b. use English-language search engines to locate the information;
c. extract the main biographical information from the Web site and write a paragraph based on it;
d. compose and send electronic greeting cards;
e. locate information on the Internet, compare information on different sites and convert it into another medium;
f. compare and evaluate different online news resources

**Activity 1. Introduction**

Media concepts: category, technology, agency

Language skills: speaking, reading, writing

As an introduction, ask the students about their experience with computers and Internet:

a. Have you ever used the Internet?
b. How often do you usually access it?
c. Where? Do you have a computer at home?
d. What do you use the Internet for?
e. What do you know about the Internet? Give examples of what you can find on the Internet?
f. What are some advantages of the Internet over such resources as books and magazines?
g. What are its disadvantages? (anyone with a computer and Internet access can publish their ideas on the Internet, and sometimes it's hard to determine whether the information is trustworthy and accurate, or just someone's opinion or completely false)

Write the addresses of several web pages on the board and explain that the suffix of a Web address has a specific meaning, it tells about he origin of the information on the site, e.g.:

.ru stands for Russia

.uk stands for Great Britain, .ca- Canada, etc.

Some American sites have suffixes that tell about the type of organization that sponsors the site, e.g.:

a. edu means it's an educational organization;
b. com means it's commercial Web page;
c. org stands for non commercial organization;
d. gov means it belongs to the government;
e. net means it is a network

However as "you can't judge the book by its cover," you can not judge a Web side by its address either. The content of the sites within one code may vary greatly.

Ask students what search engines they usually use for finding the information; introduce the high-rated English-language search engines, like www.google.com, www.altavista.com or www.yahoo.com .

Choose a topic and preview the sites on this topic, choose 3 different sites and ask the students to evaluate these sites on the same topic using these questions:

a. What is the URL of the site that you found on the topic? What does it say about the origin of the site?

b. Is there any information about the author of this site? Who is the author?
c. What organization sponsored this site? What do we learn about this organization from the Web site? Is the author and the organization an authority in the field that you're researching?
d. Search the information about the author and sponsoring organization using the search engine. Is it the same data that is published on the site? What additional information do we learn?
e. Why was this site created? What is its purpose?
f. When was the site created? When was it last updated? Do the links work?
g. Are there any pictures and sounds on the site? What is their purpose?
h. Give a brief summary of the information given on the site.
i. Is the information published on this site valuable for your research?
j. Compare the information published on the Web site with the print materials, such as encyclopedia, scholarly magazine or a book. Does the web site contain more information than you could find in these sources? Are there any differences in dates, facts, etc. comparing the Internet and print sources?
k. Rank the sites according to their value for your research.

**Activity 2. Celebrity Party**

Media concepts: representation

Language skills: reading, writing

Prepare the following cards: "a scientist", "a sportsman/woman", "a TV anchor", "a writer", "an actor/actress", "a politician", "a musician". Divide the class into groups of 2-3. Give a card to each group without showing it to the rest of the class. Ask the students to think of someone famous from the category they have (you can limit their choice by time ($20^{th}$ century only), or by the country (Americans/ Englishmen only) and do an Internet search about this person. Ask them to write down their findings, and compare the information from different web sites. After they have finished with searching and selecting the information, ask the students to write a paragraph about their celebrity, in the first

person, like an autobiography and without mentioning his/her name. Model the autobiographical paragraph on the board, e.g.:

I was born in Chicago, USA in 1901. I had 4 brothers and 1 sister. At the age of 16 during the WWI, I joined the Red Cross Corps and drove an ambulance in France. After my return home, I decided to become an artist. In 1928 I created the animated character that is now known all over the world. And in 1937 my first animated feature film "Snow White and the Seven Dwarfs" was released. I have founded several theme parks and created one of the world's largest media empires that makes about 22 billion dollars every year. (Walt Disney).Emphasize that they should write the paragraph in their own words, and not just copy from their sources word for word.

After all the groups are ready with their writing tasks, ask them to read their paragraphs for the classmates to guess the person's name. Discuss with the students what new information they have learned about these people from the websites, how many sites did they visit, did they come across some sources contradicting each other or notice different points of view on different sites?

**Activity 3. E-cards**

Media concepts: category, technology

Language skills: reading, writing

Connect this activity with a coming holiday, e.g. Halloween, Thanksgiving, Christmas, St. Valentine's Day, etc. As a pre task, give students a home assignment to do an Internet search and learn about the origin of the holiday, the customs of its celebration. In the classroom, ask the students about their findings, record on the board the main points. Ask the students if they celebrate this holiday in Russia and how. Then ask them to go to the website that provides free electronic greeting cards, such as www.yahoo.com, www.hallmark.com, www.bluemountain.com, etc., look at several cards in this category, write out the greeting expression in their notebook. Next, students are to choose one card, write their own greeting and e-mail it to the classmate. If the students do not have e-mail accounts, you can help them to open one with www.yahoo.com or another free website.

**Activity 4. Travel Agents**

Media concepts: category, agency, representation

Language skills: reading, writing, speaking

Ask the students to make the teams of 3. Assign one city for every team, e.g. Team 1- London, Team 2- New York, Team 3- Washington, Team 4- Toronto. Each team will represent a travel agency, who develops a new itinerary for their clients. The task is for each team to do an Internet search on their city, find the information about the location, main sights, attractions, etc. and make the itinerary for the 3-day tour to that city. The itinerary should include daily sightseeing, evening entertainment, hotel description, suggestions about places to eat, cost of the 3-day tour including the hotel. Of course the idea is to "sell" the tour for the travel agency's clients- choose the most interesting and attractive sights for the pictures, find the cheaper prices for plane tickets and hotels. Students present their projects for their classmates by creating a travel brochure or a poster and giving an oral presentation.

**Activity 5. Reading the news on-line**

Media concepts: representation, language

Language skills: reading, speaking

Internet along with the newspapers, news magazines, and TV programs is a source of the news. For we who are English teachers it is an especially useful source of authentic English language news otherwise hard to gain. Introduce the students to some leading news sites on the Internet, like www.usatoday.com, www.nytimes.com, www.cnn.com, etc. Preview these sites ahead of class and choose one story that is covered by two sites. Ask the students to work in pairs, read these two articles and then compare and contrast them using the following questions:

a. Which headline gives you a better idea of what this news item is going to be about?
b. How is the story presented on these websites? What are the similarities? Are there any differences?
c. Look closely at the vocabulary used by two journalists. Are there any word combinations, nouns, verbs or adjectives that are used in both sources? Does the author use any literary devices, neutral or emotionally colored vocabulary?

d. Examine the length and the placement of the article on both Web sites. Are there any differences? Does it tell you anything about the rank of importance of this news item for the editors?
e. Are there any photos accompanying the story? Examine the photos, people and/or objects in the frame, the camera angles, lighting. Were they taken at approximately the same time or not? Are the emotions they create the same or different?
f. What details are left out in one article and are present in another article? Why do you think this was done?
g. What do you think the continuation of this story will be? Predict the consequences/ further events related to the story.

Let the students talk with their partners for about 10 minutes, then hold a whole-class discussion of their findings.

**SUMMARY**

Media is one of the fastest developing trends in the field of education around the world. As teachers of English who teach grammar to the students, but not just for the sake of their ability to put in the correct form of the verb in a sentence or pass a test in the end of the semester. Teachers teach grammar, as with any other aspect of the language, so that our students can communicate in English successfully, understand oral and written speech, speak and write.

COMPREHENSION QUESTIONS

1. Why do language teachers need to use media in their teaching and learning process?
2. Mention the kinds of media that are used in language teaching. Clarify your answer.
3. Which media do you think is the most effective in language teaching?

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# CHAPTER 15: Information and Communication Technologies

*Specific Objective*

*Students are able to use some emerging technologies appropriately*

**What kinds of technology?**

In English, technology includes cameras, audio equipment, computer technology, video equipment, overhead projection devices, scanners, printers, CD equipment almost any device that can access, present, manipulate and communicate words, sounds and images to enable us to create meaning ((Downes, 1995).

English teachers have always used some technology but the explosion in digital technologies has opened up new and exciting possibilities:

**Examples of how some emerging technologies can be used in English**

| | **Band A** | **Band B** | **Bands C and D** |
|---|---|---|---|
| **Word processing/desk top publishing** | Making letters<br><br>Making words<br><br>Making signs<br><br>Writing own illustrated books | Publishing - stories, poems, letters, brochures, reports, essays, signs, articles, reviews, recounts, biographies, diaries, journals, signs, information, | Publishing - stories, poems, letters, resumes, brochures, reports, essays, signs, articles, reviews, recounts, biographies, diaries, journals, signs, information, |

| | | | |
|---|---|---|---|
| | | arguments, illustrated books | arguments, illustrated books, scripts, research log |
| **Internet for information** | Information relating to themes<br><br>Getting suitable images to illustrate work | Information about writers<br><br>Search for song lyrics<br><br>Search for any topic | Author information<br><br>Topic searches ie "Shakespeare"<br><br>English courses in years 11 TASSAB |
| **Discussion groups** | | Discussion groups | Engaging in 'discussion' about particular reading ie. John Marsden |
| **Web page Construction** | Personal web page design | Personal web page on school site | Producing personal web site<br>On-line magazine production |
| **CD ROM information** | Researching topics | Researching topics<br><br>CD ROM interactive educational games such as Hollywood High | Researching topics<br><br>Researching writers |
| **Interactive book reading** | Shared reading of interactive books for pleasure | | A critical literacy approach to interactive |

| | | | |
|---|---|---|---|
| | | | books |
| **Drawing** | Drawing letters of the alphabet | Making book covers | Constructing cartoons<br><br>Illustrating writing for effect |
| **Digital image manipulation** | Cutting, pasting and manipulating digital pictures to illustrate own writing | Placing appropriate photographs into document to promote ideas | Altering structures and features for effect - ie making a colour photo into a grey one to illustrate a sad poem |
| **Sound recording** | Recording spoken stories | Adding sound to published works | Interviewing characters from a novel |
| **Graphic organising** | The life cycle of an insect | Using a graphic organiser to show student's own family tree | Using Mind Man to show the relationship between characters in a novel |
| **Games** | Word building and spelling Games | Using spelling programs for drill and practice to broaden spelling | A study of the gender/violence aspects of games |
| **Talking Books** | Sharing 'talking books' | | Producing own 'talking book' using Power Point type software |
| **Chat lines** | Probably best accessed on intra - net rather than externally - but many students spend a great deal | | |

| | | | |
|---|---|---|---|
| | of time 'chatting' to people all around the world. This could open up interview possibilities. ie Interviewing a student in Dallas via a chat line about education there. | | |
| **e-mail** | | E-mail friends<br><br>E-mail for information | E-mail dialogue between teacher and student<br>E-mail authors |

**Why use computer technology in English?**

There are two kinds of reasons for using computer technology in English. First there are the benefits to teachers and students from including computer technology in any learning area (Ingvarson, 1997):

**For students technology can:**

a. be very motivational
b. be the source of a significant amount of reading material
c. be fun - and when it's fun you learn!
d. help students to produce excellent published work

**For teachers technology can:**

a. allow for the easy production, storage and retrieval of prepared materials such as certificates and work required sheets.
b. free up communication with other teachers
c. help teachers to find information easily
d. assist good teaching but not replace it!

Secondly, there are the challenges and opportunities presented by computer technology that make it an increasingly important part of English in particular. These include:

a. the emergence of new kinds of texts and the consequent need to teach students to create and use these texts effectively;
b. changing social practices associated with communicating via computers and the consequent need to teach students how to make judgements about appropriate use of different avenues of communication;

c. the pervasiveness and power of texts created through computer technology and the consequent need to teach students to be critical readers and viewers of such texts.

Each of these is discussed briefly below.

1. **Creating and using new kinds of texts.**
   - such as hyper-texts, web-pages, e-mail communications, and multi-media texts.
   Many of these texts blend the written, spoken and visual, so students can express ideas in exciting and powerful ways. The choices available to the creators and users of texts are expanding rapidly so English teachers need to start helping students to make informed choices.

Multi-media texts challenge readers and viewers to integrate information and ideas in new ways. Making meaning from the interplay of words, sound and vision involves a sophisticated set of skills, skills that have not necessarily been highly valued in the past:
...for hundreds of years western culture has privileged the verbal (print and oral) as the pre-eminent mode of conveying meaning and producing knowledge. However, with the arrival of the new communication and information technologies, the reign of the verbal has been at least interrupted, if not overthrown.

**Hypertext** heralds a different way of accessing texts since, even more than with traditional print or screen texts, the reader or viewer actively creates an individual text through choices made. We can choose to jump from link to link in different ways, creating many possible texts from one set of material. Adults often comment ironically on the almost irresistible lure of hypertext links that invite us to flit from site to site, searching for the better, brighter site that surely waits just one screen away. We need to explore the same issue with students to ask what effect this has on our understanding and how we judge when it is better to resist or go with the lure.

In a recent workshop presented by PETA, Katina Zammit presented Tasmanian teachers with some useful tools to help students read computer texts, including her analysis sheet for web sites:

**Analysing Screens**

Select an Internet site and consider the questions below:
How is the screen composed?

- What caught your eye first?
- What has been placed on the left side of the screen (the Given section)?
- What has been placed on the right side of the screen (the New)?
- What is in the top half of the screen (the Ideal)?
- What is in the bottom half (the Real)?
- Why has the screen been designed in this way?
- How would you read this screen? Where would you start?
- What pictures or images have been included? Why? What do they represent?
  How natural/scientific/abstract are they?
- What written text is used? Why? What sort of fonts, size of type? Why?
- What would students need to know to be able to use this site or read this screen?
- What navigation tools are used? Where are they located? How might this influence
  the user's reading pathway?
- Does the screen provide information (Offer) or have an image that looks you in the eye
  (Demand)?

2. **Judging the appropriate use of new kinds of texts.**

When we use computer technology to make and access texts, we operate in changing social contexts. E-mail, discussion groups and chat rooms create qualitatively different contexts for communication. Teachers often comment that the kinds of relationships they and their students establish through these kinds of channels are unlike others they are familiar with. For example, with no status cues such as paper quality, handwriting or letterhead, e-mail is potentially a great leveler. While this has possible advantages, we also need to establish new ways of judging authenticity and credibility. As the glamour for better Netiquette suggests, there is a need for everyone to make judgments about the appropriate use of new texts. Students need to weigh up the relative

advantages of e-mail, letter, fax or phone call in any particular situation as all will become increasingly available.
Other questions arise, such as:

a. What is appropriate information to include on a personal home page?
b. What are the pros and pitfalls of computer chat?
c. If e-mailing someone we don't know, what is an appropriate tone to use?
d. Does layout matter?
e. What are the social and personal implications of not having access to computer technology to communicate?

3. **Critically reading and viewing computer-based texts.**

While teachers have been busy learning to use computer technology, the emphasis has understandably been on practical applications rather than critical analysis. Now that critical literacy is recognised as a significant part of English, teachers are starting to develop a critical approach to computer technology. The same kinds of questions that we ask of other texts can be asked:

a. Who is privileged in this text?
b. Who might this text exclude or marginalise?
c. What attitudes and values are implied in this text?

Just as students increase their personal power when they improve their traditional literacy skills, they also gain significant social power through competent, critically-aware use of new communication technology. English teachers are in a powerful position to help students develop this new dimension of literacy.

**Issues involved in using computer technology in your classroom**

a. Developing a whole school approach. This involves considering how students will be taught basic skills; what kinds of priority will be given to students in accessing computers; security and privacy implications of the use of computer technology; intranet development and use.
b. The teaching strategies needed to accommodate the computers. As students'access to information improves so that they can go beyond what the teacher or school provide, and can locate information much closer to its source, the

relationship between teacher and student inevitably changes. Some students may have a much stronger practical knowledge base and operational understanding of computer technology than their teacher does. Recognising this, we need to work out how to acknowledge and use their skills and bring our own teaching expertise and critical awareness to bear in choosing appropriate ways of working with computers. Questions arise such as: Can we use peer-tutoring to help students develop basic skills? How are computers best used within a writing program? What is the most time-effective way to use computers for research?

c. Where to place the computers in the school/classroom. Where do they need to go to become a natural part of learning programs, and not an add-on? How can we ensure the most effective access to computer technology by the greatest number of students?
d. The technical assistance needed. What happens in the event of a breakdown? Who will help you to trouble-shoot? What kinds of routines might help to minimise technical difficulties and keep the learning program going smoothly when they inevitably occur?
e. Classroom dynamics. How do we ensure that students use the computers in a collaborative way? What balance of computer and other activities is appropriate at any one time to keep the class communicating and functioning well?
f. Skills, attitudes and knowledge of computers and computing. What kind of PD is needed and what is the best way to get it? How do we help students to develop the specific skills needed in English, such as effective use of spell-checking programs and critical viewing skills?
g. Moral, ethical and equity questions. When the Internet opens up information resources far beyond the schools' own, how do we ensure that students are protected from exploitation but not limited? What kinds of ethical questions do we need to investigate with students?

**Making the most of the computers available**

Most teachers find themselves in something like one of the scenarios presented in the table below. The suggestions given for each might help you to make the most of available resources.

| No available computers | One computer in the class | Two or more in the class | A room full of computers to book into |
|---|---|---|---|
| Use other forms of technology such as video cameras, still cameras, OHPs, sound recording, game machines, etc.<br>As digital technology becomes standard, the skills and knowledge will overlap considerably<br>Encourage home computer use for publishing or research to move students into areas other than games.<br>If students have to get information, make computer accessed information one of the options. | Keep a record chart of computer use - recording the type of use (game, word processing, CD, e-mail...<br>Use the computer to promote collaboration - writing, research, games etc<br>Have a computer specific task in all activities<br>Encourage use of the full range of computer facilities<br>Model the use - show that you use the computer for productive reasons - such as work required sheets, getting information and making signs | Organise group activities around the computer. For example, if you have your students creating picture books - one group could create an electronic picture book using power point.<br>In contract work, make one or some of the activities ones which can only be completed using the computer<br>Assign specific activities to each computer. One could be for internet, one for word-processing, one for multi-media, one for games. Use should be charted. | Get onside with the IT manager at your school - you could find that they are flexible in allowing students from your class to work in with their class<br>Have a booking sheet for the room<br>Use the room to introduce the whole class to skills, knowledge or Software/hardware<br>Arrange shorter and more specific tasks if access is limited. It would not be useful for a student to start extended word - processing if the class can only get to the room once a week |

## Technology and Assessment

1. Technology can be used in all areas of English. Activities are limited by the imagination of the teacher and cross all

language modes and strands. There are very few of the English outcomes that exclude the use of technology.

2. TLOs, KINOs and Learning Area outcomes are available on SACs via the Student Assessment Module (SAM)

**Examples of English profile outcomes that could be assessed through technology:**

**WRITING**

| | Level 1 | Level 4 | Level 7 |
|---|---|---|---|
| **Texts** | **1.9** Produces written symbols with the intention of conveying an idea or message | **4.9** Uses writing to develop familiar ideas, events and information | **7.9** Writes sustained texts characterised by complexity of purpose and subject matter and a need for formality in language and construction |
| **Contextual understanding** | **1.10** Recognise that written language is used by people to convey meaning to others | **4.10** Adjusts writing to take account of aspects of context, purpose and audience | **7.10** Selects text type, subject matter and language to suit a specific audience and purpose |
| **Linguistic structures and features** | **1.11** Demonstrates emerging awareness of how to use conventional written symbols for expressing ideas and information | **4.11** Controls most distinguishing linguistic structures and features of basic text types such as stories, procedures, reports and arguments | **7.11** Controls spelling, syntax and text structures to meet the demands of most expository and imaginative writing. |
| **Strategies** | **1.12** Experiments and practises ways of representing ideas and information | **4.12** a When prompted, uses a range of strategies for planning, reviewing and | **7.12** Critically evaluates others' written texts and uses this knowledge to |

| | | | |
|---|---|---|---|
| | using written symbols | proofreading own writing<br>**4.12b** Uses a multi-strategy approach to spelling | reflect on and improve own |

## READING AND VIEWING

| | Level 1 | Level 4 | Level 7 |
|---|---|---|---|
| **Texts** | **1.5a** Roleplays being a competent reader and consistently interprets some familiar written symbols<br>**1.5b** Constructs meanings from visual texts with familiar content, particularly texts designed to be viewed in segments | **4.5** Justifies own interpretations of ideas, information and events in texts containing some unfamiliar concepts and topics which introduce relatively complex linguistic structures and features | **7.5** Constructs meanings from a range of texts, including those characterised by complexity of construction and subject matter, and justifies |
| **Contextual understanding** | **1.6** Makes connections between own knowledge and experience and the ideas, events and information in texts viewed and heard read aloud | **4.6** Explains possible reasons for peoples varying interpretations of texts | **7.6** Considers a variety of interrelationships between texts, contexts, readers or viewers and makers of texts |
| **Linguistic structures and features** | **1.7** Demonstrates emerging awareness and use of symbols and conventions when making meaning from texts | **4.7** With teacher guidance, identifies and discusses how linguistic structures and features work to | **7.7** Identifies and comments on the impact of techniques intended to shape readers' and viewers' |

| | | | |
|---|---|---|---|
| | | shape readers' and viewers' understanding of texts | interpretation and reactions to texts |
| **Strategies** | **1.8** Recognizes and uses cues to predict meaning in visual and printed texts. | **4.8** Recognizes and uses cues to predict meaning in visual and printed texts | **7.8** Uses reading and viewing strategies that enable detailed critical evaluation of texts |

**SPEAKING AND LISTENING**

| | **Level 1** | **Level 4** | **Level 7** |
|---|---|---|---|
| **Texts** | **1.1** Interacts informally with teachers, peers and known adults in structured classroom activities dealing briefly with familiar topics | **4.1** Interacts confidently with others in a variety of situations to develop and present | **7.1** Works effectively with others in situations characterised by complexity of purpose, procedure and subject matter and a need for formality in speech and attitude |
| **Contextual understanding** | **1.2** Shows emerging awareness of school purposes and expectations for using spoken language | **4.2** Considers aspects of context, purpose and audience when speaking and listening in familiar situations | **7.2** Considers the inter-relationships between texts, contexts, speakers and listeners in a range of situations |
| **Linguistic structures and features** | **1.3** Draws on implicit knowledge of the linguistic structures and features of own variety of English when expressing ideas and | **4.3** Controls most linguistic structures and features of spoken language for interpreting meaning and developing and presenting ideas | **7.3** Uses awareness of differences between spoken and written language to construct own spoken texts in structured, formal |

| | | | |
|---|---|---|---|
| | information and interpreting spoken texts | and information in familiar situations | situations |
| **Strategies** | **1.4** Monitors communication of self and others | **4.4** Assists and monitors the communication patterns of self and others | **7.4** Uses a range of strategies to present spoken texts in formal situations |

**Some applications and computing software worth trying**

Below is a small sample of some of the more commonly used applications of different kinds. The suggested year groups are a guide only. It would be possible to use interactive story books in high school, for example.

| K | P | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | I Hate Spelling: I Love Spelling | | | | | | | | | |
| | Jolly Postman | | | | | | | | | | | | |
| | | | | Carmen San Diego - Word Detective | | | | | | | | | |
| | | | | | | | | Microsoft Word | | | | | |
| | | | | | | Claris Works | | | | | | | |
| | | | | | | Microsoft Publisher | | | | | | | |
| | | | | | | | | | | Web Publishing | | | |
| | | | | | Encarta | | | | | | | | |
| | | Creative Writer | | | | | | | | | | | |
| | | | | Amazing Writing Machine | | | | | | | | | |
| | | | | | | | Movie Maker | | | | | | |
| | | | | Story Weaver Deluxe | | | | | | | | | |
| | | | | | | | | Hollywood High | | | | | |
| | | | | | | | | Real Wild Child | | | | | |
| Interactive Storybooks | | | | | | | | | | | | | |
| Reader Rabbit Series | | | | | | | | | | | | | |
| | | | | | | Microsoft Power Point | | | | | | | |
| Computer recording facilities: Sound Recorder on most 95+ PCs | | | | | | | | | | | | | |
| | | | | Graphic organising programs eg. Mindman | | | | | | | | | |
| | Internet | | | | | | | | | | | | |
| | | | | | | | | | Paint Shop Pro | | | | |
| Kid Pix 2 | | | | | | | | | | | | | |

| | | | | A day at the beach (spelling) | | | |
|---|---|---|---|---|---|---|---|

It is worth noting that when schools start using computer software, it is often the instructional drill and practice type software that teachers see as the focus. Early literacy software that had students practising visual discrimination skills might be an example of this. As computer use is extended and teachers' experience grows, there may be a move to more content-based software such as reference works and simulations. These allow for more student input and greater flexibility of use. Further on, teachers usually start to see content-free, generic software such as word-processing packages, graphics packages and concept-mapping software as most valuable. This kind of software is the most flexible and adaptable to students' and teachers' needs. Because it can be used right across the curriculum in creative and powerful ways, it is also the most cost-effective.

One valuable resource that suggests ways of using this kind of software, mainly with secondary students, is *Computer-based technologies in the English KLA*, produced by the New South Wales Education Department. Step by step work sequences are outlined, with focuses such as:

a. using tables for summary writing - through word-processing and databases
b. computer poetry - through word-processing and graphics software
c. getting into Shakespeare - through Internet, word-processing and e-mail
d. preparing an oral presentation - through presentation software, such as Power Point, and Internet.

**SUMMARY**

In English, technology includes cameras, audio equipment, computer technology, video equipment, overhead projection devices, scanners, printers, CD equipment almost any device that can access, present, manipulate and Communicate words, sounds and images to enable us to create meaning.

English teachers have always used some technology but the explosion in digital technologies has opened up new and exciting possibilities.

There are two kinds of reasons for using computer technology in English. First there are the benefits to teachers and students from including computer technology in any learning area. Secondly, there are the challenges and opportunities presented by computer technology that make it an increasingly important part of English in particular.

COMPREHENSION QUESTIONS

1. What does technology mean?
2. Why do we need technology in language teaching?
3. How will you apply technology in teaching and learning process?

## RESOURCES

McGregor, R. (1997) *www.english: Student Projects for the Internet*, English Club, VIC.

Fatouros C.,Walters-Moore C. (1997) *Using Software in English*, Primary English Teaching Association, NSW.

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# APPENDIX

## EXAMPLE OF TEXT TYPES

# What is a text?

We live in a world of words. When these words are put together to communicate a meaning, a piece of text is created. When you speak or write to communicate a message, you are constructing a text. When you read, listen to, or view a piece of text, you are interpreting its meaning.

Creating a text requires us to make choices about the words we use and how we put them together. If we make the right choices then we can communicate with others. Our choice of words will depend on our purpose and our surroundings (context).

There are two main categories of texts—literary and factual. Within these are various text types. Each text type has a common way of using language.


# Literary texts

Literary texts include Aboriginal Dreaming stories, movie scripts, limericks, fairy tales, plays, novels, song lyrics, mimes and soap operas. They are constructed to appeal to our emotions and imagination. Literary texts can make us laugh or cry, think about our own life or consider our beliefs. There are three main text types in this category: narrative, poetic and dramatic. Media texts such as films, videos, television shows and CDs can also fall in this category.