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THEME: INTEGRATING LESSON PLANNING AND CLASSROOM MANAGEMENT

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INTRODUCTION

After getting the Independent the Republic of Uzbekistan has worked out an own model of development taking into account the specific social and political traditions in the country. One of the most important conditions for the development of any country is a well functioning education system. As the education system ensures the formation of a highly developed that must be able to live in a highly with social and personal activity ability to function, independently in the public and basis of the Motional Model of development there had been worked out the national program For Personnel Training which defined conceptional ways and concrete details, mechanisms for radical reforming the education system and personnel training.

The program is the normative scientific basis for reforms. Starting fro 1997 it is being put into practice stage by stage. The document paves the way for radical reforms in the structure and content of education system of the National Program we need to change some ways of teaching the English language under school conditions as the Old approaches and longer meet the requirements of the last year. The historic changes took place in Uzbekistan, since there have been obtained Independence and sovereignty after September 1991, in Independent Uzbekistan many political, economical, cultural and social factors have changed. Therefore, the very time of gifting Independence the head of the republic Educational System and the attempts reflected on changing the Educational System in 1997, the Educational System and personnel Training so high developed before Independence no longer meets market changes occurred in the Republic today.

It should be noted that the National Program of Personnel training had some unique features. The refams are carried out on a extensive scale and are supported scientifically.

As the President I.A.Karimov: emphasized in his book "Uzbekistan along the road of Independence, and progress"-[1]. There are four path of reform and development is based:

1) adherence to universal human values.
2) Consolidations and development of the nations spiritual heritage.
3) Freedom for the individuals realization.
4) Patriotism.

The highest objective of reformation in Uzbekistan is to revive those traditions, fill them with new content and set up all necessary conditions achieving place and democracy, prosperity, cultural advancement freedom of conscience and intellectual maturity for every person on earth. According to the requirement oh the Motional Program of Personnel training and reforming of highest education in the republic of Uzbekistan it is important to make effective changes in the System of Higher Education[2].

As I.A.Karimov highlighted "Our young generation must be quick – cutter, wiser, healthier and of course, must be happier than us"[3].

In order to achieve Harmoniously developed generation Educators should use all the suitable aids.

Lesson planning and lesson management

The lesson is a type of organized social event that occurs in virtually all cultures. Lessons in different places may vary in topic, time, place, atmosphere, methodology and materials, but they all, essentially, are concerned with learning as their main objective, involve the partitipation of learner(s) and teacher(s), and are limited and pre-scheduled as regards time, place and membership.

[1] I.A.Karimov. "Uzbekistan along the road of Independence and progress". Tashkent 1993, p 67.
[2] I.A.Karimov. "There is no future without history". Tashkent 1997, p 47.
[3] I.A.Karimov. "Harmoniously developed generation is a basis of progress of Uzbekistan". Tashkent. 1998, p 63.

There are additional characteristics or perspectives to a lesson which may be less obvious, but which are also significant. One way to become aware of these is to look at metaphors that highlight one or another of them.

BOX1: METAPHORS FOR A LESSON	
a variety show	a conversation
climbing a mountain	doing the shopping
eating a meal	a football game
a wedding	a symphony
a menu	consulting a doctor

Exploring metaphors

Stage 1: Choosing a metaphor

Which of the metaphors shown in Box \&, 1 expresses best, in your opinion as a teacher, the essence of a lesson? There is, of course, no 'right' answer, but your choice will reflect your own conception. If you can find no metaphor here which suits you, invent your own.

Stage 2: Comparing choices

If you are working in a group, get together in pairs or threes and share your selections and reasons' for making them. Since any one choice is as valid as any other, there is no need **to** try **to** reach any kind of group consensus as to which is the 'best'; the aim of the discussion is simply to become more aware of the different attributes different people feel are significant. If you are on your own, go straight to Stage 3 below.

Stage 3: Analysis

Some of the main elements that may have come up in your thinking and discussion about the various metaphors axe discussed in the section.

Aspects of the lesson below. Have a look at this section and try to relate it to your own choice (s).

Stage 4: Optional follow-up

In the Notes, (1) you will find analyses of each metaphor in terms of the interpretation of the concept of a lesson which' it seems to embody. These are not necessarily the only possible interpretations, but you may be interested in looking up 'your' metaphor, and seeing if the analysis fits your own approach.

Aspects of the lesson

1. Transaction, or series of transactions. This is expressed in the metaphors of shopping, a wedding and a meal, with the emphasis on some kind of purposeful give-and-take which results in a product: an acquisition or a definable mental or physical change in the participants. If you cure about the transactional element, then what is important to you is the actual learning which takes place in the lesson.

2. Interaction. This is most obvious in the metaphor of conversation, but is also expressed in the wedding, the variety show, and, in perhaps a rather different way, in the football game. Here what is important arc the social relationships between learners, or between learners and teacher; a lesson is seen as something which involves relaxed, warm interaction that protects and promotes the confidence and happiness of all participants.

For a more detailed discussion of the transactional and interactional aspects of a lesson, see Prabhu (1992).[4]

3. Goal-oriented effort, involving hard work (climbing a mountain, a football game). This implies awareness of a clear, worthwhile objective, the necessity of effort to attain it and a resulting sense of satisfaction and triumph if it is achieved, or of failure and disappointment if it is not.

[4] Prabhu N.S. 1992. The dynamics of the language lesson. TESOL Quarterly, 26,2, pp. 225-41.

4. A satisfying, enjoyable experience (a variety show, a symphony, eating a meal). This experience may be based on such things as aesthetic pleasure, fun, interest, challenge or entertainment; the main point is that participants should enjoy it and therefore be motivated to attend while it is going on (as distinct from feeling satisfied with the results).

5. *A role-based culture*, where certain roles (the teacher) involve responsibility and activity, others (the learners) responsiveness and receptivity (consultation with a doctor, a wedding, eating a meal). All participants know and accept in advance the demands that will be made on them, and their expected behaviours. This often implies:.

6. A conventional construct, with elements of ritual (a wedding, a variety show, a performance of a symphony). Certain set behaviours occur every time (for example, a certain kind of introduction or ending), and the other components of the overall event are selected by an authority from a limited set of possibilities. In contrast, there is:

7. A series of free choices (a menu, a conversation). Participants are free to 'do their own thing' within a fairly loose structure, and construct the event as it progresses, through their own decision-making. There is no obvious authority figure who imposes choices.

How should a lesson be prepared? Is there a best method to do so?

One way of looking for answers- to these questions is to ask competent professionals, and then try to discover some general principles that seem to be accepted by all, or most, of them.

Lesson preparation

Stage 1: Preliminary study

In Box 2 are seven questions about lesson preparation. Start by answering them yourself, in writing. (If you are a trainee with limited experience, then note how you hope to prepare lessons yourself, or how you have done so in teaching practice.) After writing each response, leave two or three lines empty before going on to the next.

BOX 2: QUESTION ON LESSON PREPARATION

1. How long before a specific lesson do you prepare it?
2. Do you write down lesson notes to guide you? Or do you rely on a lesson format provided by another teacher, the coursebook, or a Teacher's Book?
3. If so, are4 these notes brief (a single page or less) or long (more than one page)?
4. What do they consist of?
5. Do you note down your objectives?
6. Do you actually look at your notes curing the lesson? If so, rarely? Frequently?
7. What do you with your lesson notes after the lesson?

Cambridge university press 1996[5]

Stage 2: Interview

Now interview at least two language teachers who are experienced and (as far as you can tell) conscientious and competent professionals. Ask them the same questions, stressing that what you want to know is what they actually do in daily practice, not what they think they ought to do!

[5]Cambridge university press, 1996

Stage 3: Results

If you are working in a group and have each interviewed different teachers, share your results; if not, put together the different answers you got from your own interviewees. Can you make any generalizations, or does lesson preparation seem to be entirely idiosyncratic?

Stage 4: Conclusions

Think about or discuss the evidence you have gathered from interviews, and/or from my responses in the Notes. What conclusions can you draw?

Try to assess critically the relevance and usefulness of these conclusions for your own practice.

Stage 5: Personal application

Finally, revert to the answers you wrote yourself at the beginning of this task, and add notes below each one, recording ideas you have learned from this inquiry that may be helpful to you in future lesson planning.

Varying lesson components

The teaching/learning tasks and topics which form the basis of different components of a language lesson have been discussed in earlier modules: presentation of new material, practice activities or tests; accurate reception or production of the language's pronunciation, vocabulary or grammar; or more fluency-oriented work such as discussing or writing essays. In this unit we shall be looking at the 'packaging' of such components: how they may be combined with each other and presented as a varied and effective lesson programme.

In a lesson which is entirely taken up with one kind of activity, interest is likely to flag: learners will find it more difficult to concentrate and may get bored and irritable which will detract from learning and may produce discipline problems in some classes. A varied lesson, besides being more interesting and pleasant for both teacher and learners, is also likely to cater for a wider range of learning styles

and strategies, and may delay onset of fatigue by providing regular refreshing changes in the type of mental or physical activity demanded.

Brainstorm

How many different ways of varying language-learning activity within a lesson can you think of? It helps to think in terms of contrasts: for example, rapid-moving versus leisurely activities; or individuals versus pair/group versus full-class organization Write down, or pool ideas in groups; then check with Box 3 to see if it adds any further suggestions.

Selection and organization

Variation of components within the programme of a lesson is a good principle, but it is not enough. Varied activities flung together in random order can result in a feeling of restlessness and disorder; it is therefore worth defining some principles of selection and organization of components to construct a smooth, coherent programme. Which components should come earlier, which later in a lesson? Which are likely to fit together well to form a coherent sequence? And so on.

Below are some guidelines for the combination of different components that I have found useful and relevant in my own teaching.

BOX 3: WAYS OF VARYING A LESSON

1. Tempo

Activities may be brick and fact-moving (such as guessing games) or slow and reflective (such as reading literature and responding in writing)

2. Organization

The learners may work on their own at individualized tasks; or in pairs or groups; or as a full class in interaction with the teacher.

3. Mode and skill

Activities may be based on the written or the spoken language; and within these, they may vary as to whether the learners are asked to produce (speak, write)

or receive (listen, read)

4. Difficulty

Activities may be seen as easy and non-demanding; or difficult, requiring concentration and effort.

5. Topic

Both the language teaching point and the (non-linguistic) topic may change from one activity to an

6. Mood

Activity van a so in mood: light and fun-based versus serious and profound; happy versus sad; tense versus relaxed.

7. Stir-settle

Some activities enliven and excite learners (such controversial discussions, on activities that others, like dictations, have the effect of calming them down (see MacLennan, 1987)

8. *Active-passive*

Learners may be activated in a way that encourages their own initiative; ar they may only be required to do as they are told.

Guidelines for ordering components of a lesson

1. Put the harder tasks earlier

On the whole, students are fresher and more energetic earlier in the lesson, and get progressively less so as it goes on, particularly if the lesson is a long one. So it makes sense to put the tasks that demand more effort and concentration earlier on (learning new material, or tackling a difficult text, for example) and the lighter ones later. Similarly, tasks that need a lot of student initiative work better earlier in the lesson, with the more structured and controlled ones later.

2. Have quieter activities before lively ones

It can be quite difficult to calm down a class - particularly of children or adolescents - who have been participating in a lively, exciting activity. So if one of

your central lesson components is something quiet and reflective it is better on the whole to put it before a lively one, not after. The exception to this is when you have a rather lethargic or tired class of adults; here 'stirring' activities early on can actually refresh and help students get into the right frame of mind for learning.

3. Think about transitions

If you have a sharp transition from, say, a reading-writing activity to an oral one, or from a fast-moving one to a slow one, devote some thought to the transition stage. It may be enough to 'frame' by summing up one component in a few words and introducing the next; or it may help to have a very brief transition activity which makes the move smoother (see Ur and Wright, 1992[6], for some ideas).

4. Pull the class together at the beginning and the end

If you bring the class together at the beginning for general greetings, organization and introduction of the day's programme, and then do a similar full-class 'rounding-off at the end, this contributes to a sense of structure. On the whole, group or individual work is more smoothly organized if it takes place in the middle of the lesson, with clear beginning and ending points.

5. End on a positive note

This docs not necessarily mean ending with a joke or a fun activity - though of course it may. For some classes it may mean something quite serious, like a summary of what we have achieved today, or a positive evaluation of something the class has done. Another possibility is to give a task which the class is very likely to succeed in and which will generate feelings of satisfaction. The point is to have students leave the classroom feeling good.

Think about or discuss the questions:

- How far do you agree with these guidelines?

- Are they appropriate for your own teaching context as they stand, or would you wish to omit, add to or change any of them?

[6] UrP. And Wright A. 1992. Five minute activities. Cambridge: Cambridge University Press.

Observe one or two foreign language lessons, noting down in detail what the components are and how they are organized. The lessons should preferably be given by a teacher you do not know, or a video recording can be used. If these options are not available, use the lesson description given in Box 5.

Afterwards, think about your notes, or discuss them with colleagues, analysing the way the lesson was constructed. You may find it useful to refer to the points listed in Box 3. What possible alternatives, or improvements, can you think of?

2. The class seemed to be learning the material well

The main goal of a lesson, when all is said and done, is to bring about learning; the problem is how to judge whether learning is in fact taking place.

3. The lesson went according to plan

On average, I would guess that a lesson, that went on the whole according to plan is more likely to have been effective; but this docs beg the question of whether the plan was a good one in the first place! Also, a sensitive and flexible teacher may well deviate from an original plan in response to changing circumstances or learner needs, with positive results.

4. The language was used communicatively throughout

It is certainly important to do activities that involve communication; but non-communicative activities (for example, grammar explanations) also have their place and assist learning.

5. The learners were engaging with the foreign language throughout

The engaging with the material to be learnt (in this case the language) is surely a prerequisite for learning that material. Learning, however, will result from this process only if the material and task are of appropriate level.

Suggested order of priority

My order would be the following:

1. c) The class seemed to be learning the material well.
2. g) The learners were engaging with the foreign language throughout.
3. b) The learners were attentive all the time.
4. d) The learners enjoyed the lesson, were motivated.
5. a) The learners were active all the time.
6. e) The lesson went according to plan.;
7. f) The language was used communicatively throughout.

Comments

This order will quite probably be different from yours; and I found some decisions about the ranking - as I am sure you will have done - very difficult to make! Here are some of my considerations.

The first criterion has to be the learning; that is the main objective of a lesson. The fact that it is difficult to judge how much learners have learned does not let us off the duty of trying our best to do so! We can usually make a fairly good guess, based on our knowledge of the class, the type of activity they were engaged in, and some informal test activities that give feedback on learning.

The amount of learning is very likely to correlate highly with the amount of the foreign language the class engages with in the course of a lesson. If the foreign language material is too difficult, or the task too slow, or too much time is spent on organization or mother-tongue explanation, the amount of learning will lessen.

Evaluating lesson effectiveness

It is important to stop and think after giving a lesson whether it was a good one or not, and why. This is not in order to indulge in self-congratulation or vain regrets, but in order to have a basis for your own learning from reflection on experience: this lesson was unsatisfactory, what could I have done to improve it? Or: this lesson was good, what was it exactly that made it so? Other units in this

module have dealt with criteria that can be applied to the design or assessment of particular procedures; this one concentrates on overall evaluation of the lesson event: effective, or not?

Evaluating criteria

Imagine you have just come out of a lesson - whether your own, or one that you have observed - and wish to assess how effective it was. By what criteria will you evaluate it?

In Box 4 is a list of criteria I have heard suggested by teachers; you may wish to add more. Can you put them in order of priority: the most important, in your opinion, first, the least important last? You may, of course, put two or more at the same level .if you think they are of the same importance.

Below are some notes on the criteria that you may find useful; and my own solution to the task, with explanations, is given at the end of the unit.

BOX 4: CRITERIA FOR EVALUATING LESSON EFFECTIVENESS

a) The learners were active all the time.

b) The learners were attentive all the time.

c) The learners enjoyed the lesson, were motivated.

d) The class seemed to be learning the material well.

e) The lesson went according to plan.

f) The language was used. communicatively throughout.

g) The learners were engaging with the foreign language throughout,

h)

i)

j)

Notes on the criteria

1. The learners were active, attentive, enjoying themselves

If learners are active, attentive, enjoying themselves and motivated they are likely to be learning better. On the other hand it is very possible to activate learners effectively and enjoyably and hold their attention for long periods of time in occupations that have little learning or educational value.

Learners who are really engaging with the language must be attentive; loss of attention means loss of learning time. However, this attention may be directed at activities which produce little learning! - which is why this item is not higher up the list.

Enjoyment and motivation are important because they make it more likely that learners will attend; they also contribute to learners' holding a long-term positive attitude towards language lessons and learning in general. But it is, of course, possible to have participants thoroughly enjoying a lesson without learning anything.

Active learning is usually good learning; however, learners may be apparently passive (quietly listening or reading) and actually learning a lot; and, conversely, may be very active and learning nothing. It is common - and dangerous - for teachers to over-estimate the importance of learners being active all the time.

Most teachers plan carefully, and if the plan was a reasonably good one, then a lesson that accorded with it was probably also good. However, a specific plan may turn out to be not so good; in such a case following it may be disastrous, and inspired improvisation more successful. Also, occasionally, unexpected circumstances or learner demand may result in changes, with similarly positive results[7]. In summary: yes, a criterion that has some use, but too dubious to be ^put very high.

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[7] But an interesting piece of research on pupil appraisals of teachers indicates that school-age pupils consider the description 'This teacher would do something else if that's what the class wants' as a characteristic of the bad teacher! (Wragg, E. C. and Wood, E. K. (1984) 'Pupil appraisals of teaching' in Wragg, E. C. (ed.) *Classroom Teaching Skills,* London and Sydney: Croom Helm: 79-96)

Communication is important for language learning, but non-communicative activities can also teach; for some learners lesson time spent on the latter may actually be a better long-term investment. The higher you rank this criterion, the more crucial you feel the communicative character of the lesson to be; obviously I personally do not feel this to be as important a factor as the others.

Practice and/or observation

The aim of this task is to try to evaluate the effectiveness of a lesson. The lesson itself could be one of the following possibilities:

1. Most usefully: one you yourself have planned and taught, based on a unit in a coursebook or syllabus you use or are familiar with.
2. One taught by a colleague or another teacher.
3. Less effective: a video recording of a lesson.
4. As a final resort: the observation notes shown in Box 5.

Try to evaluate how good the lesson was, using the criteria and priorities you have worked on in this unit. If you have observed together with other teachers, come together after the lesson to compare notes.

BOX 5: DESCRIPTION OF A LESSON

This was a heterogeneous class of 35 fifteen-year-olds.

9.15 The teacher (T) enters, students (Ss) gradually quieten, sit, take out books. 9.20 T elicits the topic Ss had been asked to prepare for today ('conformism'), elicits and discusses some key words, does not write them up.

9.25 T distributes cartoons, asks Ss to work in pairs and suggest captions that have to do with the topic. Some Ss work, most do not.

9.30 T elicits results: only three pairs are willing to suggest ideas. T suggests they carry on for homework.

9.32 T tells Ss to open books at p.35: an article on conformism. T: 'What would you do if you wanted to get the general idea of the article?' Suggests they

read only first sentence of each paragraph.

9.35 Silent reading

9.38 T does true/false exercise from book based only on these first sentences, using volunteer responders for each item, correcting and commenting.

Some questions are not yet answerable.

9.45 T gives homework: read the entire article, finish finding the answers to the T/F questions.

9.47 T invites individual student to perform a prepared monologue (about Stalin) before the class. The class applauds. T approves warmly, refrains from commenting on language mistakes.

9.52 T initiates discussion on the topic of the monologue; about seven students participate, most of the rest are listening.

10.00 The lesson ends, some Ss come up to talk to T.

Practical lesson management

'If only you'd told mc before,' complained a young teacher to me recently. She had found herself with extra time on her hands at the end of a lesson, and nothing with which to fill it, and I had suggested that she should make a habit of having a reserve activity ready as part of her regular lesson plan. She adopted the idea gladly, but reproached me - perhaps rightly - for not having suggested it earlier[8].

In Box 6 is a set of such hints, which you may find useful - and which may, hopefully, help to prevent you finding yourself in a similar situation! If you are yourself experienced, you may be able to add more.

If you are yourself experienced, find an inexperienced colleague to sit with, and vice versa; or form mixed groups of more and less experienced participants. The experienced teacher(s) should first talk their inexperienced colleague(s)

[8] MacLennan S. 1987. Integrating lesson planning and class Management. SLT Journal, 41,3,pp 193-7

through the list in Box 6, adding further comment and illustration, and answering questions; and then add any other practical advice that they feel can be helpful.

BOX 6: HINTS FOR LESSON MANAGEMENT

1. Prepare more than you need: it is advisable to have an easily presented, light 'reserve' activity ready in case of extra time (see Ur and Wright, 1992 for some ideas).

2. Similarly, note in advance which components) of the lesson you will sacrifice if you find yourself with too little time for everything!

3. Keep a watch or clock easily visible, make sure you are aware throughout how time is going relative to your programme. It is difficult to judge intuitively how time is going when you are busy, and the smooth running of your lesson depends to some extent on proper timing.

4. Do not leave the giving of homework to the last minute! At the end of the lesson learners' attention is at a low ebb, and you may run out of time before you finish explaining. Explain it earlier on, and then give a quick reminder at the end.

5. If you have papers to distribute and a large class, do not try to give every paper yourself to every student! Give a number of papers to people at different points in the class, ask them to take one and pass the rest on.

6. If you are doing group work, give instructions and make sure these are understood before dividing into groups c even, if practicable, handing out materials; if you do it the other way round, students will be looking at each other and at the materials, and they are less likely to attend to what you have to say.

Postscript

The problem is, of course, that the young teacher mentioned at the beginning of this unit may well have in fact been told previously, by me or by someone else, to prepare reserve activities,. But frequently such advice is not in fact remembered and used until you actually experience the need for it - more often than not, as

here, through encountering a problem which its implementation could have prevented! Perhaps each of us has to discover the usefulness of such hints for ourselves? But at least their provision in advance may accelerate and facilitate such discovery when the time comes.

Notes

(1) Metaphors

a) A variety show is essentially pleasing and involves mixed, stimulating components; if you chose it you see variety and enjoyment as key factors in a lesson. You probably see the learners as an audience to be motivated and stimulated rather than made to work.

b) Climbing a mountain is essentially a challenge. The corresponding lesson involves, therefore, an investment of effort on the part of learners and teacher, may not be particularly pleasurable while in process, but provides rewards in the form of successful achievement of the aim. However, there is the corresponding danger of failure and disappointment if this aim is not attained.

c) Eating a meal is like a lesson if the latter is seen basically as the performance

of some important or necessary function, combined with some feelings of satisfaction and pleasure. Learning is perhaps seen as essentially receptive, a matter of intake rather than of effort and initiative.

d) A wedding is largely ritual, though meaningful, event. The corresponding lesson is therefore to some extent structured, with certain set routines and conventions; the roles and relationship are also predetermined and fairly rigid. It is to a large extent the adequate performance of these routines and maintenance of roles which determines its success.

e) A menu, in contrast, involves choice and flexibility; it is not, however, concerned with outcomes. If you chose this one, you are more interested in possibilities, options and process than in the final product in terms of successful learning.

f) If you chose conversation, you probably see the lesson as a rather informal social event, where what is important is communication, and the formation and maintenance of good relationships between participants. The teacher would be seen as the facilitator of interaction, and much of the initiative would be taken by the learners.

g) Doing the shopping is the successful performance of a series of necessary business transactions, where the shopper has usually pre-planned a list of things to do and an itinerary. The lesson, therefore, would be essentially a systematic and goal-oriented progression through a prepared set of items, with the emphasis on efficiency and completion of tasks.

h) A football game, like a mountain climb, involves the investment of effort in

order to achieve a defined aim; but here the effort is made as a team, and social interaction, whether cooperative or competitive, is important. There are also elements typical of such games - such as the existence of rules and a referee, challenge, tension - which you may find applicable.

i) If you see a lesson as a symphony, then what interests you perhaps is the aspect of aesthetic variation and order: the combination of different themes, tempo, volume, tone and so on that go to make a full and balanced programme and make it likely that learners will enjoy the lesson. There is also the aspect of harmonious cooperation, of working together to create a shared, satisfying result.

j) The lesson seen as a consultation with a doctor implies a certain relationship between teacher and learner that parallels that between doctor and patient, where the first is authoritative and takes most of the responsibility and initiative in interaction, and the second is mainly receptive and obedient. Another facet of the same relationship is the caring attitude of the professional towards the client, and the trust of the client in the professional.

(2) Lesson preparation

1. Some component tasks or texts may have been prepared days or weeks in advance, but I prepare the specific lesson usually not more than a day or two in advance, so that it can be linked to the one before and the programme of activities is fresh in my mind.

2. Yes, I always write down lesson notes.

3. These notes are usually very brief: less than a page.

4. The notes consist of brief headings and abbreviations (probably largely incomprehensible to anyone else) reminding me what I wanted to do and in what order; page numbers, if I am using a book; notes of specific language items I intend to teach, or cues or questions for tasks; a reserve activity for use if I find myself with extra time.

5. I am aware of my teaching objectives, but do not write them down.

6. I look at my notes only very occasionally during the lesson: usually only for specific information like page numbers or vocabulary items. It is the writing itself which is important and helps me organize myself; once the plan is there, it is usually fresh enough in my memory not to have to refer to it during the lesson. However, I like to have it there, just in case!

7. I keep the notes for a while. Periodically, when I have time, I go through them and note down and file ideas that were successful and that I therefore want to remember and re-use; the rest I throw away.

(3) Comments on the lesson description in Box5

On the whole, I would say this was a satisfactory lesson; students were on-task most of the time, probably learning; the lesson was varied and progressed at a brisk pace. There were, however, some lost opportunities, and some procedures may not be to the taste of some teachers. Some specific points:

- It took five minutes for the students to quieten: time wasted for language learning; perhaps more assertive demand on the part of the teacher could have shortened this initial transition?

- The fact that the teacher elicited topic and words was good, since the students were prepared, and at least some of them knew the words. But what about those who did not? To promote 'intake' it might have been better to put them on the board and tell students to write them in their notebooks.

- The pair work did not really work; virtually no learning was taking place. Probably the task was too difficult and not clearly enough defined: I am not sure I could have done it myself. And would they be able to do it for homework, if they could not do it in class?

- The teacher was deliberately guiding students towards developing reading strategies, and making them use one: a good idea. The students read well, obviously concentrating and focussed.

- The true/false exercise was done 'ping-pong' fashion: many students were not involved. There would have been a higher proportion of student activity if the teacher had let them try answering in writing for two or three minutes before checking in the full class.

- It was good that the teacher gave homework at this stage so that it was not left to the last minute.

- The speech: obviously something students were used to and treated as routine; though many teachers, and students, dislike this procedure. The rest of the class was sympathetic and attentive - clearly listening and understanding.

- The discussion: if the objective here was oral fluency practice then not many students benefited from it! A common, perhaps not optimally cost-effective, use of class time.

II. PLANNING LESSONS

§ 2.1. Reasons for planning. A proposal for action. Lesson shapes.

Some teachers with experience seem to have an ability to think on their feet, and this allows them to believe that lesson planning is unnecessary. However, most teachers do not share this view and prepare their lessons. The resulting lesson plans range from the very formal and elaborate to a few hurried notes. But even the notes are still a plan of a kind.

For students, evidence of a plan shows that the teacher has devoted time to thinking about the class. It strongly suggests a level of professionalism and a commitment to the kind of research they might reasonably expect. Lack of a plan may suggest the opposite of these teacher attributes, even if such a perception is unjustified.

For teachers, a plan gives the lesson a framework, an overall shape. It is true that they may end up departing from it at some stage of the lesson, but at the very least it will be something to fall back on. Of course, good teachers are flexible and respond creatively to what happens in the classroom, but they also need to have thought ahead, to have a destination which they want their students to reach, and some idea of how they are going to get there. In the classroom, a plan helps to remind teachers what they intended to do - especially if they get distracted or momentarily forget what they had proposed[9].

There is one particular situation in which planning is especially important, and that is when a teacher is to be observed as part of an assessment or performance review. Such plans are likely to be more elaborate than usual, not just for the sake of the teacher being observed, but also so that the observer can have a clear idea of what the teacher intends in order to judge how well that intention is carried through.

[9] Harmer J. How to teach English. 2007. Pearson: Longman

A proposal for action

Whatever lesson plans look like, they should never be thought of as instructions to be slavishly followed, but rather as *proposals for action*. We may have an idea of what the learning outcomes for the lesson should be (that is, what the students will have learnt by the end), but we will only really know

what those outcomes are once the lesson itself has finished. How closely lesson plans are followed depends, in other words, on what happens when wc try to put them to work.

Suppose, for example, that the teacher has planned that the students should prepare a dialogue and then act it out, after which there is a reading text and some exercises for them to get through. The teacher has allowed twenty minutes for dialogue preparation and acting out. But when the students start working on this activity, it is obvious that they need more time. Clearly the plan will have to be modified. A similar decision will have to be made if the class suddenly encounters an unexpected language problem in the middle of some planned sequence of activities. The teacher can bypass the problem and keep going, or they can realise that now is an ideal time to deal with the issue, and amend the plan accordingly.

Another scenario is also possible: all the students are working on preparing a dialogue except for two pairs who have already finished. The teacher then has to decide whether to tell them to wait for the others to catch up (which might make them bored and resentful.) or whether to stop the rest of the class to prevent this (which could frustrate all those who didn't get a chance to finish).

There are other unforeseen problems too: the tape/CD player or computer program suddenly doesn't work; we forget to bring the material we were relying on; the students look at the planned reading text and say 'We've done that before'.

Good teachers need to be flexible enough to cope with unforeseen events, and it is because they know that they may have to adapt to changing circumstances that they understand that a lesson plan is not fixed in stone.

So far we have suggested that teachers need to be flexible when confronted with unforeseen problems. But a happier scenario is also possible. Imagine that

during a discussion phase a student suddenly says something really interesting, something which could provoke fascinating conversation or suggest a completely unplanned (but appropriate and enjoyable) activity. In such a situation - when this kind of magic moment suddenly presents itself- we would be foolish to plough on with out plan regardless. On the contrary, a good teacher will recognise the magic moment for what it is and adapt what they had planned to do accordingly. Magic moments are precious, in other words, and should not be wasted just because we didn't know they were going to happen.

There will always be a tension between what we had planned to do and what we actually do when magic moments or unforeseen problems present themselves. It is the mark of a good teacher to know when and how to deal with unplanned events, and how to balance a proposal for action with appropriate flexibility.

Lesson shapes

A good lesson needs to contain a judicious blend of coherence and variety. Coherence means that students can see a logical pattern to the lesson. Even if there are three separate activities, for example, there has to be some connection between them - or at the very least a perceptible reason for changing direction. In this context, it would not make sense to have students listen to an audio track, ask a few comprehension questions and then change the activity completely to something totally unrelated to the listening. And if the following activity only lasted for five minutes before, again, something completely different was attempted, we might well want to call the lesson incoherent.

Nevertheless, the effect of having a class do a 45-minute drill would be equally damaging. The lack of variety, coupled with the relentlessness of such a procedure, would militate against the possibility of real student-engagement. However present it might be at the beginning of the session, it would be unlikely to be sustained. There has to be some variety in a lesson period.

There are other methodological reasons why a 45-minute drill is inappropriate, too. Drilling concentrates only on the *study* aspect of our three ESA

learning elements,(«ee_ page-52.). In effective lessons, the teacher has thought (and is thinking) carefully about the balance of *engagement, study* and *activation*, and how one can lead to the others in a variety of different sequences such as the *straight arrows, boomerang* and *patchwork* sequences,we-,diseussetHrr-GhajJter-4. The moment we think of lessons in this way, both variety and coherence are almost guaranteed.

The ideal compromise, then, is to plan a lesson that has an internal coherence but which nevertheless allows students to do different things as it progresses.

§ 2.2. Planning questions. Plan formats.

Unless teachers walk towards a class with absolutely no idea about (or interest in) what is going to happen when they get there, they will have thought about what they are going to do. These thoughts may be extremely detailed and formalised, or they may be vaguer and more informal. When we discuss plan formats on page 160, we will see differences between more and less formal thinking of this kind, but in every case teachers will be answering seven fundamental questions when they decide what activities to take to a lesson.

Who exactly are the students for this activity?

The make-up of the class will influence the way we plan. The students' age, level, cultural background and individual characteristics have to be taken into account when deciding what activities, texts or methodologies to use in the classroom. This includes an understanding of the kinds of individual differences in learning style, for example, that we discussed in Chapter 1.

What do we want to do and why?

We have to decide what we want to do in the lesson in terms of both activities, skills and language. We also need to know why we want to do it. It might be because we ourselves like the activity, or because we think it will be

appropriate for a particular day or a particular group. There is nothing wrong with deciding to do an activity simply because we think it will make students feel good.

However, before deciding to use an activity just because we or the students might like it, we need to try to predict what it will achieve. What will students know, be able to do, understand or feel after the activity that they did not know, were not able to do, did not understand or feel before? What, in other words, is the learning outcome of the activity?

Examples of what an activity might achieve include giving students a greater understanding of an area of vocabulary, providing them with better listening strategies, teaching them how to construct conditional sentences, improving their oral fluency or raising the morale of the group through appropriate cooperative interaction.

How long will it take?

Some activities which, at first glance, look very imaginative end up lasting for only a very short time. Others demand considerable setting-up time, discussion time, student-planning time, etc. The students' confidence in the teacher can be undermined if they never finish what they set out to do; students are frequently irritated when teachers run on after the bell has gone because they haven't finished an activity. Teachers, for their part, are made uncomfortable if they have overestimated the amount of time something might take and are thus left with time on their hands and no clear idea what to do. There is no absolute way of preventing such problems from occurring, of course, but we should at least try to estimate how long each activity will take (based on our experience and knowledge of the class) so that we can measure our progress as the lesson continues against our proposed 'timetable'. We can also plan for our material taking too little time by having some spare activities with us. If we have built-in lesson stages in our plan, we can decide, as the lesson progresses, where we might want to veer away from the plan if we see that we have taken too much time over one particular element of it[10].

[10] Brown H.D. Teaching by principals. 2994. Englewood Cliffs, N.J.: Prentice Hall Regents

How does it work?

If we want to use the photograph-choosing activity we need to know how we and our students are going to do it. Who does what first? How and when should students be put in pairs or groups? When do we give instructions? What should those instructions be? What should we be doing while the students are working in groups?, etc. Experienced teachers may have procedures firmly fixed in their minds, but even they, when they try something new, need to think carefully about the mechanics of an activity.

What will be needed?

Teachers have to decide whether they are going to use the board, a CD or tape player, an overhead projector, a data projector, some role-cards or a computer (or computers). It is important to think about the *bestway* of doing something (in other words, the most effective piece of classroom equipments, rather than automatically choosing the most technologically exciting option. It is also important to consider the physical environment of the classroom itself and how that might affect whatever teaching equipment we wish to use.

What might go wrong?

If teachers try to identify problems that might arise in the lesson, they are in a much better position to deal with them if and when they occur. This will also give the teacher insight into the language and/or the activity which is to be used. This isn't to say that we can predict everything that might happen. Nevertheless, thinking around our activities - trying to put ourselves in the students' minds, and gauging how they might react - will make us much more aware of potential pitfalls than we might otherwise be.

How will it fit in with what comes before and after it?

An activity on its own many be useful and engaging and may generate plenty of good language. But what connection, if any, does it have with the activities which come before and after it? How does it fit into our need for the three ESA

lesson elements? Is there a language tie-in to previous or future activities? Perhaps two or three activities are linked by topic, one leading into the other (like the threads of a multi-lesson sequence). Perhaps an activity has no connection with the one before it: it is there to break up the *monotony of a lesson or to* act as a 'gear change'. Perhaps we may decide to start our lesson with a short icebreaker (sometimes called a warmer) for no other reason than to get the students in a good mood for the lesson that is to follow. The point of answering this question for ourselves is to ensure that we have some reasonable vision of the overall shape of our lesson and that it is not composed of unrelated scraps.

Plan formats

When making plans, some teachers write down exactly what they are going to do and note down each sentence that the students are going to say. Others use note-form hints to themselves (e.g. 'T checks comprehension') or just write 'pairwork' or 'solowork' or 'whole class', for example, to describe how they are going to do something. Some teachers write down notes with ordered paragraph headings, whereas others produce flow diagrams or random notes. Some just write short headings like 'going to' or 'photograph activity' or 'Little Rock reading' to remind them what to do. And of course there are teachers who keep the whole plan in their heads. This may be completely appropriate for them, of course, but won't help anyone else (observers, possible substitute teachers, etc) to know what they had in mind.

When teachers are observed - or when an institution asks for formal plans - the exact format of the plan may depend on the personal preferences of trainers, exam schemes or institutions (schools, colleges, etc). However, in some form or other, the following elements (which match the kinds of questions we asked in the previous section) are usually included:

Description of the students: this includes anything from a general picture of the group (its level, age range, atmosphere, etc) to detailed descriptions of

individual students (what they find easy or difficult, how they respond to different activities, etc).

Aims and objectives: we generally say what we hope to achieve; the more specific we are, the easier it will be for us - and anyone observing - to see whether or not we have achieved those aims. Broad aims like 'have a good time' are bound to be less useful than 'sensitise students to uses of pitch and intonation to indicate enthusiasm (or lack of it)'. Most lessons will have a series of primary and secondary aims.

Procedures: the meat of the plan is in the description of how it will be executed. The section on procedures can include patterns of interaction. We might write T SS (for times when the teacher talks to the whole class), S -> S (for pairwork) or SSS -> SSS (for groupwork); or we could write 'groups', 'pairs', etc, or record these patterns in some other way.

Frequently we will include timings as well, so that we have some idea of how long we expect things to take. We will also include the actual procedures, such as 'students look through the pictures and match them with the phrases'.

Anticipated problems: teachers frequently make some kind of a list of potential difficulties - and suggestions about what to do if they arise. They might consider what they would do if a computer or other piece of equipment failed them - or if some other student-based eventuality occurred (such as the activity being a lot more difficult for the class than expected).

Extra activities/material (just in case): many teachers make a note of extra activities they could include if things go quicker than anticipated.

Material to be used in the lesson: especially when they are to be observed, teachers attach examples of the material they are to use with the students to their plan.

Group:	**Date:**	Time:	No.of students:
Recent topic work:		**Recent language work:**	
Aim: (stated in input terms, i.e. what the teacher intends to do)			

Objectives: (stated in output terms, i.e. what the students are expected to do)				
Assessment:				
Materials:				
Anticipated problems:				
Timing	**Teacher activity**	**Student activity**	**Success indicators**	**Aims of the stage**
Additional possibilities:				
Homework/Further work:				

Lesson plan blank

The actual form of a plan becomes important for teachers in training, especially when they are about to be observed. In such circumstances, the plan format is dictated *by* the training program and the trainers who teach it. The plan blank above, for example, shows one such institutional template.

There are two elements in this template that we have not so far mentioned. Firstly, there is a column called *Success indicators* where the planner has to note down how they will be able to measure the success of what happens. This forces the planner to focus on exactly how both teacher and students will know if something has worked, in other words, if the learning outcomes have been met. There is also a final heading for *Homework/Further work* which will show the planner thinking ahead beyond the actual lesson to be taught.

The (first page of a) completed lesson plan on page 163 show[r]s how a different plan blank (from a different institution) might be filled in.

Notice that, in contrast to the plan blank on page 161, there is no column here for success indicators, but there is a special column for *Interaction* (who's

interacting with whom), since the trainer/designers perceive this as being of special significance.

Other trainers and schools may have their own formats, of course, and they may look significantly different from the two templates shown here. A lot will depend on the priorities of the training course - and perhaps the teaching qualification which the trainees are working towards. There is no one correct format, in other words, although, of course, trainees will almost certainly have to conform to the format that is used on their particular training course.

To sum up: the purpose of a plan is to be as useful as possible to the people who are going to use it (whether they are the teachers themselves, their observers or an examination board). This, in the end, is what should guide the form in which teachers put their thoughts down on paper.

Lesson planning

Writing lesson plans is an integral part of teaching. Unfortunately, too many beginning teachers and teachers in training consider writing lesson plans a tiresome and unnecessary chore with which they will quickly dispense once out from under the watchful eyes of their supervisors. And once in the "real world" in their own classrooms, they resort to this horrible chore only when they know their lessons will be observed.

In an effort to clarify the role of lesson planning in teaching[11], I designed a lesson planning instrument. This instrument can be used by teacher trainers in a workshop setting to introduce trainees to lesson planning or by teachers who are looking for a change of pace.

[11] Propst D. Lesson planning

Lesson planning will:

1. focus you
2. provide you with a plan and a backup plan
3. force you to consider the purpose of the lesson and reason for each step
4. establish clear goals for the lesson that are understood by both you and the learner
5. allow you to potential problems
6. help you make a coherent and cohesive lesson
7. help you make smooth transition from one lesson to the next
8. provide you with a written record of the course
9. encourage you to examine the lessons critically and make improvements
10. *add your own…*

The instrument consists of three main parts: 1) a list of benefits derived from lesson planning, 2) a lesson plan form with space for objectives and an outline of the lesson, and 3) a set of questions to consider about the objectives, the structure of the lesson and the lesson after it is presented (See Figures 1-6).

The first part of this instrument (Figure 1), the list of benefits, is by no means exhaustive. The items on this list are self-explanatory, so I will not elaborate on them here, but they do provide a good starting point for a discussion on the merits of lesson planning. In a training program, it is important for trainees to understand these benefits and to be encouraged to add their own to the list. Lesson planning should ,be presented as a creative, imaginative, and ongoing process that helps teachers become more professional and better at their jobs.

Next we move to the lesson plan form (Figure 2). There is nothing innovative or new about this form. It resembles others in that it elicits from the teacher basic information such as date, materials needed, lesson objectives, an outline of the lesson, etc. In that regard, it is indeed a familiar “old dog”. But he has included a variety - of categories under the heading of objectives. As mentioned above, trainees and trainers often have a hard time deciding on exactly what an objective

is. Many-trainers teach trainees to write "performance" or "measurable" objectives, i.e., objectives that can be stated: "The student will be able to " The problem with teaching only this type is that there are many worthy objectives that cannot be stated in these terms (e.g.. "the students will speak English during the entire class period." which could be considered an "aim"). And there are still other objectives which simply do not need to be stated in those terms (e.g., structures and functions that will be covered during the lesson).

The trainees, therefore, become frustrated because they spend a good portion of their time trying to figure out how to put all of their objectives into these terms, often analogous to trying to fit square pegs into round holes. By broadening our concept of objectives, we free the trainee to look at the lesson from different angles. And once some of the other types of objectives have been identified, the trainee is more likely to write good performance objectives. (Here it should be noted that rarely would one be able to list objectives in each of the categories on this form for a single lesson. Indeed, a lesson might include only one of these types.)

Course: Teacher: Recent information covered: Materials needed:	Date: Time
OBJECTIVES	
THEME/Topic	
Aims	
Skills	
Vocabulary	
Structures	
Functions	
Phonetics	

Learner training
Affective
Performance behavior conditions standards
Other

A set of questions about lesson objectives (Figure 3) helps the teacher determine exactly what they should be. There is no one starting place; rather, the questions can be used to help guide a teacher who already has an idea or two in mind. For example, if a teacher knows that the lesson will include a certain function (e.g., giving directions), then s/he can fill in the function category on the objective sheet and then look at the questions regarding functions to help him/her decide about other aspects of the lesson. Using these questions, s/he might then decide on an appropriate situation and structure's to teach. Then s/he can fill in those sections on the objective sheet, look at the questions regarding them, and identify-more objectives of different types. These questions will also help the teacher in planning the structure of the lesson,

Questions to Answer about Lesson Objectives:

Theme/Topic/ Situation(s)	1. Why have I chosen this topic? Was it dictated by the text? 2. Is it of interest to the students? 3. How can I personalize the material (i.e., make it relevant to the students)? 4. What is the best way to present this topic initially (e.g., reading, pictures, music, etc.)? 5. Does this topic suggest certain situations?.
Aims	1. What is the general purpose of this lesson? 2. What do I want to encourage the students to do? 3. What do I want the students to get out of this?
Skills	1. Does the topic of this lesson suggest a particular skill(s) which should be focused on? 2. Does the material 1 have chosen to use in class pre-determine a particular skill(s)? 3. For which skills do native speakers use the

	structures and functions presented in this lesson? 4. How can (should) 1 integrate all four skills in this lesson?
Vocabulary	1. Is there any new/unfamiliar vocabulary in the material? 2. Are there any idioms suggested by the topic/situation(s) chosen? 3. What is the best way to present the vocabulary items (e.g., cloze test, quiz, pictures, etc.)? 4. How can I get the students to practice using this new vocabulary? 5. In what "real life" situations does one find these vocabulary items?
Structures	1. What structure(s) would a native speaker use in this context? 2. How can I present this structure(s) in context? 3. What are some functions commonly performed using this structure(s)? 4. Do the students already know the structure(s)?
Functions	1. What structure(s) is used to perform this function(s)? 2. What skill(s) is suggested by this function(s)? 3. In what situations do native speakers use this function(s)? 4. What activities would allow students to use this function(s) in a communicative way and for a real purpose? 5. Are there any topics suggested by this function?
Phonetics	1. Are there any phonetic aspects of the structures that should be addressed (e.g., "what do you do?" becomes "whatdyado?")? 2. Any differences between American and British English?
Learner Training	1. Are there any skills, apart from language, that I can train my students in (e.g., note-taking, outlining, study skills, self-evaluation, etc.)? 2. Can I help my students find out more about their personal learning styles? 3. How can I help my students improve their learning?
Affective	1. What type of atmosphere do I want to create and what is the best way of doing this? 2. How can I help the students feel comfortable? 3. Can (should) the students have fun with the activities I have planned?

Performance	1. What do I want the students to be able to do at the end of the lesson? 2. How can I determine if this is accomplished (i.e., how can I evaluate their performance)? 3. Under what conditions will I evaluate their performance (e.g., role-play, test, etc.)? 4. What standards will I use to evaluate the students?

Figure 3

Phase	Time	Activity	Grouping	Comments
Preparation				
Presentation				
Communicative Practice				
Evaluation				
Follow-up				
What potential problems can I identify? What can I do about them?				

which we turn to next.

The lesson is devided into five main phases (Figure 4). Beginning teachers are often taught that they must include all of the phases identified on the lesson planning format in, each lesson. This causes frustration because it is not always possible (or advisable) and results in artificial lessons. One must keep in mind that all five of these phases (or the phases in any lesson planning format) do not always need to be completed in every single lesson. One lesson, for example, might begin with "preparation" and end with "communicative practice" with the next lesson devoted to “evaluation” and “follow-up”, or any other combination.

Questions to Answer about Lesson Structure:

Preparation	1. What is the best way to introduce the topic? 2. How can I get the students, interested in the topic? 3. How much time should I spend on this phase? 4. How can I get the students to contribute to this part of the lesson? 5. Can I use the students' previous knowledge or prediction abilities?
Presentation	1. Does my presentation depend on the materials I have (e.g., a song, textbook, travel brochure, newspaper, etc.)? 2. What do my students need to know in order to perform the tasks I have set for them? 3. What is the best way to present this? 4. How can I make the students actively participate in this phase? 5. What can I elicit from the students and what do I need to "teach"? 6. Do I need to review/preview vocabulary? 7. Will they be working with structures of functions they don't know?
Communi cative Practice	1. Are the tasks, activities, and/or experiences I have chosen based on what was presented in the previous phase? 2. Are the tasks communicative? Are they learner-centered? 3. What should my role as teacher be during this phase (e.g., facilitator, resource, participant, etc.)?

	4. What types of activities would work best here (e.g., information-gap, jigsaw, interview, etc.)? 5. What sort of classroom arrangement would best fit the learning experiences I have chosen (e.g., discussion circle, small groups, etc.)?
Evaluation	1. How can I best determine if the students have learned what I wanted them to? 2. Is this part of my lesson student-centered? 3. What is the best way to arrange the class for this phase? 4. Can I help the students learn to evaluate themselves? 5. What types of learning experiences would be best for this phase of the lesson (e.g., a general discussion, student presentations, group projects, role-plays, etc.)?
Follow-up	1. What can I have the students do that will reinforce what they have learned in this lesson? 2. Should this be done as homework or in class (maybe for the next lesson)?

Reflecting on the Lesson:

What was the best thing about the lesson? What did I enjoy most? What did the students enjoy most? How did the students react? Why? What would I change about the lesson-if I used it again? At what points in the lesson could I have engaged the students more? How? Were the students able to do what I wanted them to **do?** Why/why not? *Add your own questions…*

As with the lesson objectives, a list of questions regarding the structure of the lesson helps the teacher to consider carefully each phase of the lesson (See Figure 5). While these questions might seem obvious, the old adage that some things are obvious only after they are pointed out holds true here. Sometimes a teacher has a great activity that can be used during the "communicative practice" phase but forgets to consider how the students need to be prepared to handle the activity and how to evaluate them afterwards. These questions help the teacher to consider all angles before s/he enters the classroom.

The final part of the instrument is a list of questions for the teacher to consider after the lesson (See Figure 6). Teachers, especially those starting out, should be encouraged to keep a journal in which they record their successes and failures in the classroom. If teachers do not reflection what they did they will continue to repeat the same mistakes or will fail to see what made a particular lesson excellent.

§ 2.3. Planning a sequence of lessons

We have stressed the need for variety in classroom activities and teacher behaviour as an antidote to student (her) boredom. This means, as we have seen, that when

teachers plan a lesson, they build in changes in pace and a variety of different activities. The same principles also apply to a sequence of lessons stretching, for example, over two weeks or a month. Once again, students will want to see a coherent pattern of progress and *topic-linking* so that there is a transparent connection between lessons, and so that they can perceive some overall aims and objectives to their program of study. Most find this preferable to a series of'one-off lessons.

However, two dangers may prejudice the success of a sequence of lessons. The first is *predictability***;** if students know exactly what to expect, they are likely to be less motivated than if their curiosity is aroused. The second is sameness; students may feel less enthusiastic about today's lesson if it starts with exactly the same kind of activity as yesterday's lesson. Once again, however, thinking about

the three *ESA* learning elements will help us to avoid such problems. We recognise that there are many different ways of combining and sequencing the three elements, and that our choice of how they should be sequenced will often depend upon the task, the level and age of the students and what exactly we want them to achieve.

According to Tessa Woodward in her book on planning (see the reference on page 265), an ideal multi-lesson sequence has *threads* running through it. These might be topic threads, language threads (grammar, vocabulary, etc) or skill threads (reading, listening, etc). Over a period of lessons students should be able to see some interconnectivity, in other words, rather than a random collection of activities. The need for both coherence and variety is just as necessary in multi-lesson sequences as it is in single lessons.

Seven Language and Culture SP Date: Length of class: 150 minutes Level: basic Book: World Link Intro A	
Class profile	There are 13 students in this group, 5 men and 8 women. Most of them are between 16 and 25 years old. They have had little exposure to spoken English. They have had few opportunities to speak English.
Timetable fit	This is the second week of the course. Ss are being taken from a very basic level to the ability to manage simple conversation such as: asking about names, talking briefly about occupations, greeting, asking and giving phone numbers, describing people, talking about locations, informal phone conversations, and talking about current activities. In this class they will produce y/n questions with be, they will practise the vocabulary related to the family, which was introduced in the previous class, and they will be

	introduced to numbers and to the irregular form of the plural. Ss will also be provided with practice related to the new structures.
Terminal objective(s)	1 Ss will review the vocabulary learned in the previous lesson. 2 Ss will learn new vocabulary and grammar. 3 Ss will learn to say thank you.

The following lesson notes show how three such threads (topic, grammar (tense) and a skill (reading)) can be woven into five consecutive classes:

Threads	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Animals vocabulary thread **(10** mins each time)	Parts of cat's body	Review + cat words	Review + cat metaphors	Review and start fish vocab	Review and start fish verbs
Tenses thread **(30** mins each time)	Regular past simple first person	Review + all persons	Review + all negatives	Review + some irregulars	Review and start 'Did you ... ?' questions
Reading thread **(20** mins each time)	Introduction of a graded reader	First two pages + comp. questions	Review and Chap. **1**	Study of past forms in Chap. **1**	Oral summary of Chap. **1** + vocab in notebooks

Lesson threads

Perhaps the most important thing to remember, however, is that a long teaching sequence (e.g. two weeks) is made up of shorter sequences (e.g. six lessons) which are themselves made up of smaller sequences (one or two per lesson perhaps). And at the level of a teaching sequence we have to ensure the presence of our three elements, *engage*, *study* and *activate in* their various permutations.

After the lesson (and before the next)

In the lesson plan blank there was a column labelled *Success indicators,* so that teachers could work out how to judge if a lesson (or part of a lesson) had been a success. Evaluation of how well things have gone (for both teacher and students) is vital if our lessons are to develop in response to our students' progress. In other words, we need to plan future lessons on the basis of what happened in previous classes. Not only that, but our decision about whether to use an activity more than once (or whether we need to change the way we use that activity) will depend on how successful it was the first time we tried it.

When we evaluate lessons or activities, we need to ask ourselves questions such as, Was the activity successful? Did the students enjoy it? Did they learn anything from it? What *exactly* did they get from the activity? How could the activity be changed to make it more effective next time? Unless we ask ourselves such questions, we are in danger of continuing with activities and techniques that either do not work, or, at the very least, are not as successful as they might be with appropriate modification.

One kind of data which will help us evaluate lessons and activities is **feedback from students.** We might, for example, ask them simple questions such as, 'Did you like that exercise? Did you find it useful?' and see what they say. But not all students will discuss topics like this openly in class. It may be better to ask them to write their answers down and hand them in. A simple way of doing this is to ask students once every fortnight, for example, to write down two things they want more of and two things they want less of. The answers we get may prove a fruitful place to start a discussion, and we will then be able to modify what happens in class, if we think it appropriate, in the light of our students' feelings. Such modifications will greatly enhance our ability to manage the class.

We can also give students special evaluation forms where they have to rate different activities with a score, or put them in some kind of order and then add comments about what they thought. We might ask students to submit comments by email.

Another way of getting reactions to new techniques is to invite a colleague into the classroom and ask them to observe what happens and make suggestions afterwards. This kind of **peer observation** is most successful when both teachers discuss the content and practice of the lesson both before and after the observation. It is important that the colleague who comes into our classroom does so in order to offer constructive advice rather than to concentrate on our apparent failings. The lesson could also be videoed. This will allow us to watch the effect of what happened in the lesson with more objectivity than when we try to observe what is happening as it takes place.

Some teachers keep **journals** in which they record their thoughts about what happened as soon as possible after the lesson has finished. In that way they can read through their comments later and reflect on how they now feel about what happened.

Good teachers also need to assess how well their students are progressing. This can be done through a variety of measures including homework assignments, speaking activities where the teacher scores the participation of each student and frequent small progress tests.

III. MANAGING THE CLASSROOM

§ 3.1. Classroom management. The teacher in the classroom.

If we want to manage classrooms effectively, we have to be able to handle a range of variables. These include how the classroom space is organised, whether the students are working on their own or in groups and how we organise classroom time. We also need to consider how we appear to the students, and how we use our most valuable asset - our voice. The way we talk to students - and who talks most in the lesson - is another key factor in classroom management. We also need to think about what role, if any, there may be for the use of the students' mother tongue in lessons. Successful classroom management also involves being able to deal with difficult situations[12].

The teacher in the classroom

Our physical presence can play a large part in our management of the classroom environment. And it's not just appearance either. The way we move and stand, and the degree to which we are physically demonstrative can have a clear effect on the management of the lass. Most importantly, the way we are able to respond to what happens in class, the degree to which we are aware of what is going on, often marks the difference between successful teaching and less satisfactory lessons.

All teachers, like all people, have their own physical characteristics and habits, and they will take these into the classroom with them. But there are a number of issues to consider which are not just matters of personality or style and which have a direct bearing on the students' perception of us.

Proximity

Teachers need to consider how close they should be to the students they are working with. Some students are uncomfortable if their teacher stands or sits close

[12] Wragg E.C. 1981. Class management and Control. London: MacMillan

to them. For some, on the other hand, distance is a sign of coldness. Teachers should be conscious of how close they are to their students, should take this into account when assessing their students' reactions and should, if necessary, modify their behaviour.

Appropriacy

Deciding how close to the students you should be when you work with them is a matter of appropriacy. So is the general way in which teachers sit or stand in classrooms. Many teachers create an extremely friendly atmosphere by crouching down when they work with students in pairs. In this way, they are at the same level as their seated students. However, some students find this informality worrying. Some teachers are even happy to sit on the floor, and in certain situations this ma}' be appropriate. But in others it may well lead to a situation where students are put off concentrating.

All the positions teachers take - sitting on the edge of tables, standing behind a lectern, standing on a raised dais, etc - make strong statements about the kind of person the teacher is. It is important, therefore, to consider what kind of effect such physical behaviour has so that we can behave in a way which is appropriate to the students we are teaching and the relationship we wish to create with them. If we want to manage a class effectively, such a relationship is crucial.

Movement

Some teachers tend to spend most of their class time in one place - at the front of the class, for example, or to the side, or in the middle. Others spend a great deal of time walking from side to side, or striding up and down the aisles between the chairs. Although this, again, is to some extent a matter of personal preference, it is worth remembering that motionless teachers can bore students, while teachers who are constantly in motion can turn their students into tennis spectators, their heads moving from side to side until they become exhausted.

Most successful teachers move around the classroom to some extent. That way they can retain their students' interest (if they are leading an activity) or work more closely with smaller groups (when they go to help a pair or group).

How much we move around in the classroom will depend on our personal style, where we feel most comfortable for the management of the class and whether or not we want to work with smaller groups.

Awareness

In order to manage a class successfully, the teacher has to be aware of what students are doing and, where possible, how they are feeling. This means watching and listening just as carefully as teaching. This will be difficult if we keep too much distance or if we are perceived by the students to be cold and aloof because then we will find it difficult to establish the kind of rapport we mentioned in Chapter 2.

Awareness means assessing what students have said and responding appropriately. According to the writer Michael Lewis, a colleague of his, Peter Wilberg, put this perfectly when he said that 'the teacher's primary responsibility is response-ability'! This means being able to perceive the success or failure of what is taking place in the classroom, and being flexible enough (see page 157) to respond to what is going on. We need to be as conscious as possible of what is going on in the students' heads.

It is almost impossible to help students to learn a language in a classroom setting without making contact with them in this way. The exact nature of this contact will vary from teacher to teacher and from class to class.

Finally, it is not just awareness of the students that is important. We also need to be self-aware, in order to try to gauge the success (or otherwise) of our behaviour and to gain an understanding of how our students see us.

The teacher's physical approach and personality in the class is one aspect of class management to consider. Another is one of the teacher's chief tools: the voice[13].

Using the voice

Perhaps our most important instrument as teachers is our voice. How we speak and what our voice sounds like have a crucial impact on classes. When considering the use of the voice in the management of teaching, there are three issues to think about.

Audibility

Clearly, teachers need to be audible. They must be sure that the students at the back of the class can hear them just as well as those at the front. But audibility cannot be divorced from voice quality: a rasping shout is always unpleasant.

Teachers do not have to shout to be audible. Good voice projection is more important than volume (though the two are, of course, connected). Speaking too softly or unpleasantly loudly are both irritating and unhelpful for students.

Variety

It is important for teachers to vary the quality of their voices - and the volume they speak at - according to the type of lesson and the type of activity. The kind of voice we use to give instructions or introduce a new activity will be different from the voice which is most appropriate for conversation or an informal exchange of views or information.

In one particular situation, teachers often use very loud voices, and that is when they want students to be quiet or stop doing something (see the next section). But it is worth pointing out that speaking quietly is often just as effective a way of getting the students' attention since, when they realise that you are talking, they will want to stop and listen in case you are saying something important or interesting. However, for teachers who almost never raise their voices, the

[13] Underwood M. 1987. Effective Classroom Management. London: Longman.

occasional shouted interjection may have an extremely dramatic effect, and this can sometimes be beneficial.

Conservation

Just like opera singers, teachers have to take great care of their voices. It is important that they breathe correctly so that they don't strain their larynxes. Breathing properly means being relaxed (in the shoulders, for example, and not slumped backwards or forwards), and using the lower abdomen to help expand the rib cage, thus filling the lungs with air. It is important too that teachers vary their voices throughout the day, avoiding shouting wherever possible, so that they can conserve their vocal energy. Conserving the voice is one of the things teachers will want to take into account when planning a day's or a week's work.

Talking to students

The way that teachers talk to students - the manner in which they interact with them - is one of the crucial teacher skills, but it does not demand technical expertise. It does, however, require teachers to empathise with the people they are talking to by establishing a good rapport with them[14].

One group of people who seem to find it fairly natural to adapt their language to their audience are parents when they talk to their young children. Studies show that they use more exaggerated tones of voice and speak with less complex grammatical structures than they would if they were talking to adults. Their vocabulary is generally more restricted, they make more frequent attempts to establish eye contact and they use other forms of physical contact. They generally do these things unconsciously.

Though the teacher-student relationship is not the same as that between a parent and child, this subconscious ability to *rough-tune* the language is a skill that teachers and parents have in common. Rough-tuning is the simplification of language which both parents and teachers make in order to increase the chances of

[14] Ashton-Warner. 1980. Teacher. London: Vrago

their being understood. Neither group sets out to get the level of language exactly correct for their audience. They rely, instead, on a general perception of what is being understood and what is not. Because they are constantly aware of the effect that their words are having, they are able to adjust their language use - in terms of grammatical complexity, vocabulary use and voice tone - when their listener shows signs of incomprehension.

In order to rough-tune their language, teachers need to be aware of three things. Firstly, they should consider the kind of language that students are likely to understand. Secondly, they need to think about what they wish to say to the students and how best to do it. And thirdly, they need to consider the manner in which they will speak (in terms of intonation, tone of voice, etc). But these considerations need not be detailed. To be successful at rough-tuning, all we have to do is speak at a level which is more or less appropriate.

Experienced teachers rough-tune the way they speak to students as a matter of course. Newer teachers need to pay attention to their students' comprehension and use it as the yardstick by which to measure their own speaking style in the classroom.

Apart from adapting their language, teachers also use physical movements and *gestures* (these are often quite exaggerated), such as shrugging the shoulders for 'who cares?' or scratching the head to show puzzlement. Many teachers also use gestures to demonstrate things like the past tense (pointing back over their shoulders). They use facial expressions to show emotions such as happiness and sadness, and mime to demonstrate actions such as opening a book or filling a glass and drinking. Gesture, expression and mime should become a natural adjunct to the language we use, especially with students at lower levels.

Giving instructions

This issue of how to talk to students becomes crucial when we give them instructions. The best activity in the world is a waste of time ff the students don't understand what it is they are supposed to do.

There are two general rules for giving instructions: they must be kept as simple as possible, and they must be logical. Before giving instructions, therefore, teachers must ask themselves the following questions: What is the important information I am trying to convey? What must the students know if they are to complete this activity successfully?

What information do they need first? Which should come next?

When teachers give instructions, it is important for them to *check* that the students have understood what they are being asked to do. This can be achieved either by asking a student to explain the activity after the teacher has given the instruction or by getting someone to show the other people in the class how the exercise works. Where students all share the same mother tongue (which the teacher also understands), a member of the class can be asked to translate the instructions into their mother tongue as a check that they have understood them.

Classroom Language

The classroom is often overlooked as a source of 'authentic' communication and yet 'classroom English' is as valid a source of learning and practice as any other. The classroom, like many other social situations, involves gathering people together for a specific purpose, in this case, for learning, and that involves communication[15].

A teacher's pedagogic reasons for communicating in the classroom are fairly clear: to present new structures and new vocabulary, to give learners the opportunity to practise new language, to explain meaning, to provide a model for pronunciation, to correct errors -and for "classroom organisation, to give instructions, provide encouragement, and so on.

Teacher-generated classroom language, therefore, includes arranging classroom activities, forming groups, maintaining discipline, taking the register, and so on. It also includes the use of 'metalanguage' - the terminology,

[15] Winn-Smith B. Classroom language.

nomenclature and special expressions used to describe the structure of another language, a higher-level language used to talk about an object of study.

Metalanguage

To introduce the concept of phrasal verbs to my intermediate class. I might write the following sentence on the board:

Peter ran up a hill.

I ask concept questions to make sure that everyone understands.

T *Where did Peter run?*

SS *Up a hill*

T *Did he run down a hill?*

SS *No, up a hill.*

T *What's a hill? Can anyone tell me?*

SS *Land higher than the land around. It's smaller than a mountain.*

T *Which word is the verb?*

SS *Ran.*

T *Which word is the preposition?*

SS *Up.*

T *Good.*

I then write up a second sentence, changing just one word:

Peter ran up a bill.

T *Do you understand it now?*

SS *Not really. Isn't a bill something you must pay? How can you run up a hill?* T *Right.*

This sentence really is different. In this case we have the *verb run (ran),* and the word *up* is an *adverb* which is linked to the verb. *Run up* is a *phrasal verb*, which has two meanings:

• to let bills or debts grow or get bigger

• to sew and make an item of clothing quickly (eg a dress or shin)

A *phrasal verb* consists of a *verb* plus an *adverb* and the two words together form an *idiom*. It is only a *phrasal verb* if the *adverb* changes the meaning of the *verb*.

I then reinforce the concept by writing verbs (eg *take, pick, make, put, run)* and adverbs (eg *off, over, out, up)* on individual cards and putting verbs in one box and adverbs in another. Students pick verbs and adverbs at random. We check the meaning of each word individually, and then consider the difference in meaning when the words are combined (noting that some combinations do not form phrasal verbs, and that some phrasal verbs can have more than one meaning). Explanation, discussion and transfer activities follow. The idea is not to teach phrasal verbs as vocabulary items - meanings can be found in any learners' dictionary - but to introduce the notional concept in an interesting and accessible way.

The teacher-class dialogue contains a mix of general classroom language *(Can anyone tell me? Do you understand? Right, Good.)* and metalanguage *(If the adverb changes the meaning of the verb,* etc). Both are equally important, although they have different functions.

Introducing

Classroom Language

To introduce CL to students, have a board (or large sheet of paper) on the wall with colour-coded phrases, eg different shades of blue for the different types of organisational language, shades of green for explanatory language, etc. Write up each new phrase as you introduce it in a section entitled 'Phrase of the day' (or phrase of the week, depending on how often you meet the students). At the next lesson, enlist students' help to move that phrase to its rightful place, and introduce the new phrase. Remember, this is something that can be introduced from the very first lesson at even the lowest language levels.

Classroom Language

Teachers' classroom language can be a very important model for students. It increases the amount of language they hear and is therefore good for their aural comprehension; it is relatively easily learned since «it relates to an immediate perceived need, and is repeated regularly; it sets up an expectation that English will be used as much as possible; and it can provide a model of pronunciation and functional usage which students can absorb receptively before it is presented more formally for production.

The instructive and supportive use of CL is a specialist skill which doesn't always come naturally, even to native speakers. However, like anything else, it improves if you focus on it consciously, and then practise!

Consider the examples on the next page, which offer a wide range of CL, grouped around a main heading and a sub-heading. Teachers and trainees might write them out and pin them up somewhere prominent to remind them of the areas where they can be having a positive effect on their students' learning ... and add phrases and language they actively want to introduce.

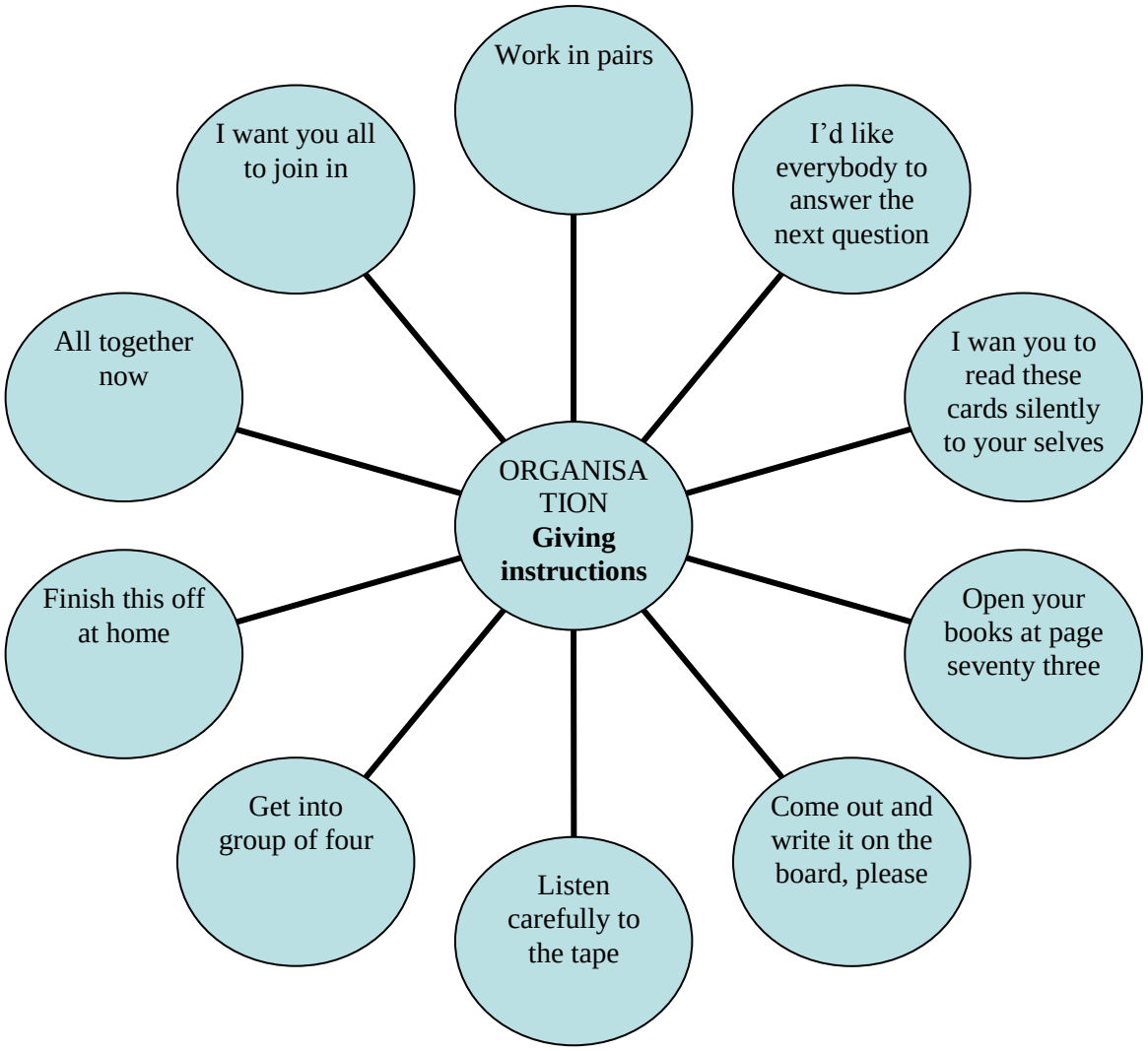
Before you turn the page, write down different examples of things teachers say regularly to students. Can you divide them into categories? How would you teach them receptively to students? Can you think of any other ways you could exploit them?

Pronunciation

For me, 'teaching language' always includes teaching the pronunciation as well as the meaning. As the song goes, *'It ain't what you say, it's the way that you say it'*. When learners fail to understand what they hear, it is just as likely to be due to a lack of recognition of the sounds of the language, particularly the stress, rhythm and intonation, as due to a lack of vocabulary.

Almost all classroom management phrases carry a falling intonation pattern reflecting the teacher's role as controller and organiser. A falling tone makes statements more categorical and weighty.

When I introduce new items of CL, I always include the stress and intonation pattern, which I mark clearly on each phrase.



ORGANISATION Sequencing

Let me explain what I want you to do next. First of all today ...

Right. Now we'll move on to exercise two. OK!

First we're going to practise this. Then I want you to ...

When we've finished this, we're going to ...

Are you all ready? All right. Fine. Now ...

Sequencing markers indicate new activities and new stages in a lesson.

ORGANISATION Supervision

Would someone take it down and put it on my desk?

Be careful. Mind the cable. Look this way, please.

Stop talking.

Listen to what Abdul is saying.

Is anybody absent?

Quiet now, please.

Come and see me after the lesson.

Pay attention.

Stop now.

The supervision language directs the attention to the lesson content.

INTERACTION Affective attitudes

Good. That's much better. But there's something missing in this line.

That's interesting!

That really is very kind of you.

Don't worry about it.

Never mind.

I was just a little disappointed with your results.

I think we're going to have to do better than this.

Oh dear. We seem to have a problem. That's a tremendous effort. Well done. Just do the best you can for the time being.

Expressing interest, surprise, disappointment, friendship, appreciation, pity, sympathy, etc, as appropriate at a personal level.

INTERACTION Social ritual

I'm sorry. That's my fault.

Well, I hope you all enjoy yourselves.

Good morning.

Happy birthday.

Have a nice weekend,

How are you all today?

Well, did you enjoy the holiday?

Your hair looks nice.

Goodbye, everyone. See you all tomorrow. Congratulations on ...

Everyday phrases relating to recurrent social situations (greetings, apologies, thanks, congratulations, etc) can be a rich source of language.

EXPLANATION Reference

Listen to the way my voice rises.

This is a picture of a typical English village.

It's somewhere near the front of the book.

Listen to Pedro's sentence.

Notice how the graph starts to fall here.

Have a look at the diagram on page twenty-five.

You can refer to the map on the other page.

It's in the top left-hand corner.

Here's a song by Simon and Garfunkel called

'Cecilia'.

Can you make out the library, just to the left of the church?

The teacher can give appropriate background factual information relating to people, places and events.

Classroom language is really 'teacher's language'. Everything a teacher does in the classroom has a great impact on students' learning, and that goes for what we say too - and what we say should not be underestimated as a source of language learning.

So, the next time you open your mouth in the classroom, please make the most of the opportunity.

Student talk and teacher talk

There is a continuing debate about the amount of time teachers should spend talking in class. Classes are sometimes criticised because there is too much TTT (Teacher Talking Time) and not enough STT (Student Talking Time).

Overuse of TTT is inappropriate because the more a teacher talks, the less chance there is for the students to practise their own speaking - and it is the students who need the practice, not the teacher. If a teacher talks and talks, the students will have less time for other things, too, such as reading and writing. For these reasons, a good teacher maximises STT and minimises TTT.

Good TTT may have beneficial qualities, however. If teachers know how to talk to students, if they know *how* to rough-tune their language to the students' level as discussed above, then the students get a chance to hear language which is certainly above their own productive level, but which they can more or less understand. Such comprehensible input - where students receive rough-tuned input in a relaxed and unthreatening way - is an important feature in language acquisition.

Perhaps, therefore, we should not talk simply about the difference between STT and TTT, but also consider TTQ (Teacher Talking Quality). In other words, teachers who just go on and on, using language which is not especially useful or appropriate, are not offering students the right kind of talking, whereas teachers who engage students with their stories and interaction, using appropriate comprehensible input will be helping them to understand and acquire the language.

The best lessons, therefore, are ones where STT is maximised, but where at appropriate moments during the lesson the teacher is not afraid to summarise what is happening, tell a story or enter into discussion, etc. Good teachers use their common sense and experience to get the balance right[16].

[16] Wright T. 1987. roles of teachers and Learner. Oxford: Oxford University Press.

Using the Li

All learners of English, whatever their situation, come to the classroom with at least one other language, their mother tongue (often called their LI). We need to ask ourselves, therefore, whether it is appropriate for them to use the L_1 in class when their main object is, after all to learn an L_2 (in our case English).

The first thing to remember is that, especially at beginner levels, students are going to translate what is happening into their L_1 whether teachers want them to or not. It is a natural process of learning a foreign language. On the other hand, an English-language classroom should have English in it, and as far as possible, there should be an English environment in the room, where English is heard and used as much of the time as possible. For that reason, it is advisable for teachers to use English as often as possible, and not to spend a long time talking in the students' L_1.

However, where teacher and students share the same L_1 it would be foolish to deny its existence and potential value. Once we have given instructions for an activity, for example, we can ask students to repeat the instructions back to us in the L_1 - and this will tell us whether they have understood what they have to do. When we have complicated instructions to explain, we may want to do this in the L_1, and where students need individual help or encouragement, the use of the L_1 may have very beneficial effects.

Since students translate in their heads anyway, it makes sense to use this translation process in an active way. For example, we can ask students to translate words, phrases or sentences into their L_1, and then, perhaps, back into English without looking at the original. This helps them to think carefully about meaning and construction. Teachers may translate particular words, especially those for concepts and abstractions, when other ways of explaining their meaning are ineffective. At a more advanced level, we can have students read a text, say, in their L_1, but get them to ask and answer questions about it, or summarise it, in English.

When teaching pronunciation, it is often useful if students can find an equivalent sound in the L_1 for the English one they are trying to produce. We may want to explain to them how English has two different sounds where the LI does not make such a distinction (e.g./b/and /v/ for Spanish speakers,/l/and /r/ for Japanese speakers).

Some teachers like to use films in the L_1 with English subtitles; judging whether the subtitles offer an adequate version of the original can offer considerable insight for higher-level students. Alternatively, with switch-on/off subtitles, students can be asked to write their own English subtitles for a scene before watching how the filmmakers have done it.

However, using the translation process in the ways described above does not mean a return to a traditional *Grammar-translation method,* but rather that, from time to time, using the students' L_1 may help them to see connections and differences between the L_1 and the L_2, and that, occasionally, the teacher's use of the L_1 may help them to understand things that they are finding difficult to grasp.

However, in many classrooms around the world there are students with a variety of different L_1s and, as a result, the use of L_1 becomes more problematic. In such situations, it is still useful to get students to think of similarities and differences between their L_1 and the L_2, but they will have to explain these differences in English.

Making use of the students' L_1 (where possible) does not mean we should abandon the commitment (mentioned above) to creating an English environment. Although we have seen that the L_1 can be used as an enabling tool, English should predominate in an English lesson, especially where the teacher is concerned since, as we have seen, he or she is the best provider of comprehensible input that the students have got. Not only that, but English is the language they are learning, not their L_1.

§ 3.2. Creating lesson stages

Since, teachers need to provide variety, and then clearly we have to include different stages in our lessons.

When we arrive in the classroom, we need to start the lesson off in such a way that the students' interest is aroused so that they become engaged. Where possible and appropriate, we will tell the students what they will be doing or, in a different kind of lesson, discuss with them what they can achieve as a result of what they are going to do.

We do not always need to explain exactly what we are going to do, however, particularly if we want to maintain an element of surprise. But even in such cases, a clear start to the lesson is necessary, just as a good play starts with the rise of a curtain, or a visit to the doctor starts when he or she asks you, 'Now then, what seems to be the problem?' or 'How can I help you?'.

When an activity has finished and/or another one is about to start, it helps if teachers make this clear through the way they behave and the things they say. It helps students if they are made clearly aware of the end of something and the beginning of what is coming next. Frequently, teachers need to re-focus the students' attention, or point it in some new direction.

In order for such changes of direction to be effective, the teacher first needs to get the students' attention. This can sometimes be difficult, especially when teachers try to draw a speaking activity to a conclusion, or when students are working in groups. Some teachers clap their hands to get the students' attention. Some speak loudly, saying things like. 'Thank you ... now can I have your attention, please?' or 'OK ... thanks ... let's all face the front, shall we?'. Sometimes when teachers speak loudly, the students just speak louder in order not to be bothered by the interruption. To counter this, some teachers speak quietly in order to force the students to listen to them. Another method is for the teacher to raise his or her hand. When individual students see this, they raise their hands briefly in reply to indicate that they are now going to be quiet and wait for the next stage.

When we have brought an activity or a lesson to a finish, it helps if we provide some kind of closure: a summary of what has happened, perhaps, or a prediction of what will take place in the next lesson. Sometimes, teachers find themselves in the middle of something when the bell goes. This is unfortunate because it leaves unfinished business behind and a sense of incompleteness. It is much better to round the lesson off successfully. Ideally, too, we will be able to give the students some idea of what they will be doing next, and create enthusiasm for it so that they come to their next lesson with a positive attitude.

The stages of a lesson will be a particular concern when planning lessons[17].

§ 3.3. Different seating arrangements

In many classrooms around the world students sit in orderly rows. Sometimes, their chairs have little wooden palettes on one of the arms to provide a surface to write on. Sometimes, the students will have desks in front of them. At the front of such classrooms, often on- a raised platform (so that all the students can see them), stands the teacher. In contrast, there are other institutions where you can find students sitting in a large circle around the walls of the classroom. Or you may see small groups of them working in different parts of the room. Sometimes, they are arranged in a horseshoe shape around the teacher. Sometimes, in a class of adults, it is not immediately obvious who the teacher is.

Clearly, the different arrangements of chairs and tables indicate a number of different approaches and this raises a number of questions. Are schools which use a variety of seating plans progressive or merely modish, for example? Is there something intrinsically superior about rigid seating arrangements - or are such classrooms the product of a particular methodological orthodoxy? Is one kind of seating arrangement better than another? What are the advantages of each? We will look at the advantages and disadvantages of various seating arrangements.

[17] MacLennan S. 1981. Integrating lesson planning and class management. ELT Journal 41, 3 pp 193-7

Orderly rows

Having the students sit in rows can appear somewhat restrictive, but there are advantages to this arrangement. The teacher has a clear view of all the students and the students can all see the teacher - in whose direction they are facing. It makes lecturing easier, enabling the teacher to maintain eye contact with the people he or she is talking to. If there are aisles in the classroom, the teacher can easily walk up and down making more personal contact with individual students and watching what they are doing.

Orderly rows imply teachers working with the whole class. Some activities are especially suited to this kind of organisation such as explaining a grammar point, watching a video/ DVD or a PowerPoint (or other computer-based) presentation, using the *board* (whether or not it is *interactive*) or showing student work on an *overhead transparency*. It is also useful when students are involved in certain kinds of language practice. If all the students are focused on a task at the same time, the whole class gets the same messages.

When we are teaching a whole class of students who are sitting in orderly rows, it is vitally important to make sure that we keep everyone involved in what we are doing. So, if we are asking the class questions, we must remember to ask the students at the back – the quiet ones, perhaps - rather than just the ones nearest us. We must move round so that we can see all the students and gauge their reactions to what's going on.

One trick that many teachers use is to keep their students guessing. Especially where teachers need to ask individual students questions, it is important that they do not do so in a predictable sequence, student after student, line by line. That way, the procedure becomes very tedious and each student knows when they are going to be asked and, once this has happened, that they are not going to be asked again. It is much better to talk to students from all parts of the room in random order. It keeps everyone on their toes!

In many classrooms around the world, teachers are faced with classes of anywhere between 40 and 200 students at a time. In such circumstances, orderly rows may well be the best or only solution.

Pairwork and gioupwork are possible even when the class is seated in orderly rows; students can work with people next to them or in front of them or behind them.

Circles and horseshoes

In smaller classes, many teachers and students prefer circles or horseshoes. In a horseshoe, the teacher will probably be at the open end of the arrangement since that may well be where the board, overhead projector and/or computer are situated. In a circle, the teacher's position - where the board is situated - is less dominating.

Classes which are arranged in a circle make quite a strong statement about what the teacher and the students believe in. The Round Table in the British and French legends about King Arthur was specially designed so that there would not be arguments about who was more important than who - and that included the king himself when they were in a meeting. So it is in classrooms. With all the people in the room sitting in a circle, there is a far greater feeling of equality than when the teacher stays out at the front. This may not be quite so true of the horseshoe shape where the teacher is often located in a commanding position but, even here, the rigidity that comes with orderly rows, for example, is lessened.

If, therefore, teachers believe in lowering the barriers between themselves and their students, this kind of seating arrangement will help. There are other advantages too, chief among which is the fact that all the students can see each other. In an 'orderly row' classroom, you have to turn round - that is, away from the teacher - if you want to make eye contact with someone behind you. In a circle or a horseshoe, no such disruption is necessary. The classroom is thus a more intimate place and the potential for students to share feelings and information

through talking, eye contact or expressive body movements (eyebrow-raising, shoulder-shrugging, etc) is far greater.

Separate tables

Even circles and horseshoes seem rather formal compared to classes where students are seated in small groups at individual tables. In such classrooms, you might see the teacher walking around checking the students' work and helping out if they are having difficulties - prompting the students at this table, or explaining something to the students at that table in the corner.

When students sit in small groups at individual tables, it is much easier for the teacher to work at one table while the others get on with their own work. This is especially useful in *mixed-ability* classes where different groups of students can benefit from concentrating on different tasks (designed for different ability levels). Separate table seating is also appropriate if students are working around a computer screen, for example where students are engaged in *collaborative writing* or where they are listening to different audio tracks in a jigsaw listening exercise.

However, this arrangement is not without its own problems. In the first place, students may not always want to be with the same colleagues; indeed, their preferences may change over time. Secondly, it makes 'whole-class' teaching more difficult, since the students are more diffuse and separated.

Different student groupings

Whatever the seating arrangements in a classroom, students can be organised in different ways: they can work as a whole class, in groups, in pairs or individually[18].

Whole class

There are many occasions when the best type of classroom organisation is a teacher working with the class as a whole group. However, this does not always

[18] Urp. 1999. A course in language teaching. Cambridge University Press.

mean the class sitting in orderly rows; whatever the seating arrangement, we can have the students focus on us and the task in hand. This is useful for presenting information and for controlled practice (such as repetition and drilling) which is often used, especially at lower levels.

Whole-class teaching can be dynamic and motivating and, by treating everyone as part of the same group, we can build a great sense of belonging - of being part of a team. However, when a class is working as a whole group, it is necessarily the case that individual students get fewer individual opportunities either to speak or to reflect. Whole-class teaching is less effective if we want to encourage individual contributions and discussion, since speaking out in front of a whole class is often more demanding - and therefore more inhibiting - than speaking in smaller groups.

Groupwork and pairwork

Groupwork and pairwork have been popular in language teaching for many years and have many advantages. They both foster *cooperative activity* in that the students involved work together to complete a task. They may be discussing a topic, doing a role-play or working at a computer in order to find information from a website for a webquest or they may be writing up a report. In pairs and groups, students tend to participate more actively, and they also have more chance to experiment with the language than is possible in a whole-class arrangement.

The moment students get into pairs or groups and start working on a problem or talking about something, many more of them will be doing the activity than if the teacher was working with the whole class, where, in most cases, only one student can talk at a time.

Both pairwork and groupwork give the students chances for greater independence. Because the students are working together without the teacher controlling every move, they take some of their own learning decisions, they decide what language to use to complete a certain task and they can work without the pressure of the whole class listening to what they are doing.

Another great advantage of groupwork and pairwork (but especially of groupwork) is that they give the teacher more opportunity to focus attention on particular students. While groups A and C are doing one task, the teacher can spend some time with group B who need special help.

Neither groupwork or pairwork are without their problems. As with 'separate table' seating, students may not like the people they are grouped or paired with. Some students are ill-at-ease with the idea of working without constant teacher supervision, and may be unconvinced by the student-centred nature of these groupings. In such situations we may want to discuss the advantages of pair- and groupwork with the class, but we should not insist on endless pairwork where students are seriously opposed to it.

In any one group or pair, one student may dominate while the others stay silent or engage, in William Littlewood's wonderful phrase, in 'social loafing'. But we can counteract this by structuring the task so that everyone's participation is mandatory or we can employ tricks such as Littlewood's *numbered heads*. Here the teacher asks the groups to number themselves from 1 to 5 (if there are five-student groups). They don't tell the teacher who has which number. At the end of the activity the teacher can then say, 'OK, let's hear from number 3 in group C, and because the teacher doesn't know who that student is, and the students don't know who the teacher may call (but do know that the call will, in some senses, be random) they are all more motivated to take part and don't leave it all up to the others.

In difficult classes, groupwork can sometimes encourage students to be more disruptive than they would be in a whole-class setting, and, especially in a class where students share the same first language, they may revert to that language, rather than English, when the teacher is not working with them.

Apart from groupwork and pairwork, the other alternative to whole-class teaching is solo (or individual) work.

Solowork

This can have many advantages: it allows students to work at their own speed, allows them thinking time, and allows them to be individuals. It often provides welcome relief from the group-centred nature of much language teaching. For the time that solowork takes place, students can relax their public faces and go back to considering their own individual need and progress.

Class-to-class

One last grouping should be mentioned, and that is when we are able to join two classes so that they can interact with each other. Where different-level classes are concerned, higher-level students often feel positive about being able to help students from other classes, just as lower-level students can feel motivated by being able to engage with people whose language is better than theirs.

Class-to-class interactions are good for surveys (where students can work with students they do not normally interact with in the English lesson), discussions and lectures and presentations. They can be time-consuming to organise, but, at their best, can often give students a huge sense of satisfaction.

How much use we make of groupwork, pairwork or solowork depends to a large extent on our style and on the preferences of our students. But it also depends to a large extent on what kind of learning task is involved. Good teachers are able to be flexible, using different class groupings for different activities. As they do this, they can assess which ones are the most successful for which types of activity, so that they can always seek to use the most effective grouping for the task in hand.

§ 3.4. Maintainning discipline in the classroom

There can be few schools in which teachers are able to take good discipline in the classroom utterly for granred. Usually, in order to establish the kinds of behaviour that are key to a good-learning environment, teachers need to invest considerable time, intelligence, patience and planning. Even with such investment,

for some teachers - perhaps an increasing number -maintenance of discipline is *the* concern of their working lives. The purpose of this chapter is to suggest practices which might help teachers avoid or overcome a good many difficulties in this area. It is organised as follows:

- Part one: Basics of maintaining order - 30 key principles
- Part two: Five routines, or repeating procedures, for improving discipline
- Part three: Peer mediation; four procedures that both develop students' English and introduce a method which, through structured reflection and discussion, addresses causes of poor behaviour[19].

Basics of maintaining order

Establishing foundations for orderly behaviour

1 Decide what basic kind of teacher you want to be Cowley (2001), who questioned a large number of students, concludes that there are basically two kinds of teachers able to maintain order in a classroom: ones who are firm but fair and ones who are scary. A third kind, teachers who want to be their students' friend, were judged to be poor at controlling their classes and were not well respected. I shall assume below that you want to be a firm-but-fair teacher, not one who is frightening or who tries to curry favour and thereby loses respect.

2 Learn about your school's policies and rules

Most schools have school-wide rules of behaviour. These may be set out in a booklet given to every teacher and perhaps also to students when they first enrol. Or you may need to ask other teachers informally. In any case, if school-wide rules exist, think about how to make them a basis for your own class rules.

3 In your first lesson, make a list of rules and make them clear Devoting part of your first lesson to rules of behaviour makes it less likely that students will later act unacceptably out of real or feigned ignorance.

4 Get your students involved in framing the class rules

[19] Kaunin J.S. 1970. Discipline and group Management in Classroom. New York: Holt, Rinehart and Winston.

A good basic procedure is to write out a list of suggested rules and bring them to the class as a proposal. Go through the rules one by one inviting suggestions about additions, omissions and rewordings. Invite discussion - especially on the *reasons* for each of the rules. Note down the rules agreed on and bring the final version to the next lesson.

5 Take care with the wording of rules

Gathercoal (1993) points out that rules can often be more effective when they are worded rather generally. He gives the following example (p. 81). A school has a rule saying *No running inside the school.* Some students deliberately walk backwards bumping into people and say that there is no rule against it; they were not running. So a better rule would be something like *Walk safely and considerately in the school.* Besides being both clear and encompassing, this wording has the additional advantage of indicating why the rule exists - to maintain a safe environment. In any case, psychologists tell us that positive wordings, such as *Walk*, tend to be more effective than negative ones, such as No *running*[20].

6 Consider all key categories of rule

Rules are necessary to protect or maintain the following:

a health and safety, e.g. *Use things in ways that are safe for you and safe for others*

b the property of individuals and of the school, e.g. *We must respect other people's property, The only person who should take anything out of a bag is the owner of the bag*

c the rights of others, e.g. *Respect the beliefs and feelings of others, We must use polite language*

d the educational process, e.g. *We must help ourselves and others to learn, When a student 'has the floor', everyone else should be quiet and listen, When the teacher has an announcement or is explaining something, everyone should be quiet and listen.*

[20] Wilson P.S. 1971. Interest and Discipline in Education. London: Routlede.

Typically, (a)-(c) are covered by all-school rules, leaving (d) as the category for which extra, class-specific rules are needed. However, it may be prudent additionally to consider a 'rule about rules'. For instance, if students feel they do not have to follow the rules until the bell rings or until you manage to get their attention, the onset of every lesson will be delayed. So the following may be a useful rule too: *We follow the class rules from the moment we begin to enter the room until we have left it after being dismissed.*

7 Consider ratifying the rules

Some teachers find it helpful to draw up the final draft of their rules as a contract which they and their students formally sign. An additional option is to ask students each to (i) make a copy of the rules for their parents, (z) sign it, (3) take it home and show it to their parents and (4) bring back a note from their parents sayhig they have seen the signed rules.

8 Plan the consequences for violations of rules

Many educators recommend making an ordered list of consequences running from light to heavy. If a student has broken a rule, begin by imposing the lightest consequence appropriate for that violation. If the student persists in misbehaving, impose a slightly more severe consequence and so on.

One reason for adopting the 'graded step' method is that, in the case of most infractions, light but definite consequences work better than immediate serious penalties, which are very likely to cause resentment. Among relatively light consequences that you can impose are requiring students to say both how they have misbehaved and what they should in future do instead.

As a medium consequence you might phone a student's parents. And/Or implement the practice of keeping parents informed as follows:

Type up and make multiple copies of a small form with these questions on it:

1. What did I do wrong? .....
2. Why wasn't my action acceptable? .....
3. What should I have been doing

instead?.....

4. What will I do in the future? ……..

If a student misbehaves, get a copy of the form and go through it with the student. Fill it in according to what the student says. (It might be prudent to get the student to sign it.) Make a copy for your records and mail the original to the student's parents. (This idea comes from an Internet posting by Laraine Reisner at www.nea.org/helpfrom/works4me.)[21]

A heavier consequence might be a 'detention' (i.e. staying after school), especially a detention on a Saturday. Of course, your students must know in advance what the full range of consequences is and it is very wise to inform parents too about your overall approach and about what the range of consequences is.

9 Remind your students of what the rules are

Periodically review the rules. It is especially important to do this during the first two weeks. Doing this *greatly* increases the likelihood that the rules will be followed in the long term.

10 Consider the larger context of rules

Over time, problems are likely to arise if there is a fundamental mismatch between rules set in a school and those which are accepted in the society as a whole. For instance, rules which are made up and enforced in an autocratic manner are likely to engender resentment and friction if the society as a whole is democratic. Nor is it likely that democratic rules will brilliantly succeed in a setting where it is normal for people to accept whatever rules have been set by tradition and authority.

[21] Reisner L. www.nea.org/helpfrom/works$_4$me.

Building on your foundation

1 Learn everyone's name as fast as possible

Knowing your students' names makes a world of difference, particularly if you use their names mostly when giving positive feedback, e.g. *Maarten just gave us a very useful word* or *That was well put, Rita.*

2 Decide who should sit where

Students find it much easier to get seated and settled promptly if you have told them in advance which seat is theirs. Fixed seating also makes it vastly easier for you to learn everyone's name. Finally, if an assigned seat is empty, you can tell immediately who is missing; this means you may not have to use up much time taking attendance. There are a few things to keep in mind when planning who to put where:

- Mixing up boys and girls often helps improve behaviour generally.
- It makes sense to separate students likely to carry on private conversations. (But see 'Friendship pairs', I.I, for an alternative.)
- The best place for potential trouble-makers is front and centre, as long as they are not all clumped together.

" Students who dislike each other should not have to sit directly next to each other.

3 Plan varied lessons

Many II– to 16-year olds lack the perseverance and the power of concentration which underlie an ability to finish long tasks all in one go. They tend to be restless, impatient, easily distracted and prone to boredom. Good planning can go a long way towards helping you deal with these predictable tendencies. For a start, you need more tasks for any given lesson with II- to t6-year olds than you would if you taught older teens or adults, The tasks should be varied too - not just in topic or skill and language focus but in many other ways as well. For instance:

- Focus on different aims at different stages of the lesson.
- Students should sometimes work individually and at other times in pairs or groups.

• From time to time they should try working with new partners.

• Ask them sometimes to work at their desks and at others to stand at the board or move around the room in order, say, to carry out a series of short conversations.

• Balance quiet, study-like tasks with activities that have a game-like character.

4 Plan transitions from one task to another

With young learners, you need to bring one task to an end and move on to another swiftly and smoothly as soon as (or better yet, before) you notice the first signs of boredom. Planning can do a lot to help you make these transitions in a confident, competent manner.

5 Give instructions clearly and efficiently

For instructions to be maximally effective they must, first of all, be clear. Also, the fewer instructions you give and the more concise these are, the easier it will be for students to notice and remember them. An added advantage of reducing the number and length of instructions you have to give over the course of a lesson is that this can give students an enhanced feeling that things are running smoothly to an overall plan, and this in turn can do a lot to help them feel more confident about having you as their teacher. ('Spatial anchoring' and 'Temporal anchoring', 1.2, offer two kinds of options for reinforcing the gist of instructions *non-verbally*.)

6 Take predictable concentration trends into account

Many students find it easiest to concentrate during the first 15 or 20 minutes of a lesson so this is often the best time for intensive review or any particularly challenging exercise on new material. Without regular changes of pace, concentration may sag deeply around the middle of a lesson. This could be a good time for a brief spell of movement or music or other respites from sedentary brainwork. Towards the end of a lesson concentration may be trending upwards again. This is a good time to review the challenging material you covered near the beginning of the lesson.

Plan how you are going to get everyone's attention while keeping your voice at normal volume.

First of all, begin most lessons with an activity that is especially likely to grab your students' attention and get them all looking in the same direction. Hold up an interesting object or photo or direct their attention to a display on your board or OHP screen that is visually interesting (e.g. a picture) or easy to take in (e.g. a short, funny text). You need as well to have a way of bringing your class back together again after any pairwork or group work or indeed after any individual work that your students are likely to do at greatly varying speeds. There are various techniques you can use to make this possible:

• Have on hand a number of noisemakers (e.g. various small bells, chimes and rattles) for use in getting everyone's attention. (If you always use the same one, students may gradually cease to pay any attention to it.)

• Give some instructions and other messages by writing them on the board (e.g. *When you finish, close your books).* Not everyone will notice these messages so, for instance, ring a small bell and, when your students look at you, point to the message.

• Turning out the lights can get a class to stop talking.

• Holding up a sign of a scowling face saying *Shhhhh!* can be effective and also create a little amusement.

• However, techniques such as the ones just mentioned work only if used sparingly. The most reliable tool is, unfortunately, the hardest to describe. Put simply, it is this. You need to be able to *look* like someone who expects students to be quiet and listen as a matter of routine.

Whatever you do, do not shout.

8 Communicate your teaching goals

Make sure your students know what the learning aims of activities are. They are much more likely to stay on task if they know what the task is for. It is especially helpful to spend a bit of time on this when you do an activity of a *new* sort.

9 Create and exploit opportunities for positive acknowledgement

It is a rare student who does not need positive feedback. This can range from a pleased acknowledgement (*Yes, that's a* very *good example, Maite)* to outright praise *{That's a really great story! The ending is believable but also a complete surprise!).* The how, when and how much may need to vary quite a bit from student to student. A few prefer a regular flow of compliments and encouragement that the whole class can hear. Others are satisfied if it is mainly their best work that is singled out for a special note or quiet word or two. Positive feedback is particularly important in the case of students who tend to misbehave (but not of course when they are actually misbehaving). Some such students may react best to acknowledgement that you pass on to them one-to-one outside of class (e.g. *I liked your drawings today. Would you be willing to draw at the board some time?).*

In general, the most effective feedback tends both to specify what you liked and to inform the student about its usefulness. For example, *You have capitalised all the right words. This makes your writing especially easy for us to read* rather than *Good work* or *Much improved.*

10 Keep your students fruitfully occupied

Students who have any tendency at all to become unruly are most likely to do so if they are not on task. Make sure at all times that everyone has been assigned a useful task (or set of task options) which is within their level of competence.

11 Be firm, especially in the beginning

One of the easiest ways to lose control of a class is to become known as someone who is easy to talk:

- out of things such as the enforcement of rules, e.g. rules against tardiness
- into doing or allowing things you hadn't planned to, e.g. playing another song when you had only planned to play one

As much as you may actually incline towards flexibility about such things, you may not be in any position to do so until your ability to maintain control of a class has been demonstrated *over a period of a few months.* Then you can relax the rules now and then. All this is summed up in various versions of the old teachers'

saying, *Be firm at the beginning of the year and you will thank yourself near its end.* (The version I heard first, *Never smile till Easter,* is perhaps a bit extreme!)

they can get rid of *you* by misbehaving. (For more on use of the room see p. 23.)

Try to learn about how you come across to your students Reflect on your verbal and non-verbal behaviour. Teachers sometimes have unconscious habits that distract or irritate their students - and teenagers can be very intolerant of these! Perhaps ask a close colleague to sit in on a lesson or two and afterwards tell you if they have noticed anything. Or video yourself once in a while. Even a sound recording can be helpful (and unobtrusive to make). I, for instance, had 23 years of teaching behind me before a couple of other teachers brought it to my attention that I have spells of saying *Uhh* with irritating frequency. Avoid sarcasm

Teachers who use sarcasm tend to ruin all hope of working constructively with any student they turn it on. If a truant has finally come to class, a comment like *Oh, look who's finally decided to come to class!* is only likely to breed resentment and encourage further truancy. Rather, react in a way that has some chance of making the student easier rather than harder to deal with in future - something like, for instance, a cheery *Hello, Kim!*

Be punctual yourself and expect punctuality from your students Hopefully, your school has rules about lateness and procedures for dealing with infractions. Whether or not it does, there are a few other measures you can take on your own to encourage students to come on time:

- The most important thing of all is to start teaching at the very beginning of the lesson period. It only encourages students to come late if you delay the onset of a lesson while latecomers get settled down. The first minutes of a lesson are those du ring which students are generally most alert. These minutes should not be wasted by you or anyone else!

- When presenting your seating plan to the class, tell them that habitual latecomers will be moved to the front of the class. If latecomers stop coming late, consider moving them to some part of the class they might like better - but make if

clear to them that renewed tardiness will get them moved right hack to the front of the class.

• Take attendance in such a way that students who are late see you making a note of their tardiness.

• Insist latecomers stay a minute or two after class and explain to you why they were late. Keep a record of latecomers' explanations;

perhaps ask the latecomers themselves to write time of arrival and reason into a 'late-book'.

•When a latecomer arrives, immediately call him or her to the front of the class to do some such prominent job as write some of your board work for you. (But *never* openly describe this as punishment since you do not want to discourage these students from coming to class at all!) My experience is that few inveterate latecomers like to find themselves in the spotlight like this as soon as they walk into the room.

18 Keep your temper at all costs

Do not take things too personally. When teenagers are rude to you or about you, it is most likely because you represent authority in general. Besides, few people have a perfect understanding of the norms of civility by the time they are 15 or 16, let alone n. When a student has said something that is out of order or things seem to be about to get tense for any reason, it may be best to make a humorous remark, to change the subject or move on to a new activity. If you do feel you have to comment directly on unacceptable behaviour, try to bear in mind that negatively worded commands can trigger automatic negative denials (e.g. TEACHER: *Please don't talk while I am.* STUDENT: *I wasn't talking!)* unlike a positively worded equivalent (e.g. TEACHER: *Please pay attention so you can do the next activity.* STUDENT: I *was.* TEACHER: *Good then.).*

19 If you get into confrontations, provide students with face-saving solutions

• Offer them at least one solution which is not only satisfactory to you but which is one they can accept without loss of face. This is especially vital if other students are watching and listening.

• Talk in terms of unacceptable *behaviour;* make every effort to avoid making students feel, or giving them a chance to claim, that you are telling them off because you just do not like them as a person. Otherwise, *the* student may feel (as some appear all too willing to feel or to claim) that it does not matter much how they behave - they are going to get into trouble anyway.

• Focus on the future. Do not get involved in seeking to establish exactly what did or did not happen yesterday or a few minutes ago. Try to find ways to make things happen better *in* the future. Wordings such as the following might be useful: *OK, next time let's...* or *How can we avoid this problem next time?*

CONCLUSION

To sum up I want to say that Successful, happy classrooms, are those in which orders are not always being given. At the beginning of the school term, take 15 minutes and make the ground rules clear. Some of the most frequently used are:

1.We always raise our hand and wait to be called on before speaking.

2.We never interrupt a classmate while he or she is speaking.

3. We always ask for permission before leaving the room.

4.We remain seated while others are speaking.

5.We respect own classmates' property.

Most primary and intermediate teachers post a copy of these rules somewhere in the classroom for easy access if necessary.

Establish a routine in your classroom as soon as possible. Children like to know what is expected of them. Every morning after the bell, I put five new words on the board. The children copy them in a special notebook and we briefly discuss their usage and use them in sentences.

After lunch recess when children are excited, set aside 10 minutes during which the students write in their journals. In these notebooks the students write their experiences of the day—in English, of course. Some days, some children prefer to draw their experiences rather than write, but most often the children tell about what is happening in their lives. Besides adding to the feeling of organization in the classroom, this activity enables the teacher to create a separate relationship with each child.

Finally, don't wait till the bell rings to have the students put away their belongings. Make sure to leave two to three minutes so that everyone can collect their thoughts.

Teachers without formal teacher training tend to imitate management techniques used when they were in school. But writing out endless pages, or shouting, or humiliating the student are just not effective nor acceptable, Respect for the

child is uppermost. Ask yourself the following questions concerning your classroom situation:

1.Are you asking the students to concentrate for long periods of time? If so, remember that young children—and the not so young—can concentrate only for short periods. Change activities every 20-25 minutes.

2.Are the children passive receivers of information or active participants? Call on many children to answer or to ask questions. Involved children have less time to "fool around" and bother others.

3.Is the subject matter relevant to the age level? Use visual aids in your teaching. Flash cards for practice with irregular verbs are appreciated by students of all ages.

4. Are you always behind your desk or in front of the board? If so, walk around when children are doing seat work. Encourage them; spot check some assignments that you have not been able to check.

If your answers to the above questions are positive, you are already on the right track. Remember to keep your voice at a normal level. Do not shout to be heard. Most classes respond well when they realize they will have to stop talking in order to hear the teacher. If there is noise in one corner of the room during the lesson, stop and wait. The guilty parties will usually stop.

Realize, too, that a classroom does not always have to be silent. There is "good" noise when children are working together, solving problems, and of course, talking in discussion groups.

Allow children to express themselves. If a child wants to share an event with the class and work is moving along smoothly, take the time to listen. When words from the native tongue slip in during these exchanges, as they will, have another child tell the class what the word means in English.

In all the classrooms the large majority of the students are polite, normal children or young adults. In a class of 30, three students will have slightly to highly disruptive behavior. The following simple methods prove successful in most cases.

Be firm. Explain to the child that excessive talking is not helping him/her to learn. Change the child's seat. Make sure the child is not bored. Give him/her extra responsibility, such as to prepare a special oral report. Be sure to compliment the child on any positive behavior he/she exhibits. For example, "I really appreciated how you helped Mary collect all the notebooks today." If disturbing behavior continues, withdraw privileges that are especially dear, such as participation in extracurricular activities, and explain why. Remember, also, to explain to the child how he/she can earn back the privileges. One especially effective method is for the child to spend recess time with you in the classroom with a task to carry out; I often use this time to talk with the child and reach a solution to the problem. Sometimes the child needs to work alone. If the administration has a room in which the child can do his/her work without attention from others, he/she will very often calm down.

I observed one primary teacher who, while speaking, just walked over to a child who was not paying attention and gently took him by the hand and brought him to the front of the class with her; the teacher's reaction was so natural that the child responded positively. Most children do react positively to the above measures. However, if they don't, I have seen the following system work with several disruptive children. Put up a chart with 10 stickers on it, e.g., colorful stars, footballs, etc. Explain to the child that for 10 school days you and he/she will evaluate his/her behavior at the end of each day. You will both decide if he/she deserves to keep the sticker or have it removed. If the number of stickers falls to, say, four, privileges will be withheld, or the child's parents will be consulted, or he/she will not be allowed to accompany the rest of the class on an outing.

If nothing works, as it sometimes doesn't, ask for help. With the school administrator, look into the family and health background of the child. Frequently, disruptive children have health problems such as hyperactivity or hearing, sight, or even psychological problems because of their home situation. Just helping to find such a problem is a step in the right direction.

A good classroom

In conclusion, then, a classroom where learning takes place is a pleasant environment; the teacher is enthusiastic and active and encourages student participation. The teacher is firm but not unbending. Finally, one can see a smile on the faces of both teacher and students and even, at times, an outburst of laughter.

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