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INTEGRATED COURSE OF TEACHING FOREIGN LANGUAGES

(Collection of materials for the third year students)

PART II

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ
ИНГЛИЗ ТИЛИ 2-ФАКУЛЬТЕТИ
ИНГЛИЗ ТИЛИ АСПЕКТЛАРИ НАЗАРИЯСИ 2 КАФЕДРАСИ

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ТОШКЕНТ – 2017

INTEGRATED COURSE OF TEACHING FOREIGN LANGUAGES / Тузувчилар /Турсунова Гулчеҳра Норбобоевна/ Полвонова Махзуна Фархадовна

Ушбу ўқув услубий қўлланма инглиз тилини ўқитиш усулларини ўрганаётганлар учун мўлжалланган бўлиб унда ҳозирги замон инглиз тилини ўқитиш ва ўргатишнинг мавжуд методикаси ва муаммолари, улар билан боғлиқ назарий ва амалий маълумотлар машқ ва мисоллар асосида берилган.

Ўзбекистон давлат жаҳон тиллари университети
инглиз тили 2-факультети
16- декабр 5 - баённомасида тасдиқланган

Тузувчилар:
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Part III Module: Material design and evaluation

Foreword

The **Integrated course of teaching foreign languages** is an introductory course for students who have little or no previous English Language teaching experience. It may also be suitable for candidates with some experience but little previous training. This course provides an introduction to language teaching methodology which explores language teaching methods and recent methodological innovations. This course invites students into classroom to see teaching methods in action. They are also encouraged to reflect on their own beliefs and to develop their own approach to language teaching. The Module addresses to both the theoretical concerns regarding foreign language teaching in terms of 3 modules as teaching and integrating language skills, classroom investigation1, materials evaluation and design, and practical issues novice instructors face in the language classroom. Emphasis is paid to lesson planning and setting clear and precious objectives, interaction patterns, teaching multilevel classes, making case studies based on practical issues of EFL methodology.

PART I MODULE: TEACHING AND INTEGRATING LANGUAGE SKILLS

Unit 4 Writing as an interactive process

§1.4.1.Writing as an interactive process: Factors affecting EFL writing development and Dealing with them

The following ways are to implement each step of the writing process:

Pre writing—This step involves brainstorming, considering purpose and goals for writing, using graphic organizers to connect ideas, and designing a coherent structure for a writing piece. Have EFL students engage in whole-class brainstorming to decide topics on which to write. For students, have them brainstorm individually or in small groups with a specific prompt, such as, "Make a list of important people in your life," for example. Online graphic organizers might help students to organize their ideas for specific writing genres during the prewriting stage. Examples are the Essay Map, Notetaker, or Persuasion Map.

Drafting—Have students work independently at this stage. Confer with students individually as they write, offering praise and suggestions while observing areas with which students might be struggling and which might warrant separate conference time or mini lessons.

Revising and Editing—Show students how to revise specific aspects of their writing to make it more coherent and clear during mini lessons. You can model reading your own writing and do a think aloud about how you could add more details and make it clearer. Teach students to reread their own work more than once as they think about whether it really conveys what they want to their reader. Reading their work aloud to classmates and other adults helps them to understand what revisions are needed. Your ELLs will develop greater language proficiency as they collaborate with their peers when revising.

Rewriting—Have students incorporate changes as they carefully write or type their final drafts.

Publishing— Encourage students to publish their works in a variety of ways, such as a class book, bulletin board, letters to the editor, school newsletter, or website. Having an authentic audience beyond the classroom gives student writing more importance and helps students to see a direct connection between their lives and their literacy development. Rubrics help to make expectations and grading procedures clear, and provide a formative assessment to guide and improve your instruction. The Sample Writing Rubric, for example, can be used for upper elementary students.

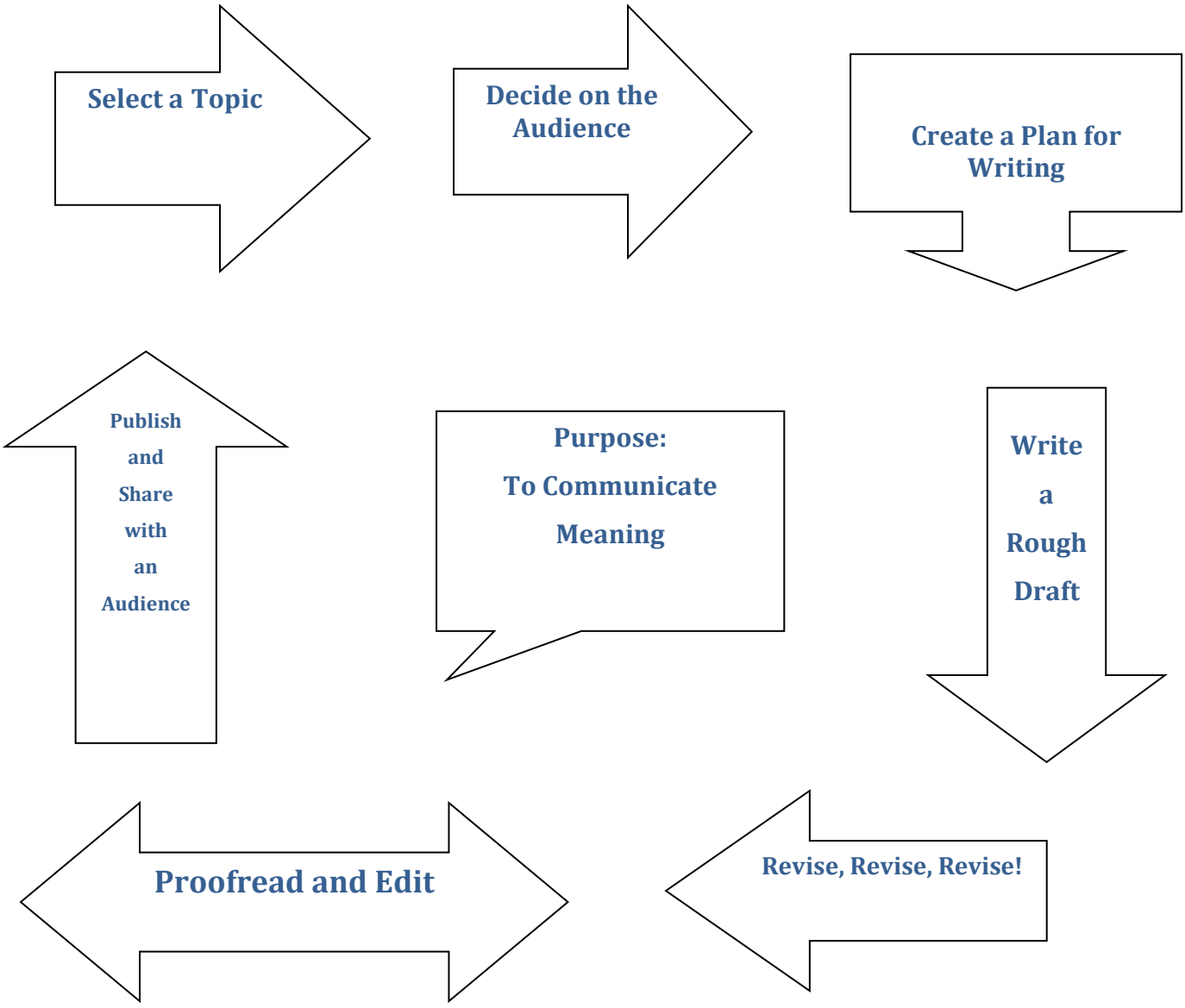
As you work with your students to implement the writing process, they will begin to master writing and take it into all aspects of life.

Peer review, with clear guidelines for students to give feedback on each other's work, motivates students, allows them to discuss their writing with their peers, and makes the work load a little

lighter for you. The Peer Edit with Perfection! PowerPoint Tutorial is a useful tool to teach students how to peer review and edit.

You can also have students can edit their own work using a checklist, such as the Editing Checklist. Editing is when students have already revised content but need to correct mistakes in terms of spelling, grammar, sentence structure, punctuation, and word choice. Use mini lessons, small-group lessons, or individual conferencing if necessary to make sure that students have made thoughtful changes to their writing content before moving on to the final draft.

A Sample Writing Process



STEP 1.1 (INDIVIDUAL WORK): SOME BASIC ISSUES

INSTRUCTIONS

Effective writing involves conveying a message in such a way as to affect the audience as the writer intends.

Depending on the precise purpose in writing, this may, for example, involve seizing and maintaining the interest of the intended readers, conveying information clearly, delighting or amusing the readers or persuading them of a particular point of view. The writer needs to be able to imagine the readers and to assess their knowledge of the topic, their assumptions about the topic and their attitudes towards it and interest in it.

In achieving the purpose for writing, the writer makes choices about a number of factors. Look at the following list of some of these factors:

grammar
vocabulary
cohesion
coherence
rhetorical organization
layout
underlining/italics
handwriting
paragraphing
formulae
spelling
capitalization
punctuation

1. Add further factors to this list if you think there is anything missing. ('Style' is not included in this list as an independent item as this term normally refers to appropriate choices of *vocabulary* or *grammar*.)
2. Which of the terms in the list refer to:
    a) The organization of functions within a text? (For example, a letter of initial complaint will conventionally begin with a description of the background, then state the problem, and will then indirectly request action.)
    b) The physical arrangement of information on the page? (For example, the fact that in a letter, the sender's address normally appears in the top right-hand corner.)
    c) The use of 'stock phrases'? (For example, 'Thank you for your letter of 16th of July')

There are several approaches to teaching writing as presented by (Raimes,A, 1983):

A. The Controlled-to-Free Approach

In the 1950s and early 1960s, the audio-lingual method dominated second-language learning. This method stressed that speech and writing aimed at mastery of grammatical and syntactic forms. ***The controlled-to-free approach is sequential:*** students are first given sentence exercises, then paragraphs to copy or manipulate grammatically by changing questions to statements, present to past, or plural to singular. They might also change words to clauses or combine sentences. With these controlled compositions, it is relatively easy for students to write and yet avoid errors, which makes error correction easy. ***This approach emphasizes accuracy rather than fluency or originality***.

B. The Free-Writing Approach

This approach focuses on writing quantity rather than quality. The emphasis in this approach is on content and fluency rather than on accuracy and form. Teachers may begin their classes by asking students to write freely on any topic without worrying about grammar and spelling for five or ten minutes. Teachers do not correct these pieces of free writing. They only read them and comment on the ideas the students expressed. Alternatively, students may volunteer to read their own writing aloud to the class. ***Concern for "audience" and "content" are important in this approach***.

C. The Paragraph-Pattern Approach

Instead of accuracy of grammar or fluency of content, the ***Paragraph-Pattern-Approach stresses on organization***. They put scrambled sentences into paragraph order. They identify general and specific statements and choose to invent an appropriate topic sentence or insert or delete sentences. This approach is based on the principle that in different cultures people construct and organize communication with each other in different ways.

D. The Grammar-Syntax-Organization Approach

Teachers who follow this approach consider that writing cannot be seen as composed of separate skills which are learned sequentially. Therefore, students should be trained to pay attention to organization while they also work on the necessary grammar and syntax. ***This approach links the purpose of writing to the forms that are needed to convey message***.

E. The Communicative Approach

This approach encourages students to behave like writers in real life and ask themselves the crucial questions about ***purpose*** and ***audience***: Because writing is seen as a communicative act, the readership may be extended to classmates and pen pals.

F. The Process Approach

In this approach, students are trained to generate ideas for writing, think of the purpose and audience, write multiple drafts in order to present written products that communicate their own ideas. Writing becomes a process of discovery for the students as they discover new ideas and new language forms to express them***. A writing process approach requires that teachers should give students greater responsibility for, and ownership of, their own learning***. Students make decisions and collaborate as they write.

During the writing process, students engage in pre-writing, planning, drafting, and post-writing activities. However, as the writing process is ***recursive*** in nature, they do not necessarily engage in these activities in that order.

STEP 1.2 (GROUP WORK): DEVISING TASKS

INSTRUCTIONS

In groups devise for your students the following tasks:

a. Ask students to complete a description paragraph/write a description from questions.
b. Give students a set of slash sentences and ask them to write a short narrative paragraph.
c. Ask students to interview their partner (pair work) on a certain topic and then write about what they have learned.
d. Fill in the table by putting a tick in the appropriate columns to indicate what approach addresses what elements of writing:

	content	**process**	**audience**	**word choice**	**organization**	**mechanics**	**grammar/syntax**
Controlled-to free							
Free -writing							
Paragraph-pattern							
Grammar-syntax-organisation							
Communicative							
Process writing							

e. Compare the results of your tasks with those of the other groups.
f. Discuss the advantages and disadvantages of each of these approaches.
g. Which would you use with your students? At what level? Why?

Why Teach Writing?

Writing should be taught for its own sake in a L2 class because:

- It is a prevalent form of communication in real life, especially nowadays- there are blogs, people use computer-mediated communication, they text a lot-. We use writing for a variety of everyday communicative purposes, from making a shopping list to writing essays for school. In a computer-mediated age, being able to write is an essential skill in any language.
- It may be helpful for students to reflect, practise and express themselves in the foreign language in a more adult-like manner with more complex thoughts than when they have to speak without planning
- It may raise cognitive awareness of the language, can help practise sound-symbol associations, connections between related lexical items, relationships between lexical items and grammar.
- Creative assignments may lead to higher levels of motivation in the students.

Harmer (1998, p. 79) describes that the reasons for teaching writing to students of English as a foreign language include reinforcement, language development, learning style and, most important, writing as a skill in its own right.

1. Reinforcement

- some students acquire a language in a purely oral/ aural way, but others benefit greatly from seeing the language written down
- writing reinforces the grammatical structures, idioms and vocabulary that students have learned

2. Language development

- writing helps students in acquiring a language because the process demands them to think and choose the sentences as well as words that they will use to express the ideas
- the relationship between writing and thinking makes writing a valuable part of any language courses

3. Learning style

- by looking and listening
- by thinking and reflecting what they have learned

4. Writing as a skill

- writing is a basic language skill, just as important as speaking, listening and reading
- students need to know how to write letters, how to put written reports together, they need to know some of writing's special conventions such as punctuation, paragraph construction, etc just as they need to know how to pronounce spoken English appropriately.

STEP 2.1 (INDIVIDUAL WORK): REASONS FOR WRITING

INSTRUCTIONS

The following are some of the reasons learners of English may be asked to write:

a. For diagnostic purposes.
b. To develop linguistic competence (for example, copying a model of new language or writing a short text to practise or test knowledge of language which has been taught).
c. To encourage the development of fluency.
d. To train/provide practice in aspects of writing skills, per se, for example:
    - selecting characteristic features of particular text types according to the purpose in writing;
    - including appropriate stages in the process of composition;
    - assessing the knowledge, assumptions, attitudes and interest of the intended audience and addressing them accordingly.

1. How clear to your students do you make the purpose of any writing activity?
2. How might the purpose of a writing activity determine your approach to preparing the activity in class?
3. How might the purpose of a writing activity determine your approach to correction?
4. For which of these purposes might students be encouraged to write collaboratively?

STEP 2.2 (GROUP WORK): PREPARATION, MOTIVATION AND COMMUNICATION

INSTRUCTIONS

1. Make a list of ways in which the teacher can motivate students to write by encouraging confidence and enthusiasm.
   Example: She can get students to watch part of a selected TV documentary (in English or in their own language) as a stimulus for ideas to help them in writing.
2. How important do you consider it is that the writing task incorporates an element of real communication?
3. How might a writing task incorporate this element of real communication?

HOMEWORK

Activity 1. Reading an article

3.3 Factors Affecting EFL/ESL Writing Development

Reviewing the literature, three main factors affecting the development of ESL/EFL students' writing were identified. The first group of factors addresses some learning-related factors such as some psychological factors, students' English proficiency level, and students' prior knowledge. The second set of factors deals with instructional-related factors which tackle teaching large classes, different strategies to teaching writing, feedback practices and assessment challenges. The last category of factors addresses the socio-cultural factors affecting students' writing development with special emphasis on Arabic interference in English writing.

3.3.1 Learning-Related Factors 3.3.1.1 Psychological Factors

Due to the significance of the psychological factors in learning any foreign or second language, I am focusing here on what research says about these factors in relation to ESL/EFL writing development. There are a number of psychological factors reviewed here including students' motivation, self-confidence, writing anxiety as well as a number of factors responsible for students' negative writing apprehension. All these factors seem to play an influential role in student's ESL/EFL writing development as discussed below. In relation to motivation, Bacha (2002) highlights that low motivation levels can be very difficult and unrewarding for both learners and teachers. She further claims that EFL writers are known to face problems in developing their writing skills at the university level. These problems are even more stressed with L1 Arabic nonnative speakers of English in required English composition courses. In this context, developing students' writing skills was not a motivating experience, but it was necessary to acquire the basic academic research skills. Another psychological factor that seems influential to students' writing development is self-confidence. For example, Tyson (1997) underscored that

writing multiple drafts, emphasis placed on the "publication" of students' work, and teacher's comments that focused more on content and organization than on grammatical error helped them produce better pieces of composition and develop 59 more self-confidence in writing. Similarly, Albertson (2006) claims that if students had confidence in their abilities to learn or try new methods, they seemed to adapt or adjust more quickly than those who had little confidence in their literacy practices. Sasaki (2004) revealed that overseas experiences helped students improve their English proficiency, English composition quality/fluency, and confidence in English writing as well as motivation to write better pieces of composition. Writing anxiety is said to negatively influence both the learners' motivation and academic achievement on one hand and teachers' attitudes towards writing on the other hand. Research has shown that high apprehensive writers, in comparison with other low apprehensive writers, tend to stop more while composing (Hayes, 1981) and are less concerned with planning the overall structure of their essays (Selfe, 1984) than the low apprehensive ones. In the Egyptian context, For example, Hassan (2001) highlighted that writing apprehension is a crucial factor in the writing development of Egyptian EFL university students. Students with low apprehension wrote better quality pieces of composition than those with high apprehension. This shows that writing apprehension negatively influenced the quality of students' composition writing. Moreover, it was revealed that low apprehension students had higher self-esteem than high apprehension ones, and low self-esteem students were more apprehensive in their writing than their high self-esteem counterparts. Moreover, test anxiety was reported to be one of the reasons given by thirty-two Saudi female college students when asked to comment on their errors (Salebi, 2004). Similarly, Kurt & Atay (2007) showed that the peer feedback group experienced significantly less writing anxiety than the teacher feedback group. It was also revealed that the participating prospective teachers benefited from the peer feedback process as they received opinions from their classmates to elaborate on, and this collaboration helped them look at their essays differently and lessen their writing anxiety. In the same vein, Abdel-Latif (2007) reported that lack of linguistic knowledge, low foreign language competence, self-esteem, poor history of writing achievement and perceived writing performance improvement, low English writing self-efficacy, instructional practices of English writing, and fear of 60 criticism are the factors accounting for the Egyptian English majors' negative writing apprehension and low English writing self-efficacy.

3.3.1.2 EFL Proficiency Level

It is argued that proficient learners of English are said to produce good quality pieces of writing (Edelsky, 1982; Larios et al., 2001; Ito, 2004; Cumming, 2006). For example, Edelsky (1982) stated a number of factors including L2 student writers' proficiency might influence students'

level of knowledge and writing in English. In a similar vein, (Larios et al., 2001) revealed that L2 higher proficiency participants devoted less time to concentrated formulation in the central stages of composing in English. In addition, Cumming (2006) proved that L2 proficiency is a significant factor in developing the overall quality of students' written products. However, he added that proficiency did not obviously influence the processes of composing. Other researchers have addressed the extent to which students' mother tongue proficiency affects the English writing of students. They claim that students who are proficient in L1 writing perform better in L2 writing. For example, Dweik & Abu-Al-Hommos (2007) who investigated the influence of Arabic proficiency on the English writing of bilingual-Jordanian students showed that there was a significant relationship between the two languages highlighting that proficient students in Arabic writing performed well in English writing. In a similar EFL context, Lopez (2005) found out that there is a positive correlation between L1 and L2 reading, and between L1 and L2 writing performance. This implies that finding difficulty in writing in a foreign language may be linked to the difficulty in writing in students' first language. Moreover, Ito (2004) indicated that those students who write good quality pieces of writing in their L1 are better performers in their L2 writing. Not all studies are in this direction. In fact, some studies have concluded that students' writing ability is not related to their proficiency of the language or content. For example, Bart & Evans (2003) reveal that students' possession of content knowledge did not significantly correlate with their writing proficiency. Similarly, Raimes (2006) found out that there was little correspondence 61 demonstrated among proficiency, writing ability, and the students' composing strategies.

3.3**.1.3 Students' Prior Knowledge of Writing Topics**

Prior knowledge in general appears to form the best possible base for comprehension and composition (Heller, 1999). Gaining background knowledge help learners write essays about interesting topics. In addition, when writers' prior knowledge is well-developed, it affects their leaning and confidence as far as producing written texts is concerned (Myhill, 2005). Ferris & Hedgcock (2004) highlight that prior knowledge and experiences that students bring to the composition classroom are major distinctive characteristics between native and non-native speakers of English. They add that background knowledge and strategic proficiency can be clearly seen in ESL/EFL students' responses to texts and topics, in their reactions to the activities of ESL writing classrooms, and in their familiarity with the rhetorical patterns of academic and professional discourse communities. Prior knowledge plays an essential role in activating students' minds in both reading and writing. Students' schema is much affected by what they read, why they read it, and what genre they are mainly interested in. Schemata is a doubleedged

weapon in students' learning of reading and writing. Adequate schemata can be facilitating to learning. Prior knowledge of text structures facilitates comprehension and composition (Heller, 1999). On the other hand, L2 readers and writers lacking schematic knowledge might be hampering their learning (Ferris & Hedgcock, 2004). This justifies the significance of pre-reading or prewriting activities as helpful stimuli to students' prior knowledge in comprehension and composition (Anderson, 1984). Research findings show that comprehension and composition are hindered if a reader or writer lacks adequate background knowledge about text structure, topics, and ideas (Anderson, 1977; Rumelhart, 1980; Stein & Trabasso, 1982; Reid, 1993a; El-Mortaji, 2001; Scordaras, 2003). For example, Reid (1993a) has highlighted that "when content and form are familiar, reading and writing are relatively easy. But when one or the other (or both) are unfamiliar, efficiency, effectiveness, and success are problematic" (p. 63). 62 Shedding light on the importance of reading to enhance Egyptian students' prior knowledge, EL-Koumy (1997) pinpointed that integrated instruction of reading and writing, simultaneous teaching of reading and writing, better preparation of English teachers to read like writers and write like readers are highly needed. Moreover, Scordaras (2003) revealed that prior knowledge and writing experiences seem to affect ESL writers' revision processes. In the same vein, ElMortaji (2001) found out that prior knowledge about written English is one among other influential factors leading to students' success. In this respect, (Ediger, 2001 & Moran, 2001) emphasise that teachers should acquaint their students with the texts and topics that they think are influential cognitively, culturally, and educationally. In relation to the Egyptian context, I think that some psychological issues need to be addressed. First, there is a need for increasing students' motivation to write in English as they suffer from low motivation levels. Second, the use of multiple drafts, teachers' written comments, peer-review and publications of students' written work could be useful strategies that may help them gain self-confidence, high motivation levels and less writing anxiety. In addition, more attention needs to be paid to the instructional practices of English writing to help them overcome these psychological challenges. In reference to Egyptian students' low proficiency level, it could be useful to engage students in some learning opportunities in the essay writing class where they could read in L1 and L2 as well as write in L2. In addition, Egyptian students lack adequate background knowledge about text structure, topics, and ideas as reported in the findings of the current study. Therefore, acquainting students with the texts and topics that they think are influential cognitively, culturally, and educationally is highly recommended. Moreover, providing some pre-reading or prewriting activities might be helpful to enhance and activate students' prior knowledge in essay writing. Making use of integrated instruction simultaneous teaching of reading and writing are also thought to increase students' prior knowledge.

63 3.3.2 Instructional-Related Factors 3.3.2.1 Teaching Large Classes

Teaching a large class is a big problem for both teachers and students due to a number of shortcomings, three of which are pinpointed by Blatchford et al. (2007) as follows. First, classroom management is rather difficult in large classes. Second, teacher-student relationship is affected negatively, especially with shy students who suffer a lot because they cannot participate and question what they do not understand. Teachers' use of time for marking, planning, and assessment is a problematic issue in large classes. Moreover, teachers find it hard to encourage and involve students' interests in large classes (Ballantyne et al., 2000). Additionally, Bourke (1986) reported that large classes cause some problems such as noise tolerated, non-academic management, and teacher lecturing or explaining. Finally, feeling anonymous and interpersonally distant from the teacher can be harmful to students struggling with course material (Isbell & Cote, 2009). To avoid most of these problems, it is recommended that class size should be manageable to help students learn and graduate successfully (Roettger et al., 2007) or effective teachers' training workshops should be held to train teachers on classroom management techniques that suit large classes. Teaching in large classes affects teachers' use of teaching methods. Lecturing is the main teaching method and the most common form of communication used in universities (Edwards et al., 2001; McGarr, 2009). There are many reasons for this. First, a lecture is relatively inexpensive and does not need much preparation time in comparison to other teaching methods (Kozma et al., 1978). Second, it can be useful if the lecturer finds links between what is being taught and students' prior knowledge and relate this to real life experiences to help make knowledge significant (Dolnicar, 2005). Moreover, it can be a venue for students to explore their journey into complex knowledge (Laing, 1968). Finally, lecturing could be seen as a more convenient way of transferring knowledge to large classes (McGarr, 2009). It was explicitly stated that Egyptian university lecturers use lecturing as the main teaching method to overcome the problem of large classes (Holliday, 1996). In addition, Al-Ashkar (2010) has referred to large classes as one of the challenges facing future teachers and their students in Egypt. Despite considering lectures as one of the strongest methodologies used in higher education 64 institutions (Moore et al., 2008), it is not an excuse for Egyptian university teachers to use it all the time. It is not the best available option in all educational contexts at the different educational stages as it does not suit all purposes of teaching or all students' learning styles. This denotes that university teachers are recommended to use varied teaching methods to differentiate their instruction to suit large classes. In the current study, the problem of large classes is one of the problems facing the Egyptian educational systems at both the pre-university and university levels. Due to the over-population problem in Egypt, classes at the pre-university stages range from 60-80 in different areas. This is also reflected in the large

classes that are crowded with students at the university level in general and at the essay writing classes at the concerned faculty of education in particular. Therefore, there is a need to address this problem at the pre-university stages by allocating funds to build more schools and expand the existing one so that classes do not exceed 35 students. To cope with the current status, teachers' training providers need to equip teachers with a number of class management and teaching strategies that they could use to overcome the problem of large classes. At the university level, I think it is important to employ a sufficient number of teaching assistants to help university lecturers with their classroom management, teaching and assessment practices. This will help improve students' learning experiences.

[The EFL Essay Writing Difficulties of Egyptian Student Teachers of English: Implications for Essay Writing Curriculum and Instruction. Submitted byMr. ABDEL HAMID MOHAMED ABDEL HAMID AHMED]

Activity 2. Case study

Read the sample and find the factors you have learned and find the ways of dealing them.

Student Model

Michelle (grade 11) develops this eyewitness account by answering the "5 W's and H" about her parents becoming American citizens. The writer also shares her sensory impressions.

Anticipating the Dream

"And we are scatterlings of Africa
On a journey to the stars
Far below we leave forever
Dreams of what we were."
—Johnny Clegg

I am sitting with my grandparents in the spectators' section of the echoing auditorium, my baby brother on my lap. I'm not sure what I expected this morning, but thus far it has been an incredibly boring experience. The judge is half an hour late, and to add to that, Graeme, my brother, is tired and fussing, and would evidently much prefer his mother's lap to mine. Unfortunately for him, my parents and older brother are sitting on the other side of the room with almost 200 others. Thirty-one countries are represented here today.

This is a citizenship ceremony. My parents, my older brother, and I were all born in South Africa. After living in the United States for 13 years, they are finally becoming citizens. I am not yet 18; consequently, I have to wait for my parents to obtain citizenship before I am eligible. All my younger siblings were born here, and are therefore Americans by birth.

Graeme was only momentarily distracted by the book we brought along to amuse him. He is now struggling noisily to climb off my lap. It's time to bring out the secret weapon: candy. I just hope my supply doesn't dwindle too quickly.

In our particular situation, it seems rather odd that the citizenship process works this way. Having lived here since I was two, I have always been more American than anything else. I don't speak Afrikaans, but my parents do (as well as English). I am the one who briefed my mother on American history and government before she took the citizenship test. Not only that, but I am always having to remind my parents that the word is flashlight, not torch, and that here in America we have a tooth fairy, not a mouse, who comes to fetch our teeth. After today, my parents will be Americans, and I will be the unique one, the alien, the only South African remaining in our house. How bureaucratic of the American government to work that way.

The judge has arrived, and now that everyone has stopped talking, Graeme has started to cry. I make a hasty retreat up the slanted aisle to the back of the room. Maybe I can rock him to sleep.

I have often asked my parents why we moved here from our homeland, and from what I've gathered, there are several reasons. Foremost is apartheid, the total segregation of South Africa, whereby whites held all power and blacks were not even allowed to vote. The government established separate buses, bathrooms, even public lawns. My parents, who are by no means radical, were very strongly against apartheid and were arrested for protesting. They were released in the next moment because they were white, while their black friends were hauled off to jail. The atmosphere was growing more volatile every day, and when the building across the street from where my mother worked was bombed, my parents decided that it was no longer safe to stay, especially with two small children. Consequently, my father took advantage of the first opportunity to get a job here in America. It must be incredibly difficult to live in a country that is so immoral, where people are looked down upon simply because their skin happens to be a different shade. How can you pledge allegiance to a government responsible for the obvious evil around you every day? America was segregated at one point also, but at least the government called it "separate but equal." In South Africa, the government did not even attempt to bring about equality. Can anyone take pride in a government like that?

Graeme is finally asleep, drooling on my shoulder, and I can return, victorious, to my seat. The judge has been giving a speech about the privileges and responsibilities that come with being an American citizen. I'm beginning to understand why my parents are so excited about this day. At first I expected nothing of great importance to occur in this ceremony. I imagined we would arrive here, say the Pledge of Allegiance, and my parents would receive a piece of paper declaring them "American citizens." As it turns out, a lot more is involved than the mere title.

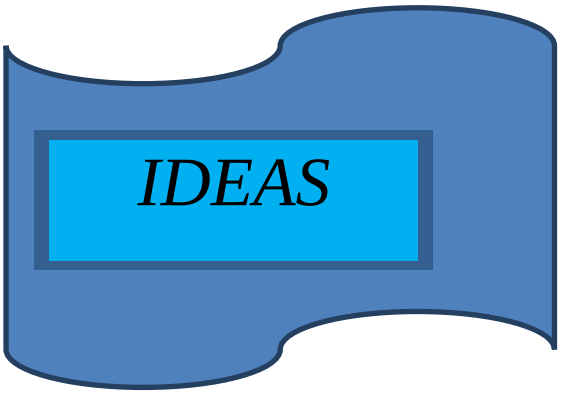
Today my parents will not only become eligible to vote and serve on jury duty, but they will automatically become part of American history, culture, and society. The United States becomes their country, a land that kindles pride. All of a sudden, they have a duty to serve this country and to be loyal to it above all others. It is a colossal decision for them to make.

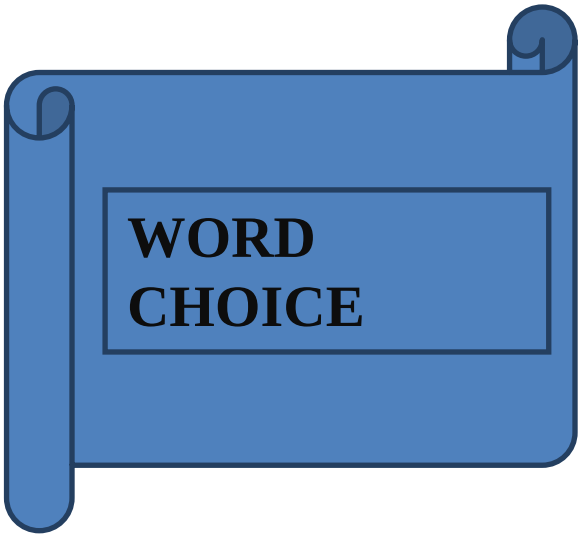
South Africa is a beautiful nation. My parents grew up there and have many fond recollections. They remember visiting game preserves and finding lions in the middle of the road. They remember going to school with their friends and tormenting substitute teachers. The different snacks they ate—biltong, Chappie gum, and Bovril—could never be found in the United States. My parents remember getting married in the city of Florida on February 2, 1980. I'm certain it must have been difficult to leave everything, including family, and move to America. Now, at this ceremony, everything is becoming finalized. They will no longer be a part of South Africa, but South Africa will always be a part of them. They have given up the past in anticipation of the future, one filled with hope for greater peace, prosperity, and happiness: the American Dream.

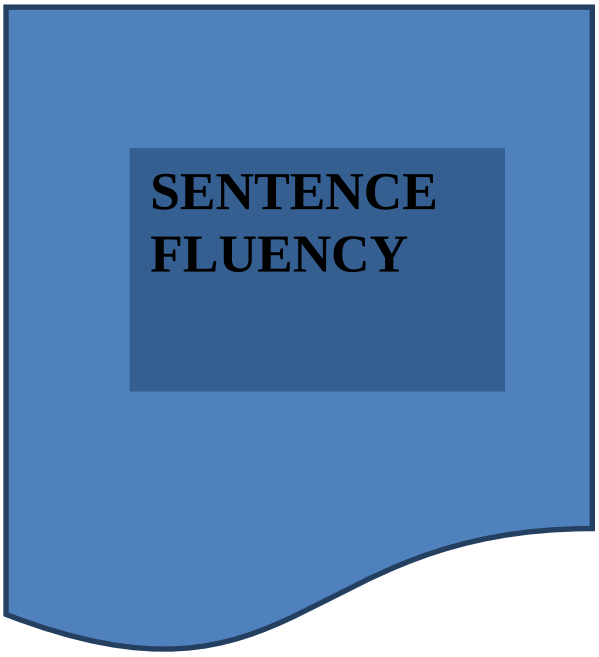
I scan the room, the many different faces of my fellow spectators: grandparents, parents, and children of various races. Anyone can read the pride in their eyes as they watch their loved ones from across the room. I snap to attention. People are rising. This is the moment; they are about to take the oath. Now I have grown just as excited as my parents seemed to be this morning. My mother's smile tells me she is enjoying herself. Right hands raised, the would-be citizens repeat after the judge the words that will change their lives forever. Piles of paperwork and months of waiting are now fulfilled in a few simple words. As the final echoes of the judge's words die out, I hardly hear his congratulations. One fact only is the focus of my thoughts: my parents and another brother are Americans. All my older brothers and my sister are Americans. Soon it will be my turn, and I can hardly wait.

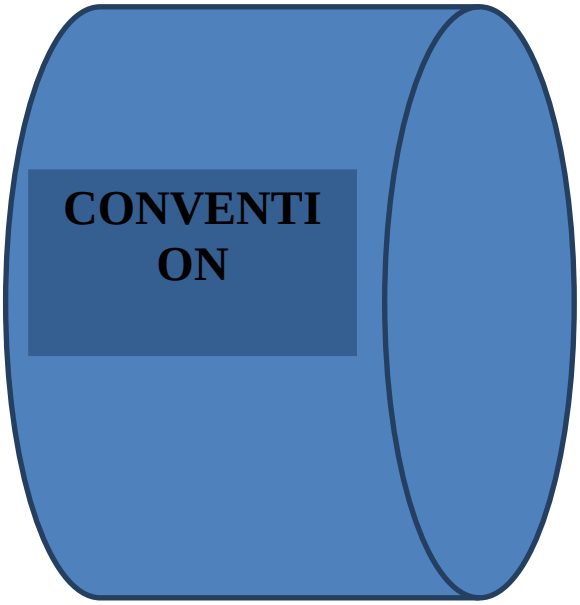
§1.4.2.Introducing strategies of competent writers

Flashcards:









Handout 1

Match the words with their explanations

1.Ideas
2.Organization
3.Voice
4.Word Choice
5.SentenceFluency
6.Conventions

a) Showing instead of telling to clarify a report of an event
b) Inserting a personal story to engage reader empathy
c) Using a sentence fragment for effect
d) Using short sentences when action in a story speeds up
e) Using a phrase to connect paragraphs ("But that's not the only reason …")
f) Changing a clichéto an original expression

Handout 2 Part One.

Read the text

Ideas are the heart of the message. They reflect the purpose, the theme, the primary content, the main point, or the main story line of the piece, together with the documented support, elaboration, anecdotes, images, or carefully selected details that build understanding or hold a reader's attention.

Organization is the internal structure of the piece. Think of it as being like an animal's skeleton, or the framework of a building under construction. Organization holds the whole thing together. That's why it's such an important trait. Many students say it is also one of the hardest traits to master. Maybe so. Isn't it hard sometimes to organize your room? Attic? Garage ?A trip? Absolutely! Organizing your writing is much the same. You have to ask: Where do I begin? What comes next? After that? Which things go together? Which can be left out? How do I tie ideas together?

Voice is reader-writer connection –that something that makes a reader feel, respond, and want more. It gives writing life, energy, individuality, and zest. Writing that's alive with voice is hard to put down; voiceless writing is a chore to read. Voice is the personal imprint of the writer on the page, and is so different with each writer. Each voice is unique. Voice is part concern for the reader, part enthusiasm for the topic, and part personal style. Voice also differs with purpose and audience.

Word Choice is the skillful use of language to create meaning. Careful writers seldom settle for the first word that comes to mind. They constantly search for the "just right word or phrase. Consider the word 'big. 'Just think of the many different meanings you could create if you wrote….massive, enormous, considerable, numerous, momentous, prominent, conspicuous, or self-important. Notice that these words do NOT all have the same meaning. Yet each of them could mean big.

Sentence Fluency is the rhythm and beat of the language you hear in your head. Writing that's fluent is graceful, varied, rhythmic –almost musical. It's easy to read aloud. Sentences are well built. They move. They vary in structure and length. Each seems to flow right out of the one before.

Almost anything a copy editor would deal with comes under the heading of **conventions**. This includes punctuation, spelling, grammar, and usage, capitalization, and paragraph indentation. When a paper is strong in conventions, it looks polished and edited. In a strong paper, the conventions are handled so skillfully, the reader doesn't really need to think of them. (You might find some if you look carefully, but they're rare). Correct conventions made reading easier, and so enhance meaning.

Handout 2 Part Two:

Activity2. Three Part Interview

(Teacher's instruction)- Teacher should pose the following question to the class: **"What do you think are the three biggest issues related *to article.*"** Choose the student with the birthday closest to today's date and have them stand and share their 3 responses to the question for one minute. Move clockwise around the room until all have shared.

Handout 3

Activity3. Mark as True or False

1. Organization is as skeleton of the writing
2. Voice is not reader-writer connection
3. When a paper is weak in conventions, it looks polished and edited.
4. Ideas reflect the purpose, the theme, the primary content, the main point
5. Careful writers seldom settle for the first word that comes to mind.
6. Many students say organisation is also one of the hardest traits to master.

Principles of Teaching Writing

Bryne (1988) suggests the principles for teaching writing with the following points:

1. **Teach students to write**
   - classroom writing tasks need to be set up in ways that reflect the writing process in good writers
   - students need to be encouraged to go through a process of planning, organizing, composing, and revising

2. Provide adequate and relevant experience of the written language

- selection of text types for both reading and writing should be made bearing in mind that students can usually read language that is more advanced than they can produce

3. Show students how the written language functions as a system of communication

- when students understand the context they are much likely to write effectively so, when setting writing tasks, teachers need:

1. to vary the audience,
2. identify who the readers are,
3. try to make every piece of writing fulfil some kind of communicative purpose, either real or simulated

4. Teach students how to write texts

- encourage the production of whole texts to teach, all the important features that can help to make a text coherent

5. Teach students different kinds of texts

- provide for students opportunities to practice various forms and functions in writing and within these to develop the different skills involved in producing written texts

6. Make writing tasks realistic and relevant

- writing tasks should enable students to write whole texts which form connected, conceptualized, and appropriate pieces of communication

7. Integrate writing with other skills

- design tasks/activities in which you integrate writing with other skills –listening, reading-

8. Use a variety of techniques and practice formats

- provide various writing activities: controlled writing, guided writing, free writing
- each activity will need different techniques and practice
- collaborative writing in the classroom generates discussions and activities which encourage an effective process of writing

9. Provide appropriate support

- make revision an integral part of the process of writing by:

1. devising a range of activities involving students as well as teachers

Activity 4. <u>Muddiest Point</u>

Following the instruction of this activity you must write for one minute on a specific question (which might be generalized to **"What was the most confusing thing you learned today"**). Which can be the best used at the end of the class session.

HOMEWORK.

STEP 3.1 (PAIR WORK): TEACHING THE FEATURES OF PARTICULAR TEXT TYPES

INSTRUCTIONS

Before asking the students to write an example of a particular text type you might want to go through some of the following stages. The order, here, is jumbled. Put them into an appropriate order and justify your decisions.

a. Guided writing practice-the students write (parts of) a parallel text guided by prompts (e.g. pictures or sentences which summarise paragraphs).
b. Exercises which practise particular features of the text type (e.g. ordering paragraphs in the text, combining sentences using a relative clause).
c. Reading examples of the text type.
d. Analysing texts to isolate characteristic features of that text type.

ORDER	STAGE
1	
2	
3	
4	

§1.4.3. Introducing purposes in writing

One of the reasons that teaching writing is so different from teaching speech is that the two types of discourse differ in some basic characteristics. This unit studies some of these differences, and their implications for teaching.

- **Case study task.** Defining the differences between spoken and written discourse

Stage 1: Listing differences

Can you define and note down some of the differences between spoken and written discourse? These may refer to vocabulary, style, grammar, content, the activity of the producers and receivers of the different kinds of discourse - anything you can think of. It may help to look at the samples of speech and writing shown in Box 4.1.

Do not go on to Stage 2 until you have done this.

Stage 2: expanding

Now compare your list of differences with mine as given below. Check if there are items in my list that are missing in yours, and vice versa. Putting the two together, you should have a fairly comprehensive comparison.

Differences between written and spoken discourse

(The following are some generalizations, to which there are certain exceptions: see the Notes, (1).)

1. Permanence

Written discourse is fixed and stable so the reading can be done at whatever time, speed and level of thoroughness the individual reader wishes. Spoken text

BOX 4.1: SAMPLES OF WRITTEN AND SPOKEN TEXTS

The written text (refers to a diagram of a cassette recorder with different components numbered)

- For recording from the built-in microphone ensure that no equipment is connected to socket (1)
- For other recordings connect the separate microphone or the equipment from which you wish to record to socket (11)
- Insert a cassette
- Press record (2) and start key (4) at the same time
- To stop, press stop key (6)

The spoken text

Marion: Could you explain to me how to make a recording with this cassette recorder?
Ron: (er) Yes certainly. (um) First of all you (er) open the (er) place where the cassette goes, press down the button marked eject, then you put the cassette in and close the lid. (um) Then (um) to record you have to press down two buttons simultaneously (er) the one marked rec for record and the one marked start. So you press those two down like that –
Marion: Uhuh
Ron: and it starts recording (er) automatically …
Marion: Ummm. And what if I want to record with a different microphone, not the built-in one here?
Ron: There's a, a place, a socket here –
Marion: Oh yes
Ron: on the bottom left, and you can put an outside microphone into that and record from another source.

(from RonaldV. White, Teaching Written English, Heinemann Educational Books, 1980, pp. 11-12)

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in contrast is fleeting, and moves on in real time. The listener - though he or she may occasionally interrupt to request clarification - must in general follow what is said at the speed set by the speaker.

2. Explicitness

The written text is explicit; it has to make clear the context and all references. The written text in Box 4.1, for example, is apparently clarified by a diagram with numbered items. In speech, however, the real-time situation and knowledge shared between speaker and listener means that some information can be assumed and need not be made explicit: in Box 11.1, what is referred to by words like this and here is apparently clear to both speaker and hearer.

3. Density

The content is presented much more densely in writing. In speech, the information is ‘diluted’ and conveyed through many more words: there are a lot of repetitions, glosses, ‘fillers’, producing a text that is noticeably longer and with more redundant passages.

4. Detachment

The writing of a text is detached in time and space from its reading; the writer normally works alone, and may not be acquainted with his or her readers. Speaking usually takes place in immediate interaction with known listeners, with the availability of immediate feedback.

5. Organization

A written text is usually organized and carefully formulated, since its composer has time and opportunity to edit it before making it available for reading. A speaker is improvising as he or she speaks: ongoing alterations, in the shape of glosses, self-corrections and so on produce an apparently disorganized ‘stream- of-consciousness’ kind of discourse. Thus a written text conforms more to conventional rules of grammar, and its vocabulary is more precise and formal.

6. Slowness of production, speed of reception

Writing is much slower than speaking. On the other hand, we can usually read a piece of text and understand it much faster than we can take in the same text if we listen while someone reads it aloud to us.

7. Standard language

Writing normally uses a generally acceptable standard variety of the language, whereas speech may sometimes be in a regional or other limited-context dialect. In some languages (Chinese, for example), the various spoken dialects may even be mutually incomprehensible, while the written language is universally understood.

8. A learnt skill

Most people acquire the spoken language (at least of their own mother tongue) intuitively, whereas the written form is in most cases deliberately taught and learned.

9. Sheer amount and importance

Spoken texts are far longer, normally (in the sense that they contain more words), than a representation of the same information in writing; this is largely because of the phenomenon called ‘redundancy’. It is also, I think, true to say that most people speak far more than they write. Associated with this point is a third: that speech is more important for survival and effective functioning in society than writing is.

Activity3. Sample writing lesson. Share your ideas on the given 2 sample lesson plans and present to the opposite group.

Handout 2 Student A

Writing from Experience (Grades 7-12)

Teach students to brainstorm in preparation for writing an expressive essay.

OBJECTIVE

Students will brainstorm about autobiographical experiences in preparation for writing an expressive essay.

MATERIALS

- Pen or pencil
- Dry erase board (optional)
- Dry erase markers (optional)

REPRODUCIBLES

1. **Writing from Experience** (Grades 7-12) Student Reproducible (PDF)

DIRECTIONS

1. Review the qualities of essay writing (a formal expression of your ideas) with students. Point out that an essay can persuade, inform, or express feelings to an audience.

2. Lead a discussion about the key elements in essay writing. Explain that an essay needs to have an introduction, body, and conclusion. An effective introduction provides a thesis statement that clearly expresses the main point of the essay. It also orients readers to content, perspective, and tone. The body of the essay should include all of the specific details and examples that will support the thesis statement. The conclusion should concisely summarize the main theme of the essay and reinforce your ideas.

3. Explain to students that they will be using autobiographical experiences to write an expressive essay to submit in the Classroom Makeover Essay Contest**.** Provide examples of the many ways in which fiction writers draw on their personal experiences for inspiration.

4. Distribute copies of Writing from Experience (Grades 7-12) Student Reproducible (PDF) and read the introduction together. Give students ten minutes to complete the worksheet.

5. Have students review their responses to Writing from Experience (Grades 7-12) Student Reproducible (PDF). Then have them write notes and brainstorm other ideas or details for their essays. Instruct them to keep their notes, as they will be used for **Lesson 4: Drafting and Revising Essays**.

LESSON EXTENSION

Bonus Challenge: Ask students to think of their favorite book author and share their thoughts with the class about how this author draws on personal experience to be a creative writer.

Marker Tips: Have students take turns illustrating their life experiences on the board using dry erase markers. Have other students in the class guess what the drawings depict.

Student B.

Autobiographical Writing About Memories (Grades 6-8)

Lead a class discussion that helps students explore Fall memories that inspire autobiographical writing.

OBJECTIVE

Students will reflect on a favorite Fall memory in preparation for writing about an autobiographical event.

MATERIALS

Writing About Memories Worksheet 1, pen, book students have recently read in class or on personal time that mentions the Fall

DIRECTIONS

1. Begin by asking students to choose a passage from a book they've read as a class or on their own personal time that mentions the Fall season.

2. Have students prepare to discuss this passage with classmates by noting where it appears in the text and marking it with specific notes about what they liked.

3. In class, write the following discussion questions on the board:

- *Why did you connect with this passage in particular?*
- *What was your favorite part of this passage? (For example, a character's actions, a funny or scary plot twist, or the author's word choices.)*
- *Were the sentences long, descriptive, and polished, or were they short and to the point?*

4. After students have discussed these questions, ask them to find and explain which season is mentioned the most during their chosen passages.

5. After students have shared this, explain that there is one season that writers often use as a setting to describe a character's life changes—the fall. As a time when leaves change color and the earth prepares for the slumber of winter and later, the rebirth of spring, the fall signals the beginning of many other changes. It's a rich setting for many stories, and what students may not realize is that it has shaped their own life stories, or autobiographies.

6. Hand out Writing About Memories Worksheet 1 to students and explain that they will be answering questions about a particularly strong memory they have of a fall day. Explain the importance of using adjectives and adverbs as well as the active, present tense to record events.

7. Answer one or two questions on the board to model the activity, then have students complete all questions on the sheet.

8. Once they've completed Part I, have students complete Part II of the worksheet either during a second class period or for homework.

9. During the second class period, have students volunteer to read their autobiographical paragraphs aloud in front of the class, and finish writing this chapter of their autobiographies.

Activity 4 Article discussion

- **Join 4 groups and give handout on jigsaw reading. You need to read and present their findings to the other group mates**.

Handout 3 Just write: short, inspiring activities to get students writing

Group 1.

In recent blog posts I have looked at some different aspects of writing in class. Common to all of them has been the point that good preparation is key to producing a successful piece of writing.

However, there is also a lot to be said for writing completely unprepared; short, fun activities where, instead of thinking and planning carefully, students just get on with it and write. These sorts of activities can be used as a warmer, or slotted into your lesson to change the focus and pace. They encourage students to see writing as fun and help to develop creativity and confidence.

In many cases the activities can also be used as a starting point for longer writing activities, but that's up to you.

Soundtracks

Play students a series of short extracts of classical music, with very different moods. If you don't have your own collection, a good way of doing this is to use the free samples you can play when deciding whether to purchase a download. Tell students each one is part of the soundtrack to a film, and ask them to write down what they imagine as they listen. Where is the film set, what characters are in the scene, what are they doing..

Similarly, play students a short part of a film (perhaps from YouTube), but only let them listen to it (not see it). Again, ask them to write down what they think is taking place and what the scene looks like. They can then see the original and make comparisons.

With both these activities, students could then go on to use their snippets of writing as the basis for a story or film-script.

Group 2

Visuals

Give students a selection of pictures of people. Ask them to choose one each and write a brief description of the person (perhaps as much information as they can put down in 5 minutes). Then put them in pairs and ask them to imagine their two characters meet on a train (or anywhere else you like). They have a further 5-10 minutes to write a conversation between the two. Then take in the pairs of pictures and the dialogues and put them up on the wall, so that the pairs of people are together but the dialogues are separate. Number the dialogues and then ask the students to read them and guess which pair of pictures each dialogue refers to.

Similarly, you could use pictures of places and ask students to write a description, or what happened before and will happen next. There are some great pictures taken from Google Earth athttp://www.guardian.co.uk/artanddesign/gallery/2012/feb/20/google-street-view-nine-eyes-in-pictures but BE SELECTIVE before the lesson as you might not want some of the pictures flashing up in class!
Or show students a photo of a friend of yours or a member of your family and ask them to write about who they think the person is, what they think their personality is like, how you met them etc. Then tell them the truth.

Group 3
Realia

Bring in a bag with a selection of unconnected objects. Ask students to pick one out each and either and describe it in as much detail as possible (this is a great mindfulness activity), or put the students into 2s or 3s and ask them to each write a short story which involves all the objects in their group, before comparing their stories for similarities and differences.

Ask students to look around the classroom and choose any object they can see (clock, handbag, board pen). Students then write what from the viewpoint of the object. What can it see? What does it think is happening in the classroom? What else does it see during the day, or at night? What does it do all day? You could also ask students not to mention the name of the object, which then allows them to read each other's and guess which object is being described.

Group 4

Other

Give out small 5 slips of paper to each student and ask them to write down words which they have recently learnt and want to recycle on each slip. Then put the slips into a bag and ask each student to pull out 3-5 slips (if any words are the same, one should be put back.) They then have a time-limit, say ten minutes to write a (very) short story, which uses all the words. These stories can then be read aloud (perhaps in small groups) and the others can guess what the 3-5 words were.

Tell students to write a short note to anyone in the class. Once the note is received, students read it and reply. It's fine if some students are replying to more than one person. You have to be a bit careful about the kind of class you do this with, as you can't possibly see what's being written, but it can be a great warm-up for a class.

Reading and writing: Give students 5 minutes to open up the coursebook and read the first text or dialogue they see (it doesn't matter if they only read part of it). They then have 5 minutes to write about what they read.

Show a picture of a Genie (or dress up if it takes your fancy !) and elicit what a genie does- gives three wishes. Ask students to write down their three wishes, saying why they would choose those things and how their lives would change as a result.

In all these activities, the focus is very much on fluency, rather than accuracy. Just as in a speaking activity, you could, of course, incorporate feedback in a number of ways. You could have a feedback slot at the end, where together you correct some errors you have noticed while monitoring. Or you could use the free writing as a first draft, and take a process approach. Getting students to repeatthe writing task later, or on another day, would also be likely to improve accuracy.
However, the main point of these activities is really to have some fun with writing and to get students into feeling happy to just write freely

Reflection. Make a short list of activities that motivate learners to write. Students work in their groups and create a list.

§1.4.4. Teaching specific sub skills and strategies of writing

This paragraph is based on the assumption that the objective of the teaching of writing in a foreign language is to get learners to acquire the abilities and skills they need to produce a range of different kinds of written texts similar to those an educated person would be expected to be able to produce in their own language. If the objectives in your teaching situation, or as expressed in your syllabus, are different (to pass a certain exam, for example, or to write specific

kinds of texts), it is worth taking a moment to define what they are; you may find that you need to adapt some of the material in this unit.

This unit studies the objectives and content of textbook procedures that teach writing: what is, or should be, their content? We shall look at some writing tasks and examine what each in fact does for the learner. First, does it really teach writing, or just use writing as a means to teach some other aspect of language (grammar, for example)? Second, if it does focus on writing itself, what sort of a balance does it maintain between 'micro' aspects (spelling, punctuation, etc.) and 'macro' (content, organization)?

Writing as a means or as an end

1. As a means

Writing is widely used within foreign language courses as a convenient means for engaging with aspects of language other than the writing itself. For example: learners note down new vocabulary; copy out grammar rules; write out answers to reading or listening comprehension questions; do written tests. In these examples, writing is simply used either as a means of getting the students to attend to and practise a particular language point, or - even more frequently - as a convenient method of testing it: providing information as to how well something has been learned in a form which the teacher can then check at his or her leisure.

2. **As an end**

Other activities take as their main objective the writing itself. At the 'micro' level they practise specific written forms at the level of word or sentence (handwriting or typing, spelling, punctuation); at the 'macro' level the emphasis is on content and organization: tasks invite learners to express themselves using their own words, state a purpose for writing, and often specify an audience. Examples of such activities would be: narrating a story, writing a letter.

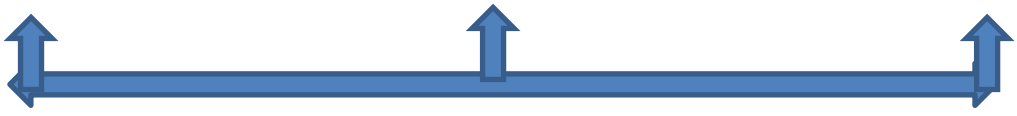
3. **As both means and end**

A third kind of activity combines purposeful and original writing with the learning or practice of some other skill or content. For example, a written response to the reading of a controversial newspaper article (combines writing with reading); the writing of anecdotes to illustrate the meaning of idioms (combines writing with vocabulary practice).

- **Case study task Classifying writing activities**

In Box 4.1 are a series of instructions introducing 'writing' activities in textbooks. Where would you put each on the scale shown here?

WRITING AS AN END IN ITSELF — **WRITING AS MEANS AND END** — **WRITING AS A MEANS**



See the Notes, (1) for my own suggested classification

BOX 4.1: INSTRUCTIONS FOR WRITING ACTIVITIES

A. The sentences in the following paragraph have been jumbled. Write them out in the correct order.

B. Finish the following sentences in a way that makes the underlined word clear. For example:

An <u>expert</u> is someone who ...

C. The following story is written in the present tense. Rewrite it in the past.

D. We have come to an exciting point in the story. Write down what you think will happen next, and why.

E. For a survey on child education in this country: could you please state your main criticisms of the way you were brought up?

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Writing for content and/or form

The purpose of writing, in principle, is the expression of ideas, the conveying of a message to the reader; so the ideas themselves should arguably be seen as the most important aspect of the writing. On the other hand, the writer needs also to pay some attention to formal aspects: neat handwriting, correct spelling and punctuation, as well as acceptable grammar and careful selection of vocabulary. This is because much higher standards of language are normally demanded in writing than in speech: more careful constructions, more precise and varied vocabulary, more correctness of expression in general. Also, the slow and reflective nature of the process of writing in itself enables the writer to devote time and attention to formal aspects during the process of production - something it is difficult to demand in the course of the real-time flow of speech.

One of our problems in teaching writing is to maintain a fair balance between content and form when defining our requirements and assessing. What this 'fair balance' is depends, of course, to some extent on your own teaching situation and opinion.

§1.4.5.Authenticity in writing process

Authentic writing is an important skill for your students to learn. This lesson will provide some techniques and strategies you can use to help guide your students in authentic writing.

Activity1. <u>Punctuated Lectures (small group in three).</u>

According to the task of this activity each members from small group should perform five steps: **listen, stop, reflect, write, and give feedback. (**Students become self-monitoring listeners).

Authentic Writing Defined *(first group)*

Throughout your career as a teacher, you will guide your students through many different kinds of writing. One of the most important skills you will help your students develop is authentic writing. This kind of writing is one in which students write for a real purpose to a specific audience other than their teacher.

Teaching authentic writing can be an incredibly interesting activity for both you and your students. There are several key aspects of teaching authentic writing, including setting a purpose, finding an audience, and writing for the real world. This lesson will detail these aspects and provide strategies for teaching authentic writing.

Setting a Purpose

Think back on the last e-mail, letter, or even text message you sent. There is a good chance you wrote for a specific purpose. You could have texted a friend asking if they wanted to make plans, e-mailed a co-worker asking for help on a project, or written a letter to a distant relative updating them about important events in your life. Regardless of the medium, you almost always write with a purpose.

An important first step in guiding your students in authentic writing is to help them set a purpose for their writing. At first, this can be a difficult process as students are often unsure about the limits and expectations of an activity. Therefore, when you first begin teaching authentic writing, it is helpful to provide students with several options to choose from.

For example, you can give students the option to write several paragraphs about a change they'd like to see in their school, a letter to someone about an important experience, or an argument about something they disagree with. Each of these will give students the chance to see the different reasons they might write something, helping them set a purpose for their own pieces. After students have had sufficient practice, they will be more likely to come up with their own purposes for writing. As you might know, your students are very passionate about a variety of things. Helping them channel those passions and opinions can lead to engaging and interesting authentic writing pieces.

Finding an Audience

The next crucial piece of authentic writing is choosing an audience. Once you have taught students how to set their purpose, they should then be introduced to the idea that their writing is going to be shown or sent to a specific person. This person is related to the purpose they have set, so they might already have someone in mind when they set their purpose.

For example, a student who is writing about a change they'd like to see in their school might already be thinking that they are writing to the principal. However, you might need to help students figure out their audience simply because they have little experience writing for anyone other than you, their teacher.

To start off, it can be helpful to assign an audience to your students. In doing this, you can help your students see that their writing can be aimed at a variety of different people. For example, you can tell them that they are going to write a letter to their parents. They have to set the purpose of the letter, but it must be addressed to their parents.

After a few initial assignments, gradually expand your students' options for an audience until they are comfortable and able to decide on their own for whom they'reir writing. In doing this, you are building background knowledge and skills that students will eventually use to work on their own and come up with their own ideas.

Real writing in real life *(second group)*

We are driven to meaningful, purposeful experiences. Seismic shifts are happening all around us. Our relationship with food has become more intimate. We now think seasonally, purchase locally, and eat organically. The way we exercise has been transformed by the functionality of CrossFit and the spirituality of yoga. Television viewers have spurned the toxic stew of reality television in favor of hyper-realistic dramas like Mad Men and Breaking Bad.
The gravitational pull for more authentic experiences surrounds us.
Yet some teachers still assign a steady diet of five-paragraph essays. It need not be the only way students write. We can create meaningful, purposeful experiences through the written word.

You can read nine idea of teachers of authentic writing and be provided the way in which they invite their students to write functionally and with greater intimacy, honoring each writer's spirit along the way.
Roy F. Smith --- Authentic Writing: It occurs when students compose with a voice that is uniquely theirs; therefore, it does not follow a formulaic pattern but grows organically from the writer's sense of purpose and intellectual honesty.
An Authentic Assignment: My AP Literature students write their "reader's autobiography" as their first writing exercise of the year. Students chronicle their reading journey from their earliest memories to the first days of their senior year. I hear their unique voices shouting out their frustrations at forced reading assignments in middle and high school, to their joy of discovering the world of Harry Potter and a Diary of a Wimpy Kid in elementary school. This assignment allows students to authentically share their unique journeys with the books of their youth and adolescent reading lives without the restrictions normally associated with advanced level writing. Learning my students' stories allows me a glimpse into their reading worlds in an authentic way that paves the way for growth based on their life-long journey with the written word.
Ruth Arseneault-----Authentic Writing: Any type of writing that students genuinely want to engage in. Usually, that means they have a choice of topic and they are able to exercise their own voices.
An Authentic Assignment: Inquiry essays. Students choose a research area based on a potential career or course of study. They develop inquiry questions about the topic and conduct research for a month, during which they take dialogic notes. These involve quoting, paraphrasing, and summarizing from the sources, but also processing the source information by connecting it to what they have learned and by free-writing about what they find intriguing.

Students centre their essays around their central inquiry questions. The main purpose of the writing is to explore their thinking about the topic, to delve deeply into their hypothetical answers to the inquiry questions and how they arrived at those responses. I encourage them to write in their own voices, to speak directly to the audience, to use narrative if they feel it's appropriate to the topic, to explore various organizational patterns that appeal to them.
Students have written about everything from the impact of dollhouses on traumatized children to genomes to acting.
Bethany Whinnem----Authentic Writing: Authentic writing goes beyond the student and the teacher. It asks students to apply their reasoning, reading, and writing skills to a task that transcends the classroom and reaches a real-world audience.
An Authentic Assignment: Last year, in my Junior American Literature course, we were studying Benjamin Franklin's aphorisms from Poor Richard's Almanac. Students were asked to choose an aphorism and explicate it through a children's book. They used iPads and Storybook Creator to write, design, and illustrate books teaching their aphorism in an easily accessible story. They recorded their voices to go along with the pages and they were sent to one of the kindergarten classrooms in the district. My students took such pride in their work because they

knew that the kids would be seeing them. Even students who are normally uninterested in creative assignments jumped in whole-heartedly. Many of them got thank you notes back from the younger students, which made their day.

Josh Stock----Authentic writing: It is all about purpose and audience. Who is going to read this and what impact will the writing have on the world outside of the classroom? Without those two things, students lose a lot of their motivation and don't see the applications of classroom content outside of school. They often see their assignments as things that only apply to the Language Arts classroom.

An Authentic Assignment: One of my favorite authentic writing assignments is the Public Service Announcement script. After reading "My Wonder Horse" by Sabine R. Ulibarri and several news articles about the pros and cons of owning exotic animals as pets, the students are divided into film crews and given the task of recording a public service announcement in response to the question: should exotic animals be owned as pets? The students are required to write a script prior to filming which includes evidence from multiple sources supporting a clear claim.

The students love the opportunity to create their own videos and don't realize the amount of writing they are actually doing to prepare. We also take time to analyze sample PSA's from www.adcouncil.org. This helps the students work on strategies for developing a persuasive argument and allows the students opportunities to inject voice into their writing.The videos are then uploaded to YouTube for others to see. Here are two sample videos:

Susan Barber----Authentic Writing: I believe authentic writing has to do with the student expressing or finding his or her voice – the purpose is secondary.

An Authentic Assignment: My lower level students need to understand that authentic writing is not writing a formulaic essay on a topic they don't understand for a teacher they may or may not like; authentic writing is something students care about, take pride in, and want to share with others. Personal narratives offer the means to do this because students are able to draw from their own experiences breaking down barriers to writing often encountered with unfamiliar content and teaching voice. We rely on mentor texts such as Narrative of the Life of Frederick Douglass, A Christmas Memory by Capote, or an essay from a local journalist to begin the conversation and study style and writing. Students then write their narrative and share with family or friends to receive feedback on their personal style. This introduction paves the way for more academic writing with the topics of style, voice, and feedback being addressed in a student-friendly platform.

Peggy Corbett----Authentic Writing: Authentic writing at its most basic is writing for an audience beyond the classroom. Those assignments that require students to apply scholastic skills to timely issues and concerns that have meaning in their lives and for which they may feel some passion tend to result in authentic writing. Most people are happy to do that which matters.

An Authentic Assignment: When the U.S. Department of Justice unsealed charges against Edward Snowden in 2013 for violation of the Espionage Act and theft, a media firestorm erupted. Among the information he released was NSA's storage of metadata gathered from private phones and the extent of NSA's access to tech company information. These revelations prompted a discussion of an individual's right to privacy vs. a nation's need to protect its citizens. At that time students were reading 1984. I shifted the research paper topic to reflect what was happening in the world, using 1984 as the anchor text. The response was overwhelmingly positive. As my students read and researched the current policies and practices they were overwhelmed at their discoveries. We didn't limit the research to political; they also looked at technology's myriad ways of accessing private lives through media use, realizing their privacy wasn't always stolen; very often they gave it away.

Helen Kunick-----Authentic Writing: It occurs when students feel empowered by their own thoughts, voice. Authentic writing is applicable to the writer's life, and extends beyond the classroom.

An Authentic Assignment: My students complete a passion project. The project's intentions are to build upon the skills acquired throughout high school, giving them the opportunity to share their passion with the class and community-at-large. With this assignment they write for a variety of purposes, audiences, and foster life-long learning.

Here are the Requirements *(third group)*

6-word passion poems
past, present, future
Journals:

Describe a time when you "got your hands dirty" doing your passion.
Explain what your life would be like without your passion.
How is your passion your "life line"?
How is your passion going to be a lifelong experience?
Describe your perfect passion moment—how would you reveal/show that in a Communication Arts class, the community, your friends & family?
Why should I care about your passion?
Convince me to be passionate about your passion too.
I have omnipotent powers, convince me to not do away with your passion.
How would you explain your passion to a 5 year old?
"Tweets"/ "Status Updates"
Tell the internet community about your passion!

Tribute essay

This "essay" will be to a person that is connected to passion (parent, grandparent, sibling, extended family, friend, teacher, professional, celebrity). This piece will discuss the significance of person: what are the first words that come to mind when you think of your person? what qualities stand out? what's your attitude toward him/her? how do they make you feel? what have they taught you?

Matt Brown----Authentic Writing: recognizes that there are many different genres of writing and that in today's world all writing (even academic writing) blends many of those genres depending on the purpose the writer defines. This is sophisticated writing and our students need experience (and support) as they play with this kind of writing experience.

An Authentic Assignment: To get at this kind of writing, I often have my students blend their writing in group essays as inspired by @thisjennwolfe in her post from AP Lit Help. After crafting their own responses to literature, students get together and literally cut up their essays, recombining the pieces into a new essay. They must make choices about what needs to kept in, what needs to be taken out, and what might need to be added. Since "voice" in writing is often unique to the writer, they must adapt the writing in the new combined essay to have a more unified voice. What's most important in this exercise are the conversations that students must have about the writing they are creating. It can be so rich, and I as a teacher can have more meaningful teaching moments with my students as I become a part of those conversations.

Mary K. Tedrow----Authentic Writing: is when students are allowed to choose some or all of the following: the topic, the audience, the purpose. Students experience the opportunity to write to "express not impress." (As Dixie Dellinger always said.)

An Authentic Assignment: I used this with students in Creative Writing and Language & Composition: Students search for viable publications and collect a list as a resource to other students in the class. Read through the Guidlines for Publications and any calls for manuscripts. Then they adapt a writing (from a class assignment or from student choice assignment) for the publication. Send it in—required of all students. If it is published: Celebrate! Then learn how

to create an MLA citation for your own work to include in a resume. Every year several students are published.

§1.4.6.Applying process writing into teaching

Tasks given in textbooks to stimulate writing do not always do so very effectively. When you are selecting activities or designing your own for a class you are teaching, what are your chief considerations? In Box 4.3 are some of my own, expressed as questions.

Question ---Are the criteria shown in Box 4.3 acceptable to you? Would you omit or change any of them, add more?

BOX 4.3: SOME CRITERIA FOR THE EVALUATION OF TEXTBOOK WRITING ACTIVITIES

1. Would my students find the activity motivating, stimulating and interesting to do?
2. Is it of an appropriate level for them? Or would they find it too easy/difficult/ childish/sophisticated?
3. Is the kind of writing relevant to their needs?
4. Would I need to do some preliminary teaching in preparation for this activity?
5. In general, do I like this activity? Would I use it?

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The task below asks you to criticize various types of writing activities as vehicles for promoting writing skills. An alternative to the task is simply to study the list of activities in the light of the following Comments.

Task Evaluating writing activities

In Box 4.4 are some writing activities of types commonly found in coursebooks. How would you evaluate them for use in a particular class? The class can be one you are teaching or have taught; or one you remember participating in as a student; or even a hypothetical one, which you can imagine teaching. If you answered the question above, then you have a list of appropriate criteria ready; otherwise you might find it useful to refer to those provided in Box 4.3.

When you have finished, you might find it interesting to compare your comments with mine below.

Comments: Writing tasks

1. **Book report**

Can be a fairly routine, rather boring, exercise; usually done in order to check that students have read a book, rather than for the sake of the writing. Some preliminary guidance is sometimes needed on content and organization.

2. Book review

About the same level as (1), also needing some preliminary guidance; but the writing is more purposeful, audience-oriented and interesting to do. There is

BOX 11.4: SOME TEXTBOOK WRITING ACTIVITIES

1. Write a report of a book you have just read.
2. Write a review of a book you enjoyed and would like to recommend to other people in the class.
3. Write an instruction sheet for something you yourself know how to do well (e.g. prepare some kind of food).
4. Write a narrative based on a picture or series of pictures.
5. Describe an occasion when you were disappointed (or afraid, surprised, relieved ...).
6. Look out of the window, and describe the view you see.
7. Describe someone you know very well.
8. Write imaginary descriptions of five people, based on photographs and some information about their professions.
9. Write an answer to a (given) letter of complaint.
10. Write a letter applying for a job as babysitter, stating your qualifications for the job.
11. Think of a change you would like to see introduced in your country, home community or place of work/study. Write a recommendation to the authorities, explaining why it is desirable and suggesting how it might be effected.
12. Read a newspaper article reporting a piece of news, and notice the kinds of information provided. Write a similar article of your own on an imaginary event.
13. Imagine your ideal school. Describe it.
14. Describe the process represented in a flowchart or other kind of diagram.
15. Listen to a piece of music. Describe the plot and atmosphere of the film for which it is to be the background music.

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some point in rewriting and polishing the reviews for publishing within the class (on a class noticeboard, for example).

3. Instruction sheet

Students usually find this interesting to do, and a little easier than (1) and (2). You may wish to give some advice on the layout of instructions.

4. Narrative

A fairly interesting task that can be adapted for most levels. It does depend on preparation of suitable pictures, perhaps cut from magazines.

5. Personal story

On the whole students are motivated to write (and read) about personal experiences; also, each can write at his or her own level of proficiency. Preparation: perhaps a brief sample of a personal story contributed by the teacher or a volunteer student

6. Describe a view

This can be interesting, but should be kept fairly short; it can be done at various levels of proficiency. If no window with a view is available, students can be asked to recall and describe a view they are familiar with.

7. Describe someone

Fairly easy to do, and straightforward to present; can be interesting both to write and read.

8. Describe people

Of about the same level as (7); can also be interesting, because of the stimulus to the imagination - but of course demands more preparation.

9. Answer a letter

Usually a highly motivating task, fairly advanced, with a clear audience and purpose. As it stands, you need to prepare the original letter; an alternative is to ask all the students to write letters of complaint, and later answer each other's letters. Some pre-teaching of conventional letter formalities and layout in the target language is necessary.

10. Job application

Again, some conventions about letters like this will need to be taught, and perhaps some details about the exact job being applied for.

11. Propose change

Advanced writing, involving the organized and convincing presentation of an argument. You may or may not feel it necessary to read a similar piece of writing with the students in advance, to supply a model.

12. News report

This is clear 'model-imitation' writing, which is perhaps useful, but not very interesting to do. It may be more interesting if it is a report of a genuine local event. In preparation, you may need to draw learners' attention to the typical features of this genre of written discourse.

13. Ideal school

A task which is interesting and relevant for schoolchildren. Little preparation is necessary, apart from, perhaps, some preliminary brainstorming of the kinds of topics they may wish to include.

14. Describe process

A more sophisticated task, requiring precise and orderly representation of facts: suitable particularly for learners in science or technology.

15. Film music

A stimulating, fun task for imaginative students, but it may take time to select and prepare a suitable piece of music.

The process of composition

When we are teaching advanced composition, it is sometimes difficult to decide what kind of teacher intervention can be most productive. One thing that can help is to study how people write: how a writer thinks, feels and acts at the various stages of composing a text.

Experience: The writing process

Stage 1: Writing

Choose one of the two problems described in Box 4.5, and compose a written answer in the form of a short text of about 200-300 words. Do this on paper, not on a word processor, crossing out rather than erasing parts you wish to delete, so that all versions of the draft are preserved, though you may start a new version on a fresh piece of paper as often as you like. As you compose your answer, try to be aware of how you are thinking and what you are doing. You may keep a piece of paper at your elbow to note down things that you notice about your own thinking and action, as they come up; or describe your thoughts into a cassette recorder as you write; or simply keep notes in your head, and write down what you remember as soon as you finish the composition process. (My own responses to the problems themselves are given at the end of this unit.)

BOX 4.5: PROBLEMS TO RESPOND TO IN WRITING

Problem 1

If the immediate objective of the students in a specific class is to pass a school-leaving exam which does not include any extended writing, and if after leaving school very few of them will need to do much writing in the foreign language

- how much writing should be taught, if any?

Problem 2

If not-very-proficient students are asked to write freely, they produce work that is full of language mistakes. What should be done about this? Not let them write freely? Not correct mistakes? ...

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Stage 2: Reflection

If you are in a group, compare your results with those of other participants. What were the similarities and differences in your writing process? If you are alone, reflect and note down your conclusions.

In either case, you might find the questions shown in Box 4.6 help to focus your thinking.

BOX 11.6: REFLECTING ON THE WRITING PROCESS

1. Preparation

Did you make preliminary notes? If so, were these in the form of a brainstorm? A series of numbered points? A skeleton outline? A combination of these? Or did you just think for a bit and then launch straight into the writing?

2. Process

How far did you get without crossing out / inserting / changing anything? In general, how much rewriting did you do? Did you finish one part to your own satisfaction before going on to the next? Or did you find yourself writing a later part, conscious that you had not yet done an earlier one? Did you find yourself writing something that you felt was not quite satisfactory, with a mental note to come back to it later? Did you change the order of 'chunks' of writing as you went on? At what stage did you edit formal aspects such as punctuation or grammar?

How did you feel during the writing process? Was it interesting? Absorbing? Tedious? Enjoyable? Uncomfortable?

Would you have liked help or advice from an experienced writer, or teacher, at any stage? If so, when and how?

3. Product

If you made preliminary notes, how closely did the final result in fact accord with the plan? How satisfied did you feel with it? Did you feel you wished someone to read it? Were you interested in reading what others had written on the same topic?

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Stage 3: Conclusion

Try to draw some practical teaching conclusions from the results of your introspection and discussion. Compare these with the suggestions in the following section. Would you agree with them?

The writing process: Summary and implications for teaching

1. **Individuals vary**. Different writers may produce equally good results through widely different processes. This means that there is probably no one 'right' system of writing that we should recommend; rather, we should suggest and make available various possible strategies, encouraging individuals to experiment and search for one that is personally effective.
2. **Writing is a messy business.** Most people progress through a number of untidy drafts before reaching a final version. Nor do they always follow what might seem a rational order of priority: it is true that on the whole good writers think about content first and form later, but this order is not consistently observed. Actual content may be altered at quite late stages in the drafting, and changes to sentence or paragraph organization relatively early. So while it may be useful to advise learners not to worry too much about spelling and grammar at the beginning, and to get down their ideas first, it may not be wise to try to impose this as a rigid rule. More helpful, perhaps, is
   to encourage learners to work through a number of revisions; to accept messy drafts as a positive, even essential, stage in writing; to treat early drafts as transition stages to be criticized but not formally assessed.
3. **Writing is potentially satisfying**. If you are writing on a topic about which you feel you have something worthwhile or interesting to say, the process of writing can be absorbing and enjoyable; and if it is worked through to a final product, most people feel pride in their work and want it to be read. It is therefore worth investing thought in the selection of topics and tasks that motivate learners to write; and extremely important to provide an appreciative reader audience, whether teacher or co-learners.
4. **You learn to write through writing.** This may seem obvious - the same can be said of all the other skills - nevertheless it needs to be emphasized. Reading, of course, helps, since it familiarizes learners with the conventions governing various kinds of texts and in general improves their language, but it is not enough, and is no substitute for hands-on writing experience. One of our main tasks then, as teachers, is to get our students to write a lot, thinking as they do so and learning from their own writing experience.

Postscript: The problems themselves

The 'problems' used in Box 4.5 as a basis for writing are of course genuine ones; here are some of my own thoughts on them.

Problem 1

With a class such as that described here I would do less writing than with other classes, but I would still do some, for two main reasons. First, neither we nor our students can be quite sure about the future, and some of the students might find themselves in a situation where they do need to write. Second, I believe that learning how to write effectively has value in itself as part of the long-term education process, and should not be evaluated only on whether it is immediately profitable or not.

Problem 2

The two suggestions at the end of this 'problem' can both contribute to solving it. We can certainly decide to correct only the more basic or serious mistakes in order to lessen the discouraging effect of too many corrections. And we can partially control student writing by, for example, giving a part of what they are to write ready-formulated in advance; or by prescribing certain limits or frameworks.

But to over-control writing so that there are few or no mistakes would, I feel, be a pity; students should have opportunities to spread their wings and be ambitious. Our responses to free writing, even if this is full of mistakes, can mitigate discouragement and encourage learning: we can, for example, draw students' attention in our feedback to things they have got right as well as things they have got wrong; and we can even explain frankly that writing-with- mistakes is not something to be ashamed of but rather a helpful and important stage in learning - which it is.

§1.4.7.The ways of giving feedback in writing

This unit describes various problems associated with the giving of feedback on original writing in the foreign language, and gives some advice as to how to deal with them. This advice is to be related to critically, as suggested in the Discussion task below.

Task Critical discussion

After reading each section think or discuss: how far do you agree with the advice? Would you (or do you) use the recommended feedback strategies?

1. What should feedback be mainly on: language? content? organization?

The problem

When a student submits a piece of original writing, the most important thing about it is, arguably, its content: whether the ideas or events that are written about are significant and interesting. Then there is the organization and presentation: whether the ideas are arranged in a way that is easy to follow and pleasing to read. Finally, there is the question of language forms: whether the grammar, vocabulary, spelling and punctuation is of an acceptable standard of accuracy.

Many teachers are aware that content and organization are important, but find themselves relating mainly to language forms in their feedback, conveying the implicit message that these are what matters. This is for various reasons:

1. Mistakes in spelling or grammar catch the eye and seem to demand to be corrected; they are very difficult to ignore.
2. Students also want their language mistakes to be corrected. (Ask them! And see Leki, 1991.)
3. Language mistakes are far more easily and quickly diagnosed and corrected than ones of content and organization.

Advice

We should, I think, correct language mistakes; our problem is how to do so without conveying the message that these are the only, or main, basis for evaluation of a piece of writing. One possibility is to note corrections within the body of the text, and devote comments at the end to matters of content and organization, followed by the evaluation. Alternatively, we may correct mistakes and make suggestions as to content and organization, but not evaluate; and give the evaluation only on the basis of the rewritten, polished version.

2. Should all mistakes be corrected?

The problem

If we accept that language (including punctuation) should be corrected, another problem arises: should all language mistakes be noted, even if there are so many that the page will be covered with corrections? If not, how do we judge which to relate to and which not?

Advice

The problem is one of potential conflict between two of our functions as teachers: language instruction versus support and encouragement of learning. The correcting of mistakes is part of the language instruction, but too much of it can be discouraging and demoralizing. Also, over-emphasis on language mistakes can distract both learners' and teachers' attention from the equally important aspects of content and organization.

Some kind of compromise is obviously called for, which will vary according to context. In principle, it would seem reasonable to say that language mistakes should be ignored if there is a danger that to correct them would hinder learning more than help it. We might correct only mistakes that actually affect meaning (that is, might lead to misunderstanding or confusion on the part of the reader), and/or those which are very basic; or, of course, vary our response according to individual need.

3. Should learners rewrite, incorporating corrections?

The problem

When we receive written work, we normally correct and comment on it and give it back. The question is whether to insist on the students rewriting the compositions, incorporating our suggestions for improvements. This can be tedious, and students do not like doing it; on the other hand, it does probably help to reinforce learning of the correct forms.

Advice

I think rewriting is very important: not only because it reinforces learning, but also because rewriting is an integral part of the writing process as a whole. However, if we demand rewriting on the part of the students, they have a right to demand from us that we reread - and value - what they have done. It makes sense to see the first version as provisional, and to regard the rewritten, final version as 'the' assignment, the one that is submitted for formal assessment. This helps to motivate learners to rewrite and to appreciate the value of doing so.

4. Should we let students correct or give feedback on each other's written work?

The problem

Correcting written work is very time-consuming, particularly if we have large classes. One possible solution is to let students correct and edit each other's writing. They may not be able to see or define all the good qualities or shortcomings of an assignment, but they will detect at least some of them. The problem is: will students feel uncomfortable correcting, or being corrected by, their peers? Will they accept criticism (positive or negative) from each other?

Advice

In general, yes, peer-correction can be a time-saving and useful technique; also, critical reading for style, content and language accuracy is a valuable exercise in itself. This does not release us from the duty of checking and evaluating student writing; but it can be a substitute for first-draft reading. Students can work together on their first drafts, giving each other feedback on content, language and organization; they then rewrite and give in the final version to the teacher.

The question of personal relationships, trust and willingness to accept criticism and help from one another remains. This is not a problem that can be solved by particular teaching techniques; it depends on the general classroom . climate, which in its turn is created by the attitudes of both students and teachers.

Notes 1

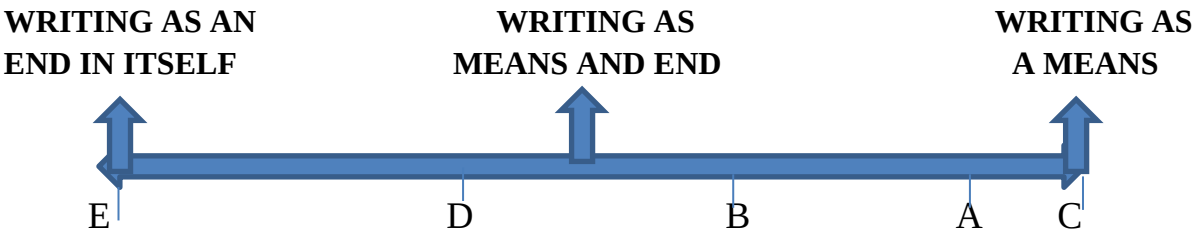
(1) Differences between written and spoken discourse

The essential difference is, strictly speaking, between formal, detached discourse and informal, interactive discourse: usually, it is true, the first is writing and the second speech, but not always. For example, passing notes between participants during a meeting or lecture is writing but displays many of the characteristics of informal speech as described in this unit; and the reading of a paper at a conference, a news broadcast, a poetry recitation, are instances of speech with many of the characteristics of formal writing. This has led some writers to prefer to distinguish between 'autonomous' (usually corresponding to formal written) versus 'non-autonomous' (usually corresponding to informal spoken) prose (see Tannen, 1982). In rare cases we may even find mixed genres in either writing or speech: informal, non-interactive (a comic monologue), or formal, interactive (a Shakespeare play). However, in the vast majority of cases the differences are, as suggested in this unit, applicable to writing as opposed to speech and as such, I think, provide helpful terms of reference for teaching.

(2) Should students be aware of the differences?

More advanced, adult students – particularly those who are studying the language for academic or business purposes and may need to do extensive writing themselves – may well benefit from a formal presentation of such information. Other learners may simply be made aware of differences at the level of individual language item: that colloquial expressions, such as cop or glitzy, are not usually used in writing; that contractions such as don't and he's are usually written out in full, and so on.

(3) Suggested solution to 'Classifying writing exercises' task



(A) is essentially reading comprehension; it provides little practice in writing beyond the copying. (B) is a vocabulary exercise which also requires brief creative writing. (C) is a grammar exercise (transformation of present tenses into pasts), contextualized into a story. (D) involves a combination of reading and writing. (E) is clearly a writing activity.

(4) Writing: My own composition process Preparation

I think for a while, make very brief notes on a slip of paper in no particular order, and then launch straight into the writing, ordering and organizing as I go.

Process

I get nowhere without deleting or changing; do so constantly, as I write, and then again during subsequent rereadings. I frequently leave an unsatisfactory section and come back to it later; deliberately write later sections before earlier ones; change the order of sections. I edit both form and content throughout the writing process, including spelling, punctuation and typing errors, though the final editing sessions usually concentrate on 'micro'-aspects: changing words, letters and punctuation marks rather than whole sections.

I find writing absorbing and satisfying; often I get more satisfaction from rewriting and polishing than from the initial composition. Comments and suggestions from critical, knowledgeable readers during rewriting are sometimes painful at first, but eventually very helpful, in some cases essential.

Product

The final result is often quite different from the original conception, but usually I feel pride in it, and want people to read it. I like reading what others have written on the same topic, and am interested in hearing their reactions to my writing.

STEP 3.2 (INDIVIDUAL WORK): CORRECTION OF WRITTEN WORK

INSTRUCTIONS

1. In your own experience of learning languages, what kinds of feedback did your teachers give you? How useful did you find this feedback?

Consider the following comments made by learners of English. In each case attempt to define in what ways the expectations and 'personal philosophies' of the teacher and the learner are similar or appear to differ. Write your own considerations in the grid (no more than 20 words / comment) and save it as a Word.doc.

Example: Comment (a): From her own experience as a learner or from her training as a teacher, the teacher may have internalized the view that red ink is perceived by learners to be intimidating or discouraging. She appears not to have questioned this, or at least she has not solicited the views of this learner's class. It may be the case that very few of her students share her reluctance to use red ink.

a. I wish the teacher would use red ink so that I could see things clearly.
b. I wish the teacher would write in the corrections instead of using that code.
c. She corrects every mistake. It's really discouraging.
d. She seems to think that grammar and spelling are everything.
e. She writes really nice comments at the bottom.
f. She goes over our mistakes individually, one by one. It's such a waste of time.
g. She writes 'good' at the bottom, but I know it isn't.
h. I'd love to know what other students write.

COMMENT	YOUR OWN CONSIDERATIONS
b.	
c.	
d.	
e.	
f.	
g.	
h.	

REFERENCES

Penny Ur. A course in language teaching: practice and theory . Cambridge University Press, 2009

Self-study material

Activities to Promote Process Writing

The process approach

- treats all writing as a creative act which requires time and positive feedback to be done well
- has the teacher move away from being someone who sets students a writing topic and receives the finished product for correction without any intervention in the writing process itself
- has the students encouraged to think about audience: who is the writing for?

- has the students realise that what they write can be changed: things can be deleted, added, restructured, etc.

1. ***Pre-writing activities-*** in this stage, the most important thing is the flow of ideas-

- prepare students for a writing task and activate, review or builds sub-skills that prepare them for completing the main writing task;
- focus on the ***audience***, the ***content***, and the ***vocabulary*** necessary for the task. (typically word and phrase level activities);
- the role of the teacher is to stimulate students' creativity, to get them thinking how to approach a writing topic.

2. ***During-writing activities***

- engage students in recursive writing, self-editing and revisions;
- as students are guided through writing and re-writing, the teacher should guide them through areas such as syntax.

3. ***Post-writing activities***

- help students reflect on and revise their writing based on feedback from an audience, such as peers and/or their teacher.

1. Pre-writing tasks

a.Brainstorming

- students divided into groups produce words and ideas about the writing

b.Planning

- students make a plan of the writing before they start;
- these plans can be compared and discussed in groups before writing takes place.

c.Generating ideas

- students write about the subject in six different ways - they:
    1. describe it
    2. compare it
    3. associate it
    4. analyze it
    5. apply it
    6. argue for or against it.

d.Questioning

- In groups, students generate questions about the topic (this helps them focus upon audience as they consider what the reader needs to know). The answers to these questions will form the basis to the writing.

e.Prompts

- a well chosen picture or song
- written prompts (provided by the teacher or generated through brainstorming by the students)***. They can follow the five Ws and the H from journalism: who, what, when, where, why, how***.

f. Responding to tasks

- When students respond to tasks, whether written or oral, they can learn new vocabulary, expressions, grammatical structures and, pragmatic information (how to structure a review, an e-mail, etc).

g. Focusing ideas

- **Fast writing**

The students write quickly on a topic for five to ten minutes without worrying about correct language or punctuation. They write as quickly as possible, if they cannot think of a word they leave a space or write it in their own language. The important thing is to keep writing. Later this text is revised.

- **Group compositions**

Working together in groups, sharing ideas. This collaborative writing is especially valuable as it involves other skills (speaking in particular).

- **Changing viewpoints**

A good writing activity to follow a role-play or storytelling activity. Different students choose different points of view and think about /discuss what this character would write in a diary, witness statement, etc.

- **Varying form**

Similar to the activity above, but instead of different viewpoints, different text types are selected. How the text would be different if it were written as a letter, or a newspaper article, etc.

STEP 4.1 (GROUP WORK): SHAPING IDEAS

INSTRUCTIONS

Once students have something on the page to work with, they can begin the decision-making process crucial to developing a coherent idea or argument. At this point, students will choose which ideas most appeal to them, which ideas seem to fit together, which ideas need to be set aside, and which ideas need further exploration. Devise an activity to help students make decisions as they shape ideas.

STEP 4.2 (GROUP WORK): 'PROCESS' APPROACHES TO TEACHING WRITING SKILLS

INSTRUCTIONS

In recent years attention has focused on the process of writing, and the criticism has been made that teachers sometimes expect learners to produce written texts without allowing, encouraging or training them in the stages which are necessary for producing good texts.

1. The 'stages' of the writing process

a. Complete the following chronological list of the stages writers go through in writing something in which they are concerned with expressing themselves very exactly (for example, an essay or an important letter). Fill in the grid (no more than 50 words)

1. Mulling over and discussing ideas
2. Jotting down notes in no particular order
3.
4.
5.
etc

Note that it would be inappropriate to go through all these stages in every instance of writing-the nature of the 'process' depends on the purpose for writing, the length of the text, the complexity of the ideas and the time available to the writer. Moreover, in practice these stages will rarely be discrete-there may be considerable overlap between them and there may be 'regressions' to earlier stages.

b. Think of different written assignments you might set your students. Specify one in which it would be appropriate to encourage them to work systematically through these stages, and one in which this would be inappropriate.

2. Choices of approach

To what extent is a process-based approach to teaching written skills compatible with a text-type based approach? (See Step 2 -Module 3- for an explanation of a text-type based approach.)

3. Technology

How might access to word processors affect the organization of a lesson intended to develop process-writing skills?

4. Interaction

How might a lesson be organized so that students help each other in the processes of revision and re-drafting?

2. *<u>During-writing activities</u>*

- students are ready to write - they need clear instructions and resources to complete the next steps in the process: writing drafts, revising, self-editing, expanding-;
- students are allowed to use notes from the pre-writing tasks. They may also use a dictionary or spell-checker.

STEP 4.3 (INDIVIDUAL WORK): DURING TASK

INSTRUCTIONS
Devise a During Writing Task.

3. *Post-writing activities*

- Re-read you story, make sure sentences make sense
- Add phrases to make the story flow smoothly (cohesion markers, pronouns, conjunctions)
- Eliminate unnecessary/redundant details
- Proofread for spelling, vocabulary, grammar –checklist-
- Peer editing and proof-reading (the texts are interchanged and the evaluation is done by other students. In the real world, it is common for writers to ask friends and colleagues to check texts for spelling, etc. You could also ask the students to reduce the texts, to edit them, concentrating on the most important information.
- Share with audience (website, online blog, a wiki entry, etc)

STEP 4.4 (GROUP WORK): TASK DESIGN

INSTRUCTIONS
Design an assignment for your students and answer the following questions:

1. What is the learning objective? (writing, vocabulary, grammar, reading, etc)
2. What are the sub-skills needed to complete the task?
3. What pre-writing activities can help students prepare to complete the task?
4. What guidelines/materials would you give the students during the writing task?
5. What are some post-writing activities you could use?

STEP 4.5 (INDIVIDUAL WORK): WRITING CLASS

INSTRUCTIONS
Comment on these:
A writing classroom has:

- lots and lots of literature shared and read
- lots of talking and sharing of ideas and beliefs
- planned instruction in the writing process
- much practice in using the writing process
- people writing individually, with a partner, in a small group
- lots of reflecting on writing - whole class, small group
- selecting and organizing writing portfolios
- teacher-led mini-lessons on specific writing skills

Why consider collaborative writing assignments?

- Collaborative groups draw upon the strengths of all their members. Although one student may be stronger in critical thinking skills, another may excel in organizing. By working in groups, students learn from each other while they complete assigned tasks.

- More and more workplace activities involve project teams. Giving students opportunities to work collaboratively on projects can help prepare them for the advantages and pitfalls of collaborative work on the job.
- Students working in collaborative groups can take advantage of group members for built-in peer review as they complete writing projects.
- Not least important, collaborative writing assignments usually entail much less grading time for the teacher.

Not all writing assignments can be converted from individual writing tasks to group writing tasks, nor should they all. But at least some of the writing students do work best in collaborative groups.

STEP 4.6 (PAIR WORK): PROBLEM SOLVING

INSTRUCTIONS

In groups, find solutions to the listed problems. Fill in the table. Report to the class.

Possible Problem	Solution(s)
uneven proficiency	
large group sizes	
off-task behaviour	

Writing to Learn, Functional Writing, Creative Writing

In "Writing to Learn Means Learning to Think," Syrene Forsman makes the following point about ***writing to learn***:

As teachers we can choose between (a) sentencing students to thoughtless mechanical operations and (b) facilitating their ability to think. If students' readiness for more involved thought processes is bypassed in favour of jamming more facts and figures into their heads, they will stagnate at the lower levels of thinking. But if students are encouraged to try a variety of thought processes in classes, they can, regardless of their ages, develop considerable mental power. Writing is one of the most effective ways to develop thinking. (p. 162)

1. Writing to learn activities can happen frequently or infrequently in class; some can extend over the entire semester; some can be extended to include a wide variety of writing tasks in different formats and to different audiences.

Here are some examples:

- The reading journal
- Generic and focused summaries
- Annotations
- Response papers
- Synthesis papers

- The discussion starter
- Focusing a discussion
- The learning log
- Analyzing the process
- Problem statement
- Solving real problems
- Believing and doubting game
- Analysis of events
- Project notebooks
- The writing journal

STEP 5.1 PAIR WORK): WRITING JOURNAL

INSTRUCTIONS

In pairs, decide on what can go into a writing journal.

2. Functional writing

- the practice of expressing specific information meant to mirror real-life scenarios such as how to make or do something, giving advice, inviting someone to something or telling what happened in a specific situation;
- includes letters, memoranda, directories, manuals, forms, recipes, and minutes;
- to succeed in producing effective functional texts, learners must have a clear sense of ***purpose*** and ***audience*** (learners' awareness of audience and purpose will facilitate the selection of appropriate language, style and format which will further support the piece of writing).

STEP 5.2 (GROUP WORK): LETTERS

INSTRUCTIONS

In groups, decide on how to teach your students: formal/informal letter writing/article writing/proposal writing. Decide on the format, the task and the length requirement.

3 .Creative Writing

- makes it possible for students to experiment and play with the language
- is engaging and motivating
- helps students see language as a communicative tool, with focus on meaning, not merely on a linguistic system

Short stories, poems songs, drama, screenplay are all examples of creative writing tasks that have been suggested for use in a foreign language class.

STEP 5.3 (INDIVIDUAL WORK): ALTERNATE ENDINGS

INSTRUCTIONS

Alternate ending activities include:

- coming up with a different ending to a known text
- predict an ending of a story from the class reading
- write a sequel to a story
- have students re-write the story/part of the story from another character's perspective

How would you devise such a task? Focus on:

- the requirement(s)
- group work/pair work
- length requirements
- evaluation objective(s)
- marking scheme
- time allotted
- dissemination

STEP 5.4 (PAIR WORK): COHERENCE AND COHESION

INSTRUCTIONS

Cohesion and coherence are central to all instances of language use, and indeed, to communication of any kind. However, it is in writing that learners of a foreign language often find that any problems they have in these areas become highlighted.

1. Look at the following extracts from compositions written by learners of English. Both students have problems with cohesion, which is why the texts seem odd even though mistakes of grammar and vocabulary have been corrected.

(a)

> *My landlady is an old woman. My landlady is very kind to me. She does not give me pork to eat. My landlady does not know I am used to eating a lot of pork. In my country people of my country tend to eat a lot of pork.*

(b)

> *My landlady is called Mrs Smiths. She lives on a ground floor of house. It is a very old house. Sometimes it rains. Water comes through a roof. My room is not at top of a house. My room is dry.*

Rewrite these extracts so that they 'read' naturally. What problems does each student have with cohesion? (Other mistakes have been corrected.)

2. Define 'cohesion' and make a list of words which commonly act as 'cohesive devices'.
3. Look at the following two sentences. Both are cohesive, but one has a problem of coherence. Which one?
    a. Yesterday I got up late and had a quick breakfast.
    b. Yesterday I got up late and bought a new car.

'Coherence' describes the logical relations between the ideas and information embodied in discourse. In coherent text it is clear how sentences relate to sentences, and paragraphs to paragraphs (exemplifying a point made, countering a point made, extending a point made, etc). Coherence is helped by cohesion, but often a writer assumes that the reader will use particular aspects of general knowledge and knowledge of the specific conventions of certain kinds of texts to supply the necessary logical connections.

In sentence (a) above, it is clear that the relationship between 'getting up late' and 'having a quick breakfast' is one of cause and effect. In sentence (b), the two parts of the sentence appear to be unrelated and it is difficult to infer any connection. In this sentence there is a problem of coherence.

The second of the sentences in (c) below is grammatically similar to sentence (a) above. Again it is perfectly coherent. However, in this case the relationship between the two parts of the sentence is not one of cause and effect but of equivalence-both parts of the sentence illustrate and expand the information contained in the preceding sentence:

c. I had a wonderful weekend. Yesterday I got up late and had a leisurely breakfast.

In both sentences (a) and (c) 'and' provides the cohesion. However, the relationship it implies can be derived only through the context and through knowledge (in these cases, of conventional human behaviour) which the reader brings to bear in the act of interpreting.

4. Look back at the preceding paragraph in this task. Define the relationship between the paragraphs beginning '*"Coherence" describes ...'* and *'In the sentence (a) above, ...'.*
5. In writing English, which appears to present more problems to your learners, cohesion or coherence?
6. Would this be equally true of the process of reading?

Unit 5 Integrating Skills

§1.5.1.Integrating Skills: Modes of integrating all four skills. The methods of applying integrated skills into teaching

What are the four skills?

- Reading (comprehensionskill)
- Listening (comprehensionskill)
- Speaking (productionskill)
- Writing (productionskill)

How are the four skills used in the language classroom?

Through daily activities, teachers provide learners with opportunities to develop each skill: students *listen*(to the teacher use the target language, to a song, to one another in a pair activity), *speak*(pronunciation practice, greetings, dialogue creation or recitation, songs, substitution drills, oral speed reading, role play), *read* (instructions, written grammar drills, cards for playing games, flashcards) and*write* (fill-in-the-blank sheets, sentences that describe a feeling, sight or experience, a dialogue script, a journal entry).

How can the four skills be used together effectively?

The four skills work in tandem when the activities that require their use are designed to support learners in the *process* of learning, creating and producing a specific product. Four approaches in particular are structured so that the four skills can be used simultaneously. These approaches are: the focal skill approach, content-based instruction, task-based instruction and the project-based approach.

The Focal Skill Approach
The goal of the focal skill approach is studying in the SL in order to acquire it. This second language curriculum stresses the balanced development of listening, speaking, reading and writing by measuring competency in each skill and then focusing on the development of the weakest skill. Resources like those developed by the International Center for Focal Skills (ICFS) use placement tests to identify weak skill areas.

Content-based Instruction(CBI)
Oxford (2001) describes approaches to CBI, which include theme-based & adjunct learning. Theme-based CBI focuses on a theme of high interest to students and develops a wide range of language skills around that theme. The learning of the content requires considerable exposure to a variety of forms of information, which, in turn, requires the use of all four modalities.

In the adjunct form of CBI, language and content courses are taught separately but are carefully coordinated so that literacy, oral language development and thinking skills are positively

enhanced. In this approach, the content teacher presents content to students while the language teacher brings vocabulary, grammar and subskill development to students' attention through typical exercises, all of which focus on the lexicon of the content.

Task-based Instruction(TBI)
According to Nunan (1999), task-based instruction (TBI) uses tasks or stand-aline activities which require comprehending, producing, manipulating or interacting in the target language. The amount of listening, speaking, reading and writing involved to complete the problem posed by the task is dictated by the task itself; however, most complex (multi step) real-life tasks that take learners into the world outside the classroom will utilize all four skills. TBI helps learners explore the multitude of communication opportunities provided in their surroundings. The tasks themselves are scaffolded according to the cognitive demand required to complete them and can be carried out individually, in pairs or in small cooperative groups.

Project-based approach
This approach concretizes the integration of not only the four skills but also language, culture, experience and learning strategies (Turnbull, 1999). With the careful selection of a final project that requires learners to demonstrate what they have learned through both oral and written production, the teacher plans backwards to identify what aspects of language, culture, experience and learning strategies are required to complete the end project.

What are some examples of activities that integrate the four skills?

Two activities that make use of all four skills in tandem are Self-introduction and Reading and Retell.

Self-introduction takes the answers to a series of personal questions (name, age, grade level, where you live, members of your family, favourite sports, animals, colours, subjects, etc.) and sequences them into a self introduction. Students are given large visuals to trigger each component of the self introduction. The teacher can point to each picture while modeling a self-introduction (students are *listening*) and then invite learners to introduce themselves (*speaking*) to one or two if their peers. Some of the visuals can then be changed and the students can be invited to introduce themselves to others in the class to whom they have never spoken. This activity can be adapted to become a regular (daily, weekly) warm-up activity to get learners talking in the target language. Having covered *listening* and *speaking* in the oral self-introduction, a scenario can then be created wherein learners must *write* a self-introduction to a potential homestay host. The same picture cues can be used, reconfigured to show a salutation, closing and signature. The picture cues provide learners with support without giving them a text to memorize.

In multilevel SL classes, graded readers can be excellent springboards for another activity that integrates the four skills- a **reading and retell**. First, learners select a book or story at their own level and *read* it. Learners are then given a template to follow to summarize their thoughts about the story (*writing*). The summary is designed to help learners gauge the amount of detail required in a retell. After additional practice *reading* the summary silently and aloud several times, learners are asked to select two or three illustrations from the book to help them tell the story. They then practice telling the story by using the pictures and remembering what they wrote in the template. Students find a partner who has not read the same story and retell (*speaking*) their story to one another using the selected illustrations. Partners not only listen to the retell but also complete a feedback checklist (*writing*) about the retell. After *reading* the feedback, partners switch roles.

Why are four skills activities useful?
Four skills activities in the language classroom serve many valuable purposes: they give learners scaffolded support, opportunities to create, contexts in which to use the language for exchanges of real information, evidence of their own ability (proof of learning) and, most important, confidence

Activity 2.A sample lesson.

- *You are going to analyze the lesson plan, paying attention to integration of all four skills. Think about advantages and disadvantages of the lesson plan and come up with your comments on them.*

Plan of the lesson.

Pre- activity:

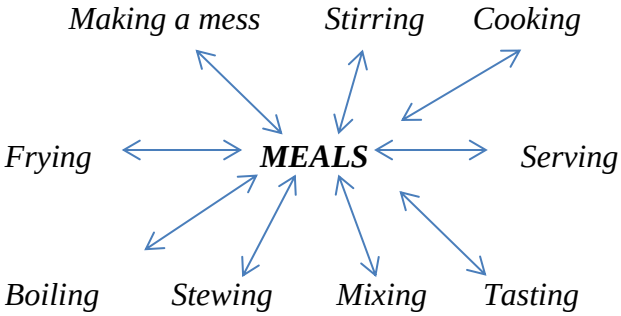
1) At the beginning of the lesson each student should think of the active vocabulary of the subject. For this purpose they will have **brainstorming.**

The teacher writes the word "meals" on the blackboard. Each letter should be written separately.

The students are asked to give an example for every letter of the word. She also warns that examples should be only one part of speech- noun. So the students have restricted opportunities even about examples.

M – meat, mutton;
E - egg, eater;
A – apple, apricot;
L – lettuce, lagman;
S – salad, salt.
While – activity: **Cluster.**

1) Then the teacher asks the students to do one more task: to enumerate all the processes connected with cooking any dish. Examples should be again one part of speech. Now they are asked to give examples using gerund.



2) Students are to give a word and comment on each process. Then the teacher asks different questions about the ingredients of the particular dish. Next task is to guess what dish it is.

1) Meat soup with vegetables.
2) Broth with meat balls coated with dough.

3) Rice soup.
4) Rice boiled with fried meat and carrot.
5) Meat or liver pieces grilled over charcoals.
6) Young noodles with fried meat and vegetables.
7) Steamed big meat-balls coated with dough.
8) Small pastry with meat and pumpkin.
9) Stewed fruit.
10) Fruit jelly made of potato starch.

Post – activity: **Debate.**

The teacher asks the students to dwell on the peculiarities of "pilav" made not every day, but "osh" as traditionally the Uzbek people call "tuy oshi", which is made at the wedding parties. For this purpose the group is divided into 2 teams: foreign guests from England and the hosts who are having wedding osh.

Foreign guests ask the hosts to give some comments on some unusual points of the process of wedding osh. So the hosts give them the following comment on the peculiarities of wedding osh.

1) It is made not in the day time as usual but at late night, they explain it is because of climate because in the day time it is very hot and it takes much time and great care.
2) It is made in clay "ochoq" not on the gas stove.
3) A host cut a sheep to make wedding osh tasty and pour some fat in addition to vegetable oil which makes osh very tasty.
4) It is made and served by only men.
5) It is served early in the morning. Only men guests are invited (but it does not mean that women are prohibited to taste wedding osh. Only in day time after men guests have gone. It is because men should go to their everyday duties, women did not work before and they could taste it in the daytime with their children).
6) It is accompanied with music. Special singers are invited to the wedding osh and they sing special classical national songs, so that the guests could not only enjoy the dish but enjoy song, music.
7) Each guest is served in separate plate " lagan" and is followed with some pies or some pastries.
8) One more peculiarity of wedding osh is we throw not 5-10 kg of rice but 50 even 70 kg of rice and not only 20 -30 guests are invited but 100 and more guests are invited.
9) It is made of mutton which is very fat and they put some so called " kazi" (national dish like sausage stuffed with horse meat) which makes " osh" very calorie and nourishing, it may be very rich for stomach of women and children.
10) Wedding osh is a traditional ceremony which is held when a child is born, when marry their daughters and sons, anniversaries, when parents reach silver and golden age anniversary.

Teacher: "So in conclusion we may say that Uzbek family holds wedding osh and they spend much money, much time, a lot of ingredients and invite a lot of guests, but at the same time it is compulsory and Uzbek people keep their tradition and follow all its rules.

Uzbek people decide to restrict, to limit the quantity of ingredients and cut the number of guests.Uzbek people do not want to waste good food, because after wedding parties a lot of food is remained and wasted. Nowadays people strictly follow the normal rules of holding wedding parties and wedding osh. They are held in very economical way not to waste people' s money and time.

So, our debate was held in very friendly atmosphere. Our guests and hosts exchanged with their opinions and thoughts. They knew much about wedding osh and its peculiarities."

Homework: To write about differences between afternoon tea and high tea.

The aim of the activities 1,2 is to improve students' speaking and thinking skills.

The aim of the debateis to develop students' comprehension and speaking skills; to involve them into discussion.

Home assignment : 2. Case study. (10 min) Handout5.

Imagine that you have a student who wants to improve his speaking and writing skills . He always works hard on his language and does different tasks, whereas he could not gain good scores in speaking and writing, despite his three years of study at the non-language university. Once he asks help from you to improve these two skills. Give your advice to improve his two productive skills within 450-500 words.

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_____ amount of words _____

§1.5.2.Content-based learning and Task based learning

- Do you know usually educationalists refer to an **exercise** as a teaching procedure that involves controlled, guided or open ended practice of some aspect of language. A drill, a cloze activity, a reading comprehension passage can all be regarded as exercises.

  The term **activity** is more general and refers to any kind of purposeful classroom procedure that involves learners doing something that relates to the goals of the course. For example singing a song, playing a game, taking part in a debate, having a group discussion, are all different kinds of teaching activities.

  Task is normally defined as when learners are engaged in a meaningful activity oriented towards specific goal, outcome.

Activity 1 A Task

Now you will experience a task-based lesson. on handout 1.

~ *Do you know what building it is. .*

Activity 2 Principles of Task-based learning (TBL)

- Work in the same groups of 4 using handout 1 and reflect on the task and answer the questions on Handout 3.

Handout 3

1. Will the activity engage learners' interest?
2. Is there a primary focus on meaning?
3. Is there a goal or an outcome?
4. Is success judged in terms of outcome?
5. Is completion a priority?
6. Does the activity relate to real world activities?'

- TBL is based on task cycle: pre-task, the task itself, and post-task. Look at Handout 4 and think of the task you have experienced and identify these stages.

Handout 4

Language work: reflexive pronouns

Identification

Ask learners to go through and pick out expressions with *-self.*

found himself all alone; decided to kill himself; before throwing himself off; he awoke to find himself on a ledge; I poured myself a stiff drink.

Analysis

In all the examples above the reflexive pronoun is *himself.* But *himself* and its plural are unusual in the way they are formed. Look at the other reflexives:

myself – herself – itself – yourself – ourselves - yourselves

How are they formed? What about *himself* and *themselves*?

Most transitive verbs, including verbs with prepositions, can be used with a reflexive pronoun.

He said a short prayer before throwing himself off.
Look! You can see yourself in the water.
She locked herself in the bathroom.
He was looking at himself in the mirror.
They don't look after themselves properly.

These are the verbs most commonly found with a reflexive:

Blame – cut – dry – hurt – introduce – kill – teach

Sometimes the reflexive gives the verb an idiomatic meaning:

He awoke and found himself on a ledge. (*He realised that he was on a ledge*).

Practice

Can you use the verbs in the right hand box to complete these sentences?

It's dangerous. You have to … yourself. *There's plenty of food. You can … yourself.* *I don't … myself today. I've got a bit of a headache.* *He was looking forward to the party. He was going to …himself.* *They are always naughty. They don't know how to …themselves.* *It was such a silly mistake. I could …myself.*	*enjoy* *watch* *behave* *kick* *help* *feel*

Handout 5, Home assignment

1. First read the following articles.

   Willis J. (2008) Six types of task for TBL. http://www.teachingenglish.org.uk/article/six-types-task-tbl Willis J. (2008) Criteria for identifying tasks for TBL https://www.teachingenglish.org.uk/article/criteria-identifying-tasks-tbl
2. Upgrade the activity (in grey box below) into a task. Make sure you address all language skills (speaking, reading, writing, listening) and language areas (grammar, vocabulary and/or phonology.

   Activity: Work in pairs. Tell your partner about how you spent your weekend.

ADDITIONAL MATERIAL

Activity1. Reading and discussing the article in small groups.

Objective: To raise Ss awareness of content-based learning and task-based learning strategies.
Materials: Handout 1

Procedure:

- Tell Ss that they will read extracts taken from different articles by Teresa P. Pica and Michael Long,N. Prabhu and Rod Ellis..... in two groups. .(**Handout 1a, Handout 1b**)

Task-based language learning

*'Task-based Language Teaching **(TBLT), also known as 'task-based instruction** (TBI) focuses on the use of authentic language and on asking students to do meaningful tasks using the target language. Such tasks can include visiting a doctor, conducting an interview, or calling customer service for help. Assessment is primarily based on task outcome (in other words the appropriate completion of real world tasks) rather than on accuracy of prescribed language forms. This makes TBLL especially popular for developing target language fluency and student confidence. As such TBLL can be considered a branch of Communicative Language Teaching (CLT).*

TBLT was popularized by N. Prabhu while working in Bangalore, India. Prabhu noticed that his students could learn language just as easily with a non-linguistic problem as when they were concentrating on linguistic questions. Major scholars who have done research in this area include Teresa P. Pica and Michael Long.

Background

Task-based language learning has its origins in communicative language teaching, and is a subcategory of it. Educators adopted task-based language learning for a variety of reasons. Some moved to task-based syllabus in an attempt to make language in the classroom truly communicative, rather than the pseudo-communication that results from classroom activities with no direct connection to real-life situations. Others, like Prabhu in the Bangalore Project, thought that tasks were a way of tapping into learners' natural mechanisms for second-language acquisition, and weren't concerned with real-life communication *per se*.

Definition of a Task

According to Rod Ellis, a task has four main characteristics:

1. A task involves a primary focus on (pragmatic) meaning.
2. A task has some kind of 'gap' (Prabhu identified the three main types as information gap, reasoning gap, and opinion gap).
3. The participants choose the linguistic resources needed to complete the task.
4. A task has a clearly defined, non-linguistic outcome.

In practice

The core of the lesson or project is, as the name suggests, the task. Teachers and curriculum developers should bear in mind that any attention to form, i.e. grammar or vocabulary, increases the likelihood that learners may be distracted from the task itself and become preoccupied with detecting and correcting errors and/or looking up language in dictionaries and grammar references. Although there may be several effective frameworks for creating a task-based learning lesson, here is a basic outline:

Pre-task

In the pre-task, the teacher will present what will be expected of the students in the task phase. Additionally, in the "weak" form of TBLL, the teacher may prime the students with key vocabulary or grammatical constructs, although this can mean that the activity is, in effect, more similar to the more traditional present-practice-produce (PPP) paradigm. In "strong" task-based learning lessons, learners are responsible for selecting the appropriate language for any given context themselves. The instructors may also present a model of the task by either doing it themselves or by presenting picture, audio, or video demonstrating the task.

Task

During the task phase, the students perform the task, typically in small groups, although this is dependent on the type of activity. And unless the teacher plays a particular role in the task, then the teacher's role is typically limited to one of an observer or counsellor—thus the reason for it being a more student-centered methodology.

Review

If learners have created tangible linguistic products, e.g. text, montage, presentation, audio or video recording, learners can review each other's work and offer constructive feedback. If a task is set to extend over longer periods of time, e.g. weeks, and includes iterative cycles of constructive activity followed by review, TBLL can be seen as analogous to Project-based learning.

Types of task

According to N. S. Prabhu, there are three main categories of task; information-gap, reasoning-gap, and opinion-gap.

Information-gap activity, which involves a transfer of given information from one person to another – or from one form to another, or from one place to another – generally calling for the decoding or encoding of information from or into language. One example is pair work in which each member of the pair has a part of the total information (for example an incomplete picture) and attempts to convey it verbally to the other. Another example is completing a tabular representation with information available in a given piece of text. The activity often involves selection of relevant information as well, and learners may have to meet criteria of completeness and correctness in making the transfer.

Reasoning gap Reasoning-gap activity, which involves deriving some new information from given information through processes of inference, deduction, practical reasoning, or a perception of relationships or patterns. One example is working out a teacher's timetable on the basis of given class timetables. Another is deciding what course of action is best (for example cheapest or quickest) for a given purpose and within given constraints. The activity necessarily involves comprehending and conveying information, as in information-gap activity, but the information to be conveyed is not identical with that initially comprehended. There is a piece of reasoning which connects the two.

Opinion gap Opinion-gap activity, which involves identifying and articulating a personal preference, feeling, or attitude in response to a given situation. One example is story completion; another is taking part in the discussion of a social issue. The activity may involve using factual information and formulating arguments to justify one's opinion, but there is no objective procedure for demonstrating outcomes as right or wrong, and no reason to expect the same outcome from different individuals or on different occasions.

Reception

According to Jon Larsson, in considering problem based learning for language learning, i.e. task based language learning:

> *...one of the main virtues of PBL is that it displays a significant advantage over traditional methods in how the communicative skills of the students are improved. The general ability of social interaction is also positively affected. These are, most will agree, two central factors in language learning. By building a language course around assignments that require students to act, interact and communicate it is hopefully possible to mimic some of the aspects of learning a language "on site", i.e. in a country where it is actually spoken. Seeing how learning a language in such an environment is generally much more effective than teaching the language exclusively as a foreign language, this is something that would hopefully be beneficial.*

Larsson goes on to say:

> *Another large advantage of PBL is that it encourages students to gain a deeper sense of understanding. Superficial learning is often a problem in language education, for example when students, instead of acquiring a sense of when and how to use which vocabulary, learn all the words they will need for the exam next week and then promptly forget them.*
> *In a PBL classroom this is combatted by always introducing the vocabulary in a real-world situation, rather than as words on a list, and by activating the student; students are not passive receivers of knowledge, but are instead required to actively acquire the knowledge. The feeling of being an integral part of their group also motivates students to learn in a way that the prospect of a final examination rarely manages to do.*
>
> Task-based learning is advantageous to the student because it is more student-centered, allows for more meaningful communication, and often provides for practical extra-linguistic skill building. As the tasks are likely to be familiar to the

students (e.g.: visiting the doctor), students are more likely to be engaged, which may further motivate them in their language learning.

According to Jeremy Harmer, tasks promote language acquisition through the types of language and interaction they require. Harmer says that although the teacher may present language in the pre-task, the students are ultimately free to use what grammar constructs and vocabulary they want. This allows them, he says, to use all the language they know and are learning, rather than just the 'target language' of the lesson. On the other hand, according to Loschky and Bley-Vroman, tasks can also be designed to make certain target forms 'task-essential,' thus making it communicatively necessary for students to practice using them. In terms of interaction, information gap tasks in particular have been shown to promote negotiation of meaning and output modification.

According to Plews and Zhao, task-based language learning can suffer in practice from poorly informed implementation and adaptations that alter its fundamental nature. They say that lessons are frequently changed to be more like traditional teacher-led presentation-practice-production lessons than task-based lessons.

Content based learning

Content based learning Routines are used by teachers to teach curriculum content to academically diverse classes in ways that all students can understand and remember key information. Content Enhancement is an instructional method that relies on using powerful teaching devices to organize and present curriculum content in an understandable and easy-to-learn manner. Teachers identify content that they deem to be most critical and teach it using a powerfully designed teaching routine that actively engages students with the content.

Content Enhancement is a way of teaching an academically diverse group of students in which four conditions prevail:

1. Both group and individual needs are valued and met.
2. The integrity of the content is maintained.
3. Critical features of the content are selected and transformed in a way that promotes learning for all students.
4. Instruction is carried out in a partnership with students.

Some Content Enhancement Routines help teachers think about and organize content, then present it in such a way that students can see the organization. Others help teachers explain text, topics, and details. A third group helps teach complex concepts so students gain a deep understanding and develop a shared vocabulary for talking about important information. A final group of routines help students complete work in the classroom.

All of the routines promote direct, explicit instruction. This type of instruction helps students who are struggling, but it also facilitates problem-solving and critical thinking skills for students who are doing well in class.

Song as a Tool for Content based Learning
S. Ruth Harris, O.D., M.A.T.
www.SongsForTeaching.com

I could never recall the names of the United States in alphabetical order until my children taught me the **Song for Learning the Names of the United States** song. Then it was easy.

Why?

Integrating song with content area learning has a long history. In the 1800's, lessons in mathematics, history, science, geography, and language arts were regularly reinforced with song.

We all intuitively understand how the "ABC Song" demonstrates the effectiveness of music.

How Songs Augment the Learning Process

Music can create and activate "prior knowledge." We learn most effectively when we already know something about a subject. Even a little knowledge about a subject makes it easier to acquire and digest new information on that subject. Prior knowledge provides "hooks" on which students can attach new material. When students are able to link new information to the old, they show increased interest in a subject. They can learn with a sense of purpose.

Music is an enjoyable way to provide the base of prior knowledge that is so critical to learning. After singing songs in Spanish, an English-speaking child will recognize words as he studies Spanish language and culture, increasing his ability and his interest.

Music can be used to provide an introduction to, and stimulate interest in, subjects across the curriculum. As one's base of prior knowledge grows, interest and learning become easier, and a positive cycle is established.

The use of music in the classroom is consistent with theories of multisensory learning. Cognitive psychologists have confirmed what educators have long known -- that we have a variety of different, but mutually enhancing, avenues to learning. Music is one such avenue.

Research suggests that the more senses we use, the deeper and broader the degree of learning. Teachers are encouraged to use auditory, visual, kinesthetic and tactile modes to supplement the learning experience. While music is obviously an auditory activity, the kinesthetic, visual, and tactile modalities can be activated via clapping, dancing, and instrument playing.

Music can help focus a learner's attention. Again, research is confirming what intuitive teachers have always known.

Music can function as a mnemonic device to aid recall of information. Just as we might use the expression, "In fourteen hundred and ninety-two, Columbus sailed the ocean blue." to jog our memories, we can use song to augment our recollection of facts.

It's easier, and a lot more fun to rehearse song than text! Music and song stimulate creativity and foster a positive attitude towards school.

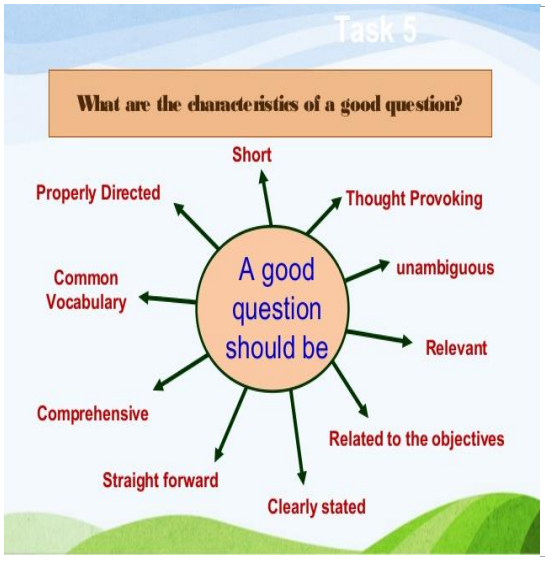
§1.5.3.Project based learning

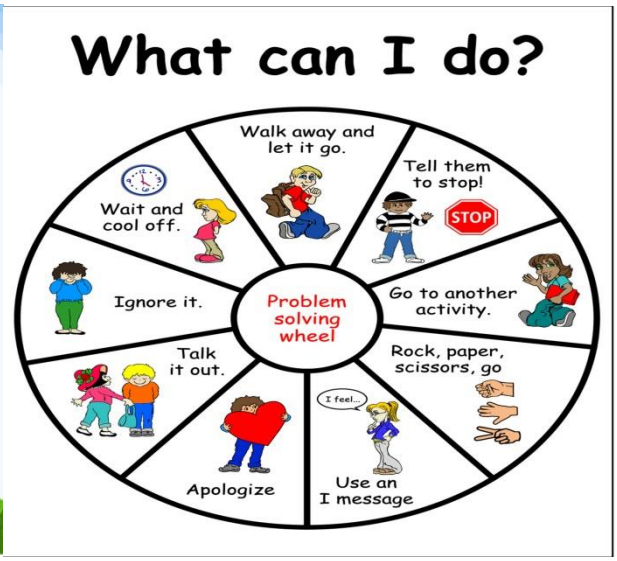
❖ ***Read the article and discuss the key points of the topic through the task of 1 Activity***

Activity 1. Drawing for Understanding. (***Small group).***

After finishing reading an article you in small group should illustrate an abstract concept or idea. Comparing drawings around the room can clear up misconceptions and present your ideas to the classroom.

Samples for Activity 1





Why Project BasedLearning (PBL)?

Project Based Learning's time has come. The experience of thousands of teachers across all grade levels and subject areas, backed by research, confirms that PBL is an effective and enjoyable way to learn - and develop deeper learning competencies required for success in college, career, and civic life. Why are so many educators across the United States and around the world interested in this teaching method? The answer is a combination of timeless reasons and recent developments.

- **PBL makes school more engaging for students.** Today's students, more than ever, often find school to be boring and meaningless. In PBL, students are active, not passive; a project engages their hearts and minds, and provides real-world relevance for learning.
- **PBL improves learning.** After completing a project, students understand content more deeply, remember what they learn and retain it longer than is often the case with traditional instruction. Because of this, students who gain content knowledge with PBL are better able to apply what they know and can do to new situations.
- **PBL builds success skills for college, career, and life.** In the 21st century workplace and in college, success requires more than basic knowledge and skills. In a project, students learn

how to take initiative and responsibility, build their confidence, solve problems, work in teams, communicate ideas, and manage themselves more effectively.

- **PBL helps address standards**. The Common Core and other present-day standards emphasize real-world application of knowledge and skills, and the development of success skills such as critical thinking/problem solving, collaboration, communication in a variety of media, and speaking and presentation skills. PBL is an effective way to meet these goals.
- **PBL provides opportunities for students to use technology.** Students are familiar with and enjoy using a variety of tech tools that are a perfect fit with PBL. With technology, teachers and students can not only find resources and information and create products, but also collaborate more effectively, and connect with experts, partners, and audiences around the world.
- **PBL makes teaching more enjoyable and rewarding.** Projects allow teachers to work more closely with active, engaged students doing high-quality, meaningful work, and in many cases to rediscover the joy of learning alongside their students.
- **PBL connects students and schools with communities and the real world.** Projects provide students with empowering opportunities to make a difference, by solving real problems and addressing real issues. Students learn how to interact with adults and organizations, are exposed to workplaces and adult jobs, and can develop career interests. Parents and community members can be involved in projects.

Activity 2 CASE STUDY

Read the case study and design possible solutions

Learning by Doing: A Teacher Transitions Into PBL

SEPTEMBER 21, 2015

Shawn Canney
English Teacher- PBL American Discourse and Drama

I have been a high school English teacher for 15 years. Every year, I try to do something a little different because I like learning from the process. After teaching AP Literature for a while, I became an AP Reader. Then, I presented at a national conference. I feel that I need to grow and develop every year. By the time I read *Julius Caesar* aloud in class for the 55th time, it was time for a change. That's why my new school was a project-based learning school.

The First Try

To be honest, I had not heard the term PBL until the job interview. I went through a week of in-depth training and met with some veteran PBL teachers. The idea sounded great in theory -- creating projects that helped students learn educational concepts. The first unit that I created taught the basic elements of writing through analyzing advertising campaigns. Students selected a product, determined the target audience, and then had to rebrand the product and create an advertisement directed at a new target audience. I spent a lot of time putting the unit together, and I thought it was pretty good.

I wish I could say that it went well, but it did not. I tried to embrace the idea of exploration and let the project grow organically. I wanted the students to discover things for themselves. I floated around the room to answer specific questions about the assignment, and I worked to make sure

that students were on task. Some finished the assignment pretty quickly, but others were still in the early stages when the project was nearly due. For their presentations, I got a friend who works in marketing to come in and provide feedback for their finished commercials (the authentic audience component of PBL). Out of 12 groups, only two were able to present by the end of the period, and they were scrambling to get their presentation together at the last minute. I felt like a failure.

The next day, the students and I had a pretty good dialogue about the process. Many said that they felt embarrassed because they were not ready to present. It turned into a real teachable moment for both my students and myself. Many of them said that they felt overwhelmed by the assignment because it was so broad. I realized that I had made some judgmental errors as well. This productive discussion made me realize that I had learned a lot from that first project.

6 Lessons Learned

My school is on the 4x4 block, so I made the following changes in January, and I am happy to say that the projects became a lot better. Here are the lessons that I learned.

1. Set clear goals.

In order to be successful, the students have to know what is expected of them. If you can, save projects from previous units to model your expectations.

2. Over plan.

One of the great things about PBL is that it has differentiated instruction built into it. Students move at their own pace and ask questions when they don't understand something. The second time I assigned this project, I also had my students read an outside novel for homework. Those who finished tasks early could then read or work on something else instead of hanging out and distracting others.

3. Make students accountable for their time.

I had students share their work with me through Google Docs so that I could see their progress on a daily basis. One group didn't want to use the school-issued laptops, so I took pictures of their handwritten documents with my phone. One way or another, I was able to see progress every day.

4. Give concrete deadlines for products.

This helps make a project seem like a goal that can be accomplished. I added steps to be completed by the end of each day. When every step was completed, the project was done. My students knew what deliverables were due each and every day.

5. Share rubrics in advance.

Rubrics help give your students insight into the design of the project. This helps them understand what they should be taking away from the experience. For example, when my students had to write essays about their projects, they were kind of lost. They were summarizing instead of analyzing, so my second rubric listed terms and devices that I wanted to see in their essays.

6. Reflect on what you are doing.

One reason why the project went smoothly the second time was because I took notes about the positives and the negatives the first time that we did the project. Reflection and bouncing ideas off your peers can help solve problems before they arise.

As I stated earlier, I grow and develop each year. I am interested to hear of any additional practices or tips that other PBL teachers maybe utilizing as well. Let me know what works in your classroom!

Activity 3 Categorization

Write on the board two columns and ask students to categorize the differences between project and PBL.

Projects	**PBL**
Teacher-directed	Inquiry-based
Highly-structured	Open-ended
Summative	On-going
Thematic	Driving question/challenge
Fun	Engaging
Answer giving	Problem solving
De-contextualized – School world	Contextualized – Real world

§1.5.4.Designing an activity on integrated skills

- Read the article and discuss the key points of the topic. After finishing reading the article in group you should represent their presentation and explain own outlook to the given information.

A -group
Advantages of Integrated Skills Teaching

Skills integration helps learners to see how the four skills are interconnected and interrelated to each other. For example, learning of listening leads to the use of speaking or writing. And the effectiveness of a particular skill depends on another skill. So if language teachers make use of the approach in the classroom properly, learners will be initiated to practice and they will have the readiness to do what they are supposed to do. As a result, learners will understand that language skills are rarely used in isolation outside the classroom McDonough and Shaw.
Also, the integration of the four macro skills in the classroom enhances learners' communicative competence. This is because effective communication involves the integration of different language skills. Integrating skills in association with one another as it happens in real life is an important aspect to develop learners' overall communicative abilities like (asking for information, responding to information etc.).
The other advantage of integrated skills teaching is that it exposes language learners to authentic language. This means the purpose of reading should be the same in the classroom as they are in real life. This provides the opportunity for the learners to use combined skills in their day to day communication situations. In this case, role play is the best technique that encourages learners to use 'real' life language. In order to integrate listening and speaking for example, a teacher may let learners play a role between a waiter and restaurant customer. This gives learners

more practice in language use since integrating skills a matter of language use. Integrating the four language skills motivates learners. As Oxford says "the integrated skill approach can be highly motivating to students of all ages and backgrounds." Learners' motivation to use language in the classroom can be maximized if a lesson which integrates a number of skills has more variety. In segregated skills teaching, for example, much time is spent treating the skills in isolation. The purpose is of course to practice the different skills in reading or listening. But such practice may not have variety. Learners have differences in their ability learn through hearing, seeing and muscular movement Gower, Phillips and Walters. In relation to this, Kumaravadivelu explains;

> *Various learners bring various learning styles and strategies to class. Integration of language skills has the potential to offer "different opportunities for different types of learners, for example, the extroverts who like to speak a lot, the introverts who prefer to listen or read, and the analytically or visually oriented learners who like to see how words are written and sentences constructed."*

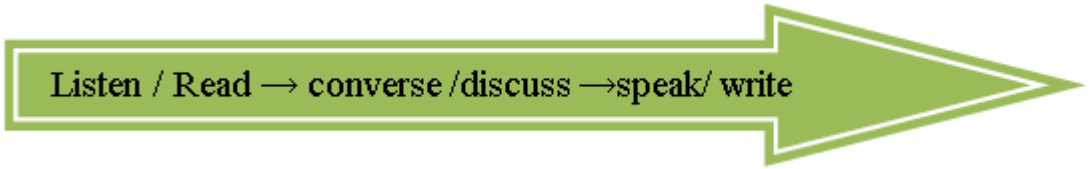
Moreover, teaching by integrating skills allows language learners to engage in purposeful, meaningful and relevant learning. When these skills are practiced in integration it is more likely to be learned well. Integrated skills teaching practice as a form of communicative language teaching focuses on meaning. In terms of purpose, learners are aware that they read a text because they will be required to react to the text and to do something with it; and this makes the language lesson relevant.

(b)- group

Techniques of Integrating Language Skills

As Harmer says whatever techniques are used in the classroom the aim of language teaching is to improve students` communicative ability. So in order to help learners with communication difficulties and help them use the target language teachers should use specific techniques and familiar activities to present language skills in combination. With respect to this, McDonough and Shaw point out, that teachers can use a variety of ways of integrating the language skills and unify them around a common topic or tasks in the classroom. Thus as Atkins, Hailom and Nuru and Byrne cited in Johnson and Morrow indicate the easiest form of integration is from receptive to productive skills. In doing so, according to Krashen's input hypothesis, by integrating skills in such a way we are providing a certain input that becomes a basis for further output. Similarly, we can integrate the
four skills in terms of oral medium (listening to speaking) and written medium (reading to writing). We call such types of integration simple integration.

Skills integration can be achieved through the practice of receptive skills (listening and reading) followed by the practice of productive skills (speaking and writing). The body of information obtained from listening and reading could be a prerequisite to the learner to produce language in speaking and/or writing. Edge puts 'the most common ways ELT involve some kind of information input, followed by an exchange of information or a discussion, followed by some kind of language output. This pattern could be:



The implication of this for teaching is that the information from listening could be a model for speaking and/or writing and the information learners get from reading may function as the basis for speaking and/ or writing practice.

The other technique of integrating the skills is a complex one. This demands the integration of all the four skills at a time. Although many textbooks have some integration of the four skills, we may still need to make some changes to the contents. This means language teachers are supposed to make modifications such as adjusting timetable and changing the activities in the textbooks in order to create conducive atmosphere for skills integration. This could be done using various resources and channels of communication such as newspapers, TV, radio and the internet. This implies that integrated skills practice requires the use of instructional materials and equipment .

In addition to the above techniques, McDonough and Shaw recommend different techniques of integrating the four language skills in the classroom.

1. Preparing learners to give short oral presentations in class to the rest of the group is another useful way of achieving skills integration in the classroom.
2. Projects with integrated 'themes' that entail integrated skills can provide a pertinent way of giving learners an effective forum in which to develop these skills.
3. Role play and simulation activities are often thought to be one of the most effective ways of integrating language skills in the language classroom.

Moreover, Lubelska and Matthews in McDonough and Shaw suggest several ideas relating to integrated skills for language teachers.

1. Integrating skills involves using some or all of Listening, Speaking, Reading and Writing to practice new material (vocabulary, pronunciation, grammar, text/ discourse).
2. All four skills must be practiced in every lesson.
3. As listening and speaking naturally go together, it is always desirable to integrate these two skills.
4. The sequence hear-speak-read-write is the most appropriate for integrated skills work.
5. A common topic, such as holidays or pets, is a device linking the separate activities in integrated skills lessons.
6. If we want to develop specific sub skills (reading for the gist, guessing unknown words etc.), it is necessary to focus on individual skills in some lessons.
7. Integrated skills may be fine with a small group of adults. It is difficult to do with large classes and in lessons lasting only 35 minutes.

Although the integration of the four skills is essential for the development of students' communicative competence, it should be noted, however, that the teaching of integrated language skills can also have a number of disadvantages

Integrated skills teaching lack depth and substance. In trying to integrate the four skills at a time language teachers must not overlook the useful role that a separate lesson provides skills that are unique to each skill such as reading for gist, inferring, etc. It is therefore, necessary for teachers to maintain an appropriate balance between integration and separation.

Integrating the four language skills demands teachers a lot of things. For example, teachers need to have a good understanding of discourse, keep the needs and capabilities of learners. Besides they should use textbooks flexibly. In this case teachers are expected to be versatile and well trained in order to implement the approach effectively.

Integrated skills teaching can also be time-consuming. This is because the integrating process requires a lot of preparation. Sometimes teachers are so busy that they cannot spare much time for extra preparatory work.

Another limitation is the problem of designing suitable materials that take account of students' different skill levels. The four skills tend to develop at a different pace: receptive skills are stronger than productive skills, for example. This means that teachers have to be skillful in designing integrated activities for their students

Activity 2 Sample lesson plan. Read and analyze the sample lesson plan

Sample lesson plan

Theme: Giving directions

Group: Level: Beginners / Lower Intermediate

Age: Pre-adolescents / Adolescents / Adults

Objectives: Students will learn how to give directions and how to ask for directions. They will also learn the Imperative and practice the prepositions of place.

Materials: A map of the city where the students live.

Steps to follow:

1. Teacher starts the class by asking how far students live from there. Then she sticks a map of the city on the blackboard and asks the students to indicate the place where they live on it.

2. While they are indicating the way to their places, the teacher writes on the blackboard the directions in English.

3. Vocabulary and expressions:

- *Asking for directions:*

"How do I get to ....?"
"Can you tell me the best way of getting to ...?"

- *Giving directions:*

"Walk to the corner and turn left"
turn right
make a left turn
make a right turn
"Walk two blocks to the traffic lights"
"Walk straight ahead to the second set of lights"
"Walk along San Martin Street for three blocks and then turn right"
"The hospital will be on your right"

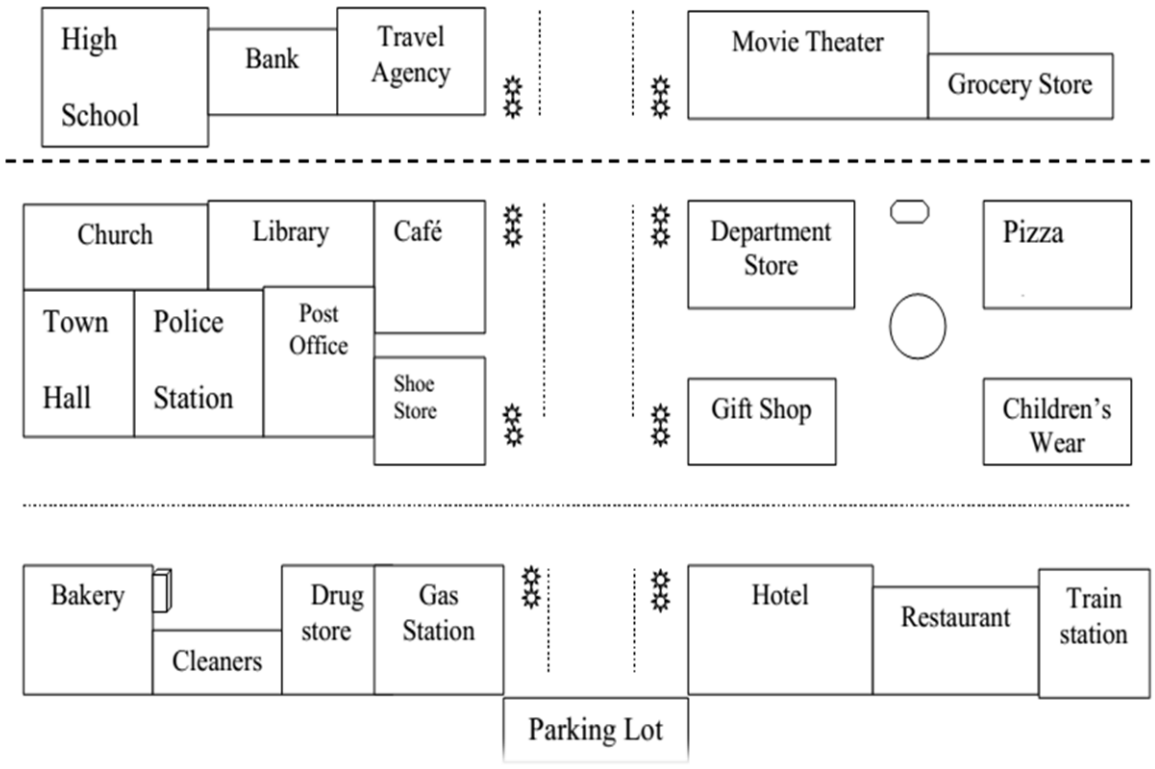
"You will see the hospital on your left, next to the supermarket"
"The hospital will be on your left, between the library and the Post Office"
"Go straight on Main Street until you get the first set of lights.

4. As most of the sentences are imperatives, they do not follow the structure of a simple sentence. This will call the students' attention, as they know that in English the subject has to be present in every sentence. After eliciting ideas from the students to justify this change in structure, the teacher explains the Imperative and its function.

5. After giving all the expressions and vocabulary and having explained the Imperative, the teacher asks the students to work with their partners. Each student is supposed to direct his/her partner to get to different places in their city.

6. After giving them some time to work on the new vocabulary, the teacher gives each student a copy of a map for a listening activity.

Note: All the expressions given at the beginning of the class will serve as a scaffold for the following activities. This will enable students not only to identify and understand the instructions, but to follow them with more confidence.



Traffic lights Telephone Entrance sign

Script:

Downtown Map *(taken from LISTEN UP! by Heinemann International, 1991.)*

Look at the map. You are at the parking lot. Follow the instructions given on the tape to find eight places on the map. Write the correct number on the place where you are told to go. Remember you are at the parking lot.

1. This is number one. Go down Main Street until you come to the first set of lights. Turn right at the light, and it's the first building on your right. Write number one on this building.

2. This is number two. Start again at the parking lot. Go down Main Street, past the first set of lights, until you come to the second set of lights. Turn left at this light, and it's the second building on your right. Write number two on this building.

3. This is number three. Start at the parking lot. Go straight on Main Street until you come to the top sign. Turn right at the stop sign, and it's the second building on your right. Write number three on this building.

4. This is number four. Start at the parking lot. Go down Main Street until you come to the first set of lights. Turn left at the light, and go straight until you come to a telephone booth. It's just after the phonebooth on the left-hand side of the road. Write number four on this building.

5. This is number five. Start at the parking lot. Go straight on Main Street, until you come to the second set of lights. Turn right here, and keep going until you come to the entrance sign of the shopping mall. Enter the shopping mall here. It's the first building on your right. Write number five in this building.

6. This is number six. Start at the parking lot. Go down Main Street until you come to a set of lights. Go straight at these lights, and keep going until you come to another set of lights. Turn left here, and it's the third building on the left. Write number six on this building.

7. This is number seven. Start at the parking lot. Go down Main Street, past the first set of lights, until you come to the second set of lights. Turn right here. Enter the shopping mall at the entrance on your right. Go straight and you'll come to a fountain. Turn left at the fountain and keepgoing. It's the building on your left. Write number seven on this building.

8. This is number eight. Start at the parking lot. Now go down Main Street until you come to the first set of lights. Turn left at these lights and keep going until you come to a telephone booth. It's the building straight across the street from the phone boot. The people here want to meet you very much. Write number eight on this building. What did you do wrong?

7. After checking, the teacher asks the students toretell the directionsthey heard on the tape.

8. Video Activity:

The teacher plays the first act of Episode 2 of Family Album, U.S.A. with sound off. After watching it, she asks them to retell what they think takes place in the story. Then she gives them a copy of the script without the words and expressions learned. She plays it again, but this time with the sound on to let the students complete the script.

Complete Script:

Harry: Excuse me. Can you help me?

Vendor: Sure, what do you want?

Harry: Where is 83 Wooster Street?

Vendor: That's easy. Walk to the corner. Then make a left turn. Then walk two blocks to the traffic light. Make another left to Woodster.

Harry: Thank you. To the corner and then a left?

Vendor: Yeah. A left. Hot dog? Only seventy-five cents.

Harry: No, thank you. I have a dinner date.

A little later, Harry is still lost. He goes to a pay phone and dials Susan's telephone number.

Harry: 555-9470 ... and it's busy .... Try again.

555-9470... and it's still busy. (He walks to a grocery store to ask for directions)

Excuse me, ma'am. I'm looking for 83 Wooster Street.

Woman: Yes. Wooster Street is two blocks, and 83 is to the right, about two blocks.

Harry: Thank you, thank you!

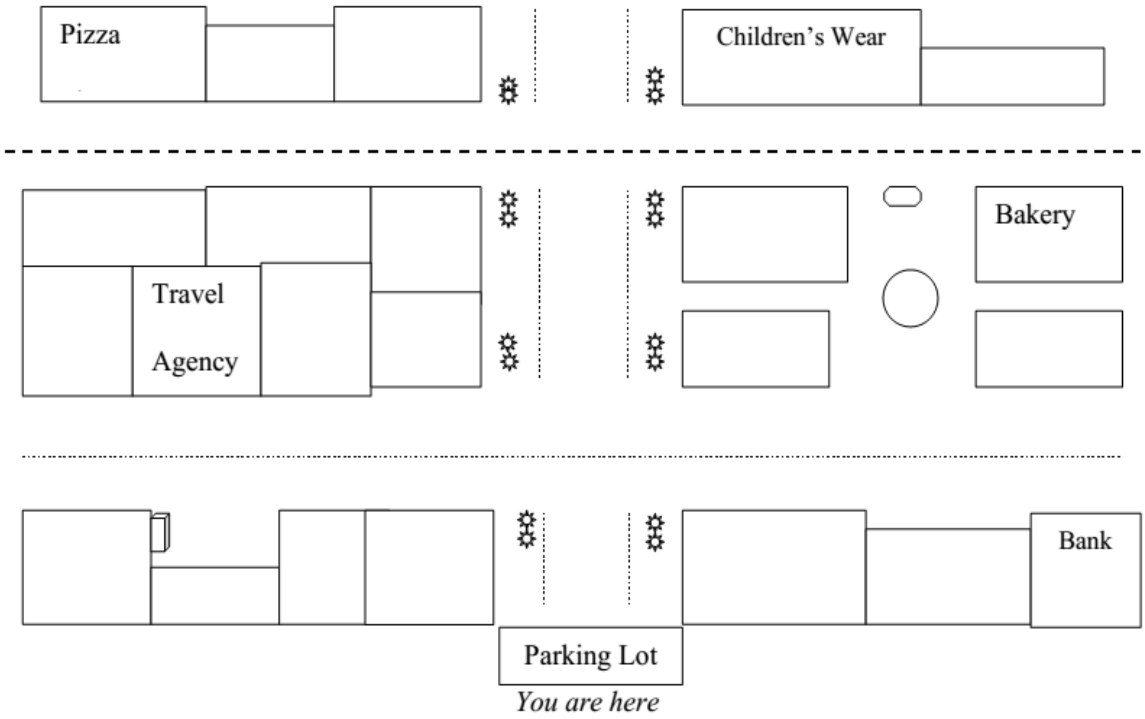
Woman: You're welcome!

9. After completing the script, students read one line each to check their work.

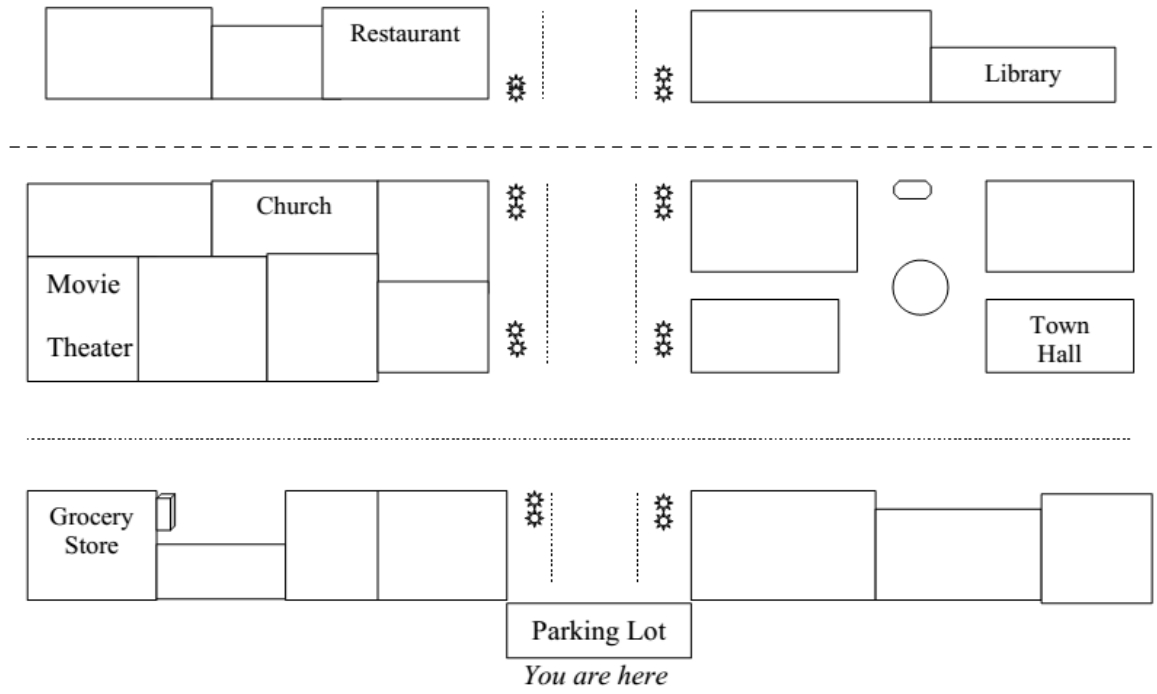
10. *Follow Up activity.*

Pair work. The teacher gives the students one map each. Although the maps are the same, the places indicated on them are different.

Map 1



Map 2



The students with Map1will have to ask where the church, the restaurant, the library, the Grocery Store, the movie-theater and the Town Hall are. The students with Map 2 will have to ask where Pizza Place, the bakery, Children's Wear, the travel agency and the bank are. Once they are finished, they look at their maps to check if they placed the different stores correctly.

Part II Module: Classroom investigation 1

§2.1.Stages of classroom investigation

CLASSROOM INVESTIGATION 1

Introduction
Compulsory, Year 3, 20 hours, Semester 6 (to be continued in Semester 7)

Aim
By the end of Year 3 students should develop an understanding of the ways of researching classroom for professional development.

Objectives
By the end of Semester 6 students will

- be aware of the importance and phases of classroom investigation;
- be aware of the role of observation for developmental purposes;
- be able to design and use tools for data collecting (e.g. observations, questionnaires, interviews).

Indicative content
Classroom Investigation is a systematic form of research which involves collecting evidence on which to base structured and meaningful reflection.

- Stages of classroom investigation (teacher problem identification and formulating a realistic research question, action planning (choosing appropriate data collection method), data collection, data analysis, action planning.
- Designing data-collecting tools and understanding their advantages and disadvantages
  - observation (by peer or using video recording)
  - interview (structured, semi-structured, unstructured)
  - questionnaire to students and teachers
  - diary
  - case study
  - field notes
  - evidence of student performance
- The need for triangulation of data sources
- Observation procedure
  - Stages of observation (pre-observation, observation, post-observation)
  - Giving (in oral and written form) and receiving feedback

Approaches to teaching and learning

- Task-based sessions
- Discussions
- Self study
- Case study (based on good practice in classroom observation)
- Classroom Observation tasks
- Guided reading
- Shared analysis of samples of classroom investigation data
- Designing research tools

Learning outcomes
Students should have developed:

- The ability to design data collecting tools appropriate for the research question
- The ability to carry out focused classroom observation for developmental purposes
- The ability to plan and carry out classroom investigation for a research paper

Indicative bibliography:
*Nunan, D. (1992). *Research Methods in Language Learning*. Cambridge and New York: Cambridge University Press.

Activity 2.Describe the purpose of action research

Action research, also called teacher research and teacher-as-researcher, is an approach designed to develop and improve teaching and learning. The essence of action research is teachers' solving everyday problems in schools to improve both student learning and teacher effectiveness.

The linking of the terms *action* and *research* highlight the essential features of the method: (1) seeking out aspects in teaching as a means for increasing knowledge and (2) improving practice. Undertaken by teacher-practitioners, action research involves one or more teachers (or counselors or administrators) looking at their own practice or a situation involving students' development or behavior. Action research is a structured process in which teachers identify, examine, and improve aspects of their practice.

Interest in teacher action research is growing, partly because it provides teachers the opportunity to study and improve their own practice and because it provides them an opportunity to work together on common issues or everyday concerns in their classrooms. Good action research integrates theory, practice, and meaningful applications of research results. Action research encourages change in schools, empowers individuals through collaboration with one another, encourages teacher reflection, and examines new methods and ideas. Action research is typically focused on a particular issue or concern that is examined in a single school. The results tend to be localized to a given school, department, or classroom.

Varied views of action research have over the years shown a common perspective. Kurt Lewin describes action research as a three-step spiral process of (1) planning that involves reconnaissance; (2) taking action; and (3) fact-finding about the results of the action. Stephen Corey states that action research is the process by which practitioners attempt to study their problems scientifically in order to guide, correct, and evaluate their decisions and actions. Carl Glickman says that action research in education is study conducted by colleagues in a school setting of the results of their activities to improve instruction. Emily Calhoun describes action research as a fancy way of saying "let's study what's happening in our school and decide how to make it a better place." For practical purposes, we will summarize these findings with our own simple definition: action research involves teachers identifying a school-based topic or problem to study, collecting and analyzing information to solve or understand a teaching problem, or helping teachers understand aspects of their practice. Action research is educative, focuses on teachers and schools, focuses on problems of practice, and aims at improving practice.

Handout 2. What is action research?

The general process of conducting action research was briefly introduced as a four-stage procedure. To reiterate, these four stages are:

1. The planning stage 2. The acting stage 3. The developing stage 4. The reflecting stage

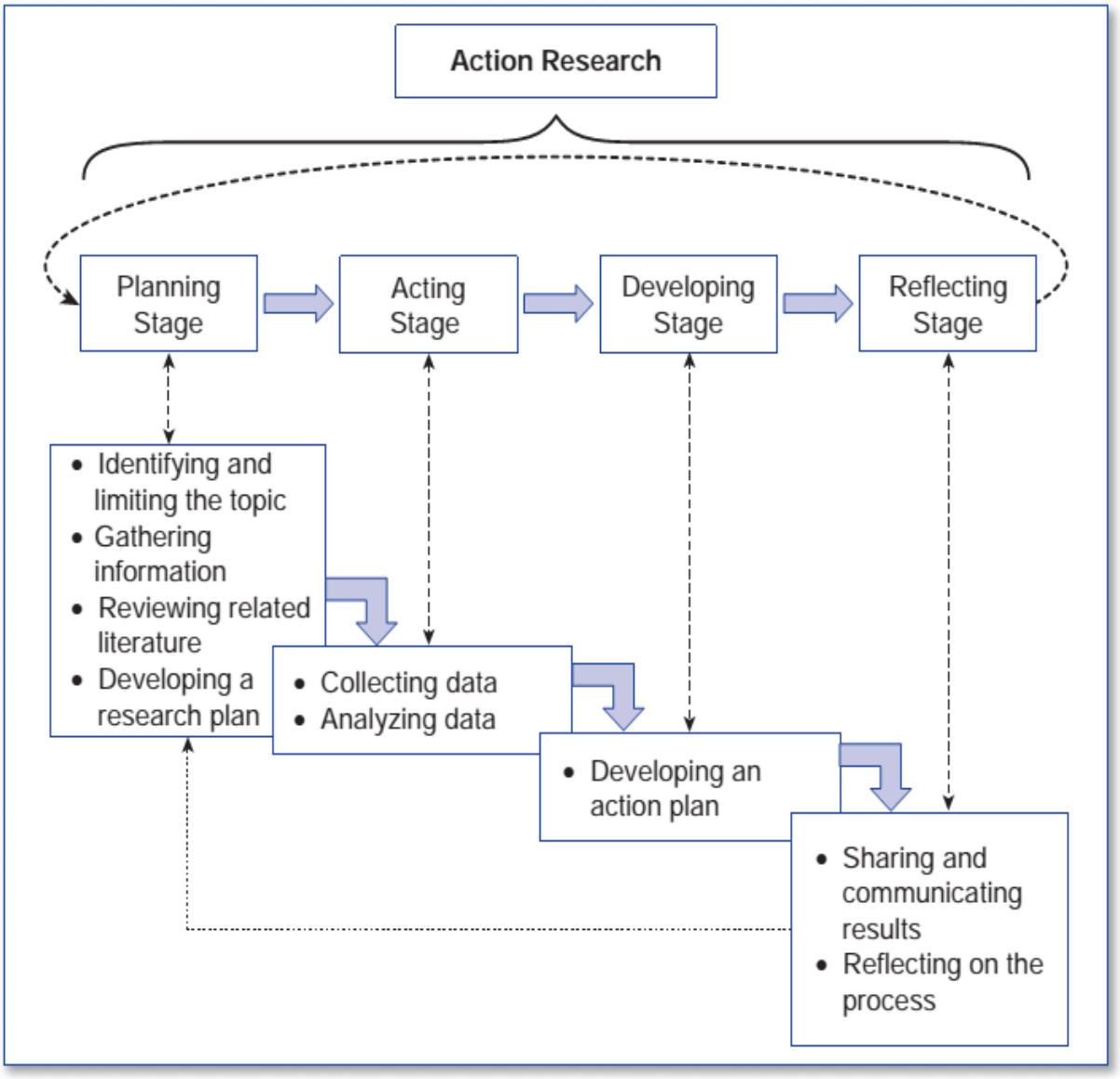
However, it is critical at this time that we begin to examine the specific steps of conducting an action research study. The focus of this session is to introduce the nine specific steps that comprise the process of action research. The nine steps in the process are as follows:

1. Identifying and limiting the topic
2. Gathering information
3. Reviewing the related literature
4. Developing a research plan
5. Implementing the plan and collecting data
6. Analyzing the data
7. Developing an action plan

8. Sharing and communicating the results
9. Reflecting on the process

Upon comparing the general four-stage procedure with the nine specific steps, you probably will not find it too difficult to see how the two fit together (see Figure 2.1). Stage 1 (the Planning stage) is composed of Steps 1, 2, 3, and 4 since these are planning activities done prior to the implementation of the project. Stage 2 (the acting stage) is composed of Steps 5 and 6, where the action researcher implements the plan and then collects and analyzes the data. Step 7 is, in essence, its own stage, namely Stage 3 (the developing stage). This is the step where the revisions, changes, or improvements arise and future actions (known as an "action plan") are developed. Finally, Stage 4 (the reflecting stage) is composed of Steps 8 and 9; the action researcher summarizes the results of the study, creates a strategy for sharing the results, and reflects on the entire process. It is important to mention that you will see variations of Figure 1 with the specific step or steps being addressed in that particular chapter highlighted in the figure.

Figure 1. Integration of Two Organizational Schemes for the Step-by-Step Process of Action Research



Activity 3. The process of action research and its nine steps

Handout 3. Conducting Action Research

Step 1: Identifying and Limiting the Topic

The first step in any research study is deciding exactlywhat to study. Since personal and professional experiences are so central to teacher-initiated action research, possible topicsfor investigation might be anything about which you are curious, that piques your interest,or that intrigues you in any way. Essentially, you are looking to identify some topic that youwould genuinely like to examine in depth (Johnson, 2008). It is important to remember thatthe goal of any action research project is a desire to make things better, improve some specific practice, or correct something that is not working as well as it should (Fraenkel &Wallen, 2003). These goals must be kept in mind when initially identifying, and later narrowing the focus of, the topic.

"What makes a good action research topic or issue? First, the topic or issue should be important to the teacher, the team of teachers, or the school or district team that is undertaking the study. It must be relevant to their professional lives. Typically, action research involves issues that are a pressing problem or a new teaching strategy or assessment instrument that researchers think or hypothesize will improve the problem. To identify topics, researchers can reflect on their daily professional lives and ask themselves, "What classroom problem or issue do I need to solve (or improve)?" Counselors and administrators can ask this same question to identify topics to study, to address issues they deal with on a day-to-day basis. If a problem does not readily come to mind (usually one does for many of us!), try brainstorming to arrive at a real-life issue to study. You should make sure the topic is truly substantive and if a solution is found, that it might improve your practice.

Researchers also must consider whether the type of information needed to solve the problem is available. For example, it would be very difficult to study a group of students who no longer attend the school because they've graduated or moved. Early in the process, researchers must be sure they can obtain the data needed to carry out the action research. Topics can also be evaluated and refined by discussing them with a colleague, mentor, or school principal.

Following are some examples of the type of topics studied in action research:

- *How can we find ways to encourage slow readers to engage in more reading?*

° *Are we helping or hurting students by letting them invent their own spelling?*

- *What are the best strategies to settle students down quickly at the start of class?*

Step 2: Gathering Information

After identifying and limiting the topic, the next step is preliminary information gathering, a process that Mills (2011) refers to as reconnaissance. Information gathering can be as simple as talking with other teachers, counselors, or administrators in your school or district in order to gauge their perceptions of your proposed research problem and perhaps to query them for ideas. You may skim teacher's manuals or other types of curricular guides, again looking for ideas, suggestions, and the like that may inform your topic. More formally, doing reconnaissance involves taking time to reflect on your own beliefs and to gain a better understanding of the nature and context of your research problem (Mills, 2011). Doing reconnaissance takes three forms: self-reflection, description, and explanation.

Step 3: Reviewing the Related Literature

"Related literature" can be loosely defined as any existing source of information that can shed light on the topic selected for investigation. These sources of information might include professional books, research journals, complete websites or individual web pages, teacher resource manuals, school or district documents, and even discussions with colleagues (Creswell,

2005; Johnson, 2008). There really is no limit to what can be used as related literature because the purpose of reviewing this information is to help the teacher researcher make informed decisions about the research focus and plan. This related information can provide guidance for defining or limiting the problem, for developing an appropriate research design, or for selecting legitimate instruments or techniques for collecting data (Parsons & Brown, 2002). Again, this activity provides an opportunity for the action research to connect existing theory and research to actual classroom practice (Johnson, 2008).

Step 4: Developing a Research Plan

In a traditional educational research study, the development of a research design and plan for collecting data is known as the research methodology. Inherent in designing an action research study are several specific decisions that must be made during this step in the action research process. Once the research problem or topic has been identified and focused, it is then appropriate to state one or more research questions and possibly to develop from those questions specific hypotheses (Parsons & Brown, 2002). A research question is the fundamental question inherent in the research problem; it is the question the action researcher seeks to answer through conducting the study. The research question provides the guiding structure to the study itself. Every part of the action research study should be done so as to facilitate finding an answer to the research question. This is largely the reason behind why it is important to specify the research question prior to making any other decisions about the methodology.

When you write your questions, keep them narrow in scope. What, exactly, do you want to "fix," evaluate, compare, improve, or better understand? Researchable, answerable questions usually begin with "Why," "How," and "What." Rule out questions that can be answered by "yes" or "no." Include an intervention in your question. What action will you take—or what implementation will you make—to try to improve the situation? Following are some examples of narrowed, researchable research questions:

- What is the impact of math manipulative on second-grade students' achievement of subtraction skills?
- How effective has the peer tutoring program in honors English been on improving student essays?
- What is the effect of self-selection of books on increasing students' interest in reading?

Note that these questions are all ones that would be of interest to teachers, counselors, and administrators. The topics are narrow and defined so as to be solved in a relatively short time span. Also, these questions all include a common characteristic—some sort of intervention, some variable being evaluated in the study. "What is the impact of X on Y?" "How effective has X been on Y?" and "What is the effect of X on Y?" are typical scripts you can follow to frame your research question. For practice, write three of your own action research questions.

Closely related to decisions about which specific characteristics will be measured or observed are the procedures to be used to collect the data on those characteristics; these are the particular decisions related to the design of the research study. The action researcher needs to decide who can provide the data that are needed, how many participants are needed for the study, and how to gain access to those individuals (Creswell, 2005). Any of the methodologies briefly described in Chapter 1—whether they be quantitative, qualitative, or mixed methods in nature—can be used (although usually in somewhat simplified and less sophisticated form; Fraenkel & Wallen, 2003). Surveys, comparative studies, correlational studies, experiments, observations, interviews, analysis of existing records, and ethnographies are just some of the methodological designs that

can be considered and effectively utilized. Also, remember that action research is systematic; therefore, data collection must be focused, and decisions about the various elements of research design and data collection must be determined before implementing the actual study (Johnson, 2008).

Remember also that the data to be collected relate directly to the research questions that are guiding the action research study. Also important during the planning stage of action research studies is paying close attention to the issue of research ethics. Research ethics deals with the moral aspects of conducting research, especially research involving human beings. Consideration must be paid to how participants who are involved in a study are treated, the level of honesty and openness that participants are afforded, and the manner in which results are reported. As Mills (2011) states, it basically involves "doing the right thing" from a research perspective (p. 29). At a minimum level, research ethics addresses such values as honesty, caring, and fairness, among others.

Step 5: Implementing the Plan and Collecting Data

The next step in the process of conducting action research is the determination of the specific data to be collected and how to *actually* collect them. In other words, decisions must be made about the instruments or other data collection techniques that will be used in the study. Fraenkel and Wallen (2003) suggest three main categories of data collection techniques. First, teachers can *observe* participants involved in the educational process. These participants might include students, other teachers, parents, and administrators. Whenever observations are made by teachers, it is a good idea to record as much as possible of what is observed. **Field notes** or journals are typically used to describe in detail what is seen and heard.

Second, **interviews** may also be used to collect data from students or other individuals. When we think of interviews, we typically think of an oral question-and-answer exchange between two or more individuals. However, interviews can also be conducted in written form through the use of a pencil-and-paper medium. This type of written questionand-answer data collection is known as a **questionnaire or survey**. Often, data collected from observations can lead quite nicely to additional follow-up data collected through the use of interviews or surveys (Fraenkel & Wallen, 2003).

Finally, a third category of data collection techniques involves the examination and analysis of **existing documents or records**. Analysis of existing records is often the least time consuming, since the data have already been collected; it is the job of the action researcher to make some sense of what is already there. A few examples of this type of data include attendance records, minutes of faculty meetings, school newspapers, lesson plans, policy manuals, seating charts, and student portfolios—the list is potentially endless. I would like to add a fourth category to the list provided by Fraenkel and Wallen (2003) above. This fourth category is composed of quantitative measures, such as **checklists, rating scales, tests**, and other formal assessments that are routinely used in schools.

Checklists and rating scales are often used in classrooms by teachers, usually in the form of scoring rubrics. In that sense, they may be considered existing records. However, they may also be specifically designed to collect data as part of an action research study. Tests, whether standardized or teacher developed, as well as other types of formal assessment techniques, are also existing forms of data that can be used quite efficiently for action research purposes.

Action research allows for the use of all types of data collected through the use of a wide variety of techniques. As both Frankel and Wallen (2003) and Johnson (2008) point out, it is important to collect multiple measures on the variables of interest in a given study. This allows—and, in fact, encourages—the teacher-researcher to polyangulate the collected data. The **Polyangulation** is the process of relating or integrating two

or more sources of data in order to establish their quality and accuracy. For example, by comparing one form of data to the other, student comments about group dynamics made during interviews could be used to substantiate behaviors observed when those same students were videotaped during a small-group exercise.

Step 6: Analyzing the Data

Analysis of data occurs primarily at two points during the process of a research study. In traditional quantitative research studies, data analysis typically occurs following the completion of all data collection. In traditional qualitative research studies, data analysis typically begins during data collection, continues throughout the remainder of the process of collecting data, and is completed following data collection. Action research combines these two approaches. Johnson (2008) suggests that "as you collect your data, analyze them by looking for themes, categories, or patterns that emerge. This analysis will influence further data collection [and analysis] by helping you to know what to look for" (p. 63). He continues by stating that there should also be a final stage of data analysis once everything has been collected. Decisions about which type of data analysis to use are based initially on whether the data are qualitative or quantitative. Moreover, it is imperative to remember that the analysis of data must "match" the research question(s) being addressed, and hopefully answered, by the study. Most qualitative data are appropriately analyzed by means of an inductive process, where the action researcher examines all data for patterns and similarities.

Quantitative data may be analyzed through the use of either descriptive statistics or inferential statistics. In most cases, descriptive statistics will suffice for the analysis of action research data; however, inferential statistics may be required if it is necessary to compare groups or measure relationships between variables (Creswell, 2005). At this point, you might want to consider this advice: Try not to become overwhelmed at the anticipation of analyzing your data, especially if you have experienced stress, frustration, and confusion whenever you read \ published articles resulting from traditional research studies. The analysis of action research data is typically much less complex and detailed than in other, more formal research studies (Fraenkel & Wallen, 2003). In addition, do not feel that it is a requirement for you to analyze the data; you are certainly free to enlist

the help of other teachers, administrators, or data analysts (Creswell, 2005).

Step 7: Developing an Action Plan

Once the data have been analyzed and the results of the analysis interpreted, the next step in the action research process is the development of an action plan. This is really the ultimate goal of any action research study—it is the "action" part of action research. The important outcome from the development of an action plan is the existence of a specific and tangible approach to trying out some new ideas as a means to solve the original problem (Creswell, 2005). The action plan is essentially a proposed strategy for implementing the results of your action research project. As the action plan is implemented, its effectiveness must continually be monitored, evaluated, and revised, thus perpetuating the cyclical nature of action research.

The action plan may be proposed for an individual teacher or classroom, collaboratively among a group of teachers, or on a schoolwide or even a district wide basis. In some situations, it may be necessary to prepare a formal document outlining the action plan; often, clearly delineated guidelines for implementing possible solutions may suffice. There must be enough documented information about the plan for implementation; action researchers should never rely on their collective memories for future implementation of solutions.

Step 8: Sharing and Communicating the Results

An important part of any research study is the reporting or sharing of results with others in the educational community at large. Action research should be no different. Simply because you

have undertaken this project in order to help you solve a problem that is more local and perhaps more personal in nature does not mean that no one else will be interested in the results that you have obtained. The vast majority of educators are constantly looking for ways to improve their practice—as we have discussed previously, it is the nature of their profession.

The presentation of results can take a variety of forms. For example, Johnson (2008) explains that the most appreciative audience for presentations of action research results is often your own colleagues. Results can be shared with this type of audience in an informal manner, perhaps taking the form of a brief presentation at a regularly scheduled faculty meeting or teacher in-service session (Johnson, 2008). Even an individual dialogue with a colleague may be an appropriate setting to share results. Presentations—which can sometimes include written summaries of results—can also be made to school boards, principals, other administrators, students, and parents. On a more professional level, results of action research studies can also be disseminated to larger educational audiences, typically in more formal settings. Results can be formally presented at professional conferences or other types of teachers' conventions, usually conducted at the regional, state, or national levels (Johnson, 2008). Academic or professional journals are wonderful mechanisms for disseminating your results to a geographically broader audience. Journals that focus on a specific level of education—that is, elementary,

middle, or high school—or on particular subject areas—for example, mathematics, science, social studies, language arts—are often quite appropriate for articles that report the results of action research. This, however, would require you to prepare a much more formal written paper of your study and its results.

Step 9: Reflecting on the Process

Action research is primarily about critical examination of one's own practice. In order for someone to critically examine her or his practice, that person must engage in systematic reflection of that practice. Reflection, as it pertains to action research, is something that must be done at the end of a particular action cycle. It is a crucial step in the process, since this is where the teacher-researcher reviews what has been done, determines its effectiveness, and makes decisions about possible revisions for future implementations of the project (which, in all likelihood, will comprise future action research cycles).

However, it is not only important to reflect at the end of a given cycle; effective teachers reflect on and critically examine their practice continuously during the process of teaching. When a teacher plans an innovative lesson, he might reflect on his planning of that lesson immediately after developing, but prior to delivering, the lesson; again after teaching the lesson; and perhaps once again after assessing his students on the content of the lesson. This allows him to be able to make revisions during instruction. Similarly, the teacher-researcher should engage in reflective practice throughout the entire action research project. Reflection following each step in the process permits the teacher researcher to continuously monitor the progress of the action research project. This

allows the teacher to make decisions and, more appropriately, revisions to the process throughout its implementation. By doing this, teacher-researchers are not confined to decisions made at the outset of a project; they can adapt their procedures if the situation warrants. In this manner, reflection is not really a final step but is integrated throughout the action research cycle.

- ✓ ***SAY*** *that we will learn the process broadly during the course and ask to make summary for the session.*

Homework (10 min)

Case study.

Develop a design for an action research study to answer a school-based question. Use the following headings in your written plan:

Topic

Research Questions

Intervention

Participants

Data Collection

To get started selecting your topic, use the beginning words or phrases in the list of questions in the chapter ("How can I. . . " "What is the best way . . . " or "Why . . . "). Brainstorming is a good way to choose a topic: "What classroom problem or issue do you need to improve or resolve?" Eventually narrow your topic to "The purpose of this study is ... " (see Task 7 Example).

Research questions should be narrow enough to be answerable. Your question or questions should contain language that indicates what action or change you are implementing in the study to improve teaching or learning. For example, "What is the impact of X on Y?" is more action-oriented and specific than "How can I improve Y?"

The intervention should describe what you or your group of researchers will implement in the classroom to study. For example, if you are implementing a new teaching strategy, explain what it is and why you want to implement and evaluate it.

The participants section should describe the participants and the context of the study.

The description of data collection should include multiple data sources, collection methods, the timeframe of the study, and duration of data collection.

SAMPLE ONE

Action Research Plan:

Do Graphic Displays Aid Understanding in Expository Text?

Dick Kendrick

Topic

The purpose of this study is to leam whether students gain a better understanding of expository text when they are given strategies to understand accompanying graphic displays (maps, charts, tables, diagrams, illustrations, etc.).

Research Questions

Do students make sense out of graphic displays in textbooks or other reading material? Will teaching students strategies to decipher meaning from graphic displays lead to a better understanding of the text that the displays illustrate?

Participants

Twenty-seven students in a fifth-grade classroom will participate in this study. Twelve of these students are reading below grade level, eight are reading at grade level» and seven are reading above grade level. Included in this group are two ESL students, two TAG students, four students with an IEP, and one student with a 504.

Intervention

I will teach strategies to enhance students' abilities to gain understanding from graphic displays during expository reading over a three-week period.

Data Collection

At the beginning of the study, I will give students a one-page article with graphic displays and text from *Scholastic News* to read, followed by a simple quiz over the contents and a survey about how they approached the graphic displays and text. After the three-week period of teaching strategies to the students, I will give them an additional *Scholastic News* one-page article with graphic displays and text to read, followed by another quiz over the

contents and a post survey. The surveys will focus on questions such as whether they look at or use the visuals, whether they think it is important to understand the visuals, whether they feel confident in their ability to derive information from the visuals, and so forth. Quiz scores will be recorded and survey data tallied for analysis.

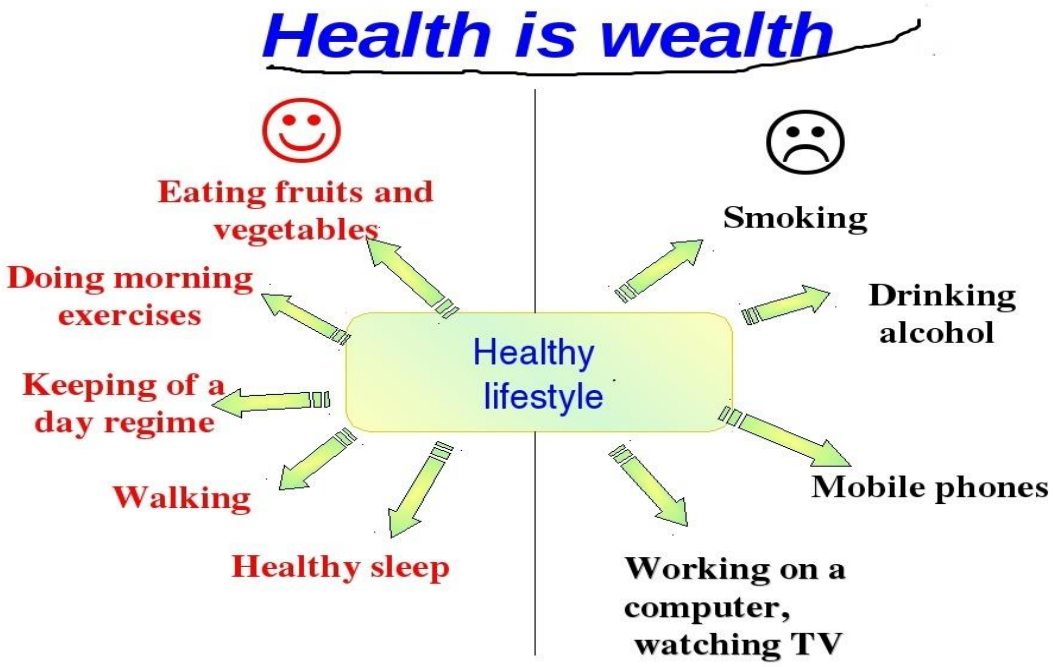
References

Lewin, K. (1947). Frontiers in group dynamics. II. Channels of group life: social planning and action research. *Human Relations, 1,* 143-153.
Corey, S. M. (1953). *Action research to improve school practices.* New York: Bureau of Publications, Teachers College, Columbia University.

§2.2.Designing data-collecting tools and understanding their advantages and disadvantages

Read the information and present the idea following the task of *Activity 1.*

Activity 1. ***T-Chart*** –is used for listing to separate viewpoints of a topic. For example, you with your group mates should evaluate the pros and cons of a major decision from the topic. These are a common use of T-Charts. Other opposite views that work well include facts vs. opinions, advantages and disadvantages or strengths and weaknesses***. Here is given a sample:***



T-scheme or chart (advantages and disadvantages)

Data Sources

The number of potential data sources in an action research study is very broad. We can group them into four general types of data: observations, interviews, questionnaires/surveys, and readily available data. In the qualitative chapters, we had fairly strict definitions for data sources that constituted observations and interviews. For our purposes in describing action research data sources, these categories expand to include other, similar data sources.

Observation. Observing participants in action and recording your observations is a common way to collect data in action research. For example, you may observe students or teachers as they work with a new curriculum. Your observation record may then help you determine the curriculum's effectiveness.

Consequently, you will need to either keep a daily journal or take field notes. Your handwritten field notes (narrative, qualitative data) or tallies or checkmarks on an observation record (numerical, quantitative data) become your data sources. Observation also includes videotaped samples of teacher performance, student interactions, student-teacher interactions, and so forth. The videotaped recordings and, if a transcript is produced from the recording, the transcript are both data sources. *External* or *peer observation* involves having a peer or colleague observe (and later assess and provide suggestions about) an aspect of the teacher's practice such as questioning behavior, lesson organization, or feedback to students. Some student performance data—watching students do something, such as play a musical instrument, play basketball, or give a speech—that is observable can be used to help teachers assess their own instructional

effectiveness.

Interviews or Recorded Conversations. Interviews or conversations can be either planned (formal) or spontaneous (informal); you may develop questions beforehand or simply invite an open-ended exchange. In any event, you must either transcribe or record the conversation. If you take written notes, make them as complete as possible. Reread them while your memory is fresh so that you can fill in any missing information and add your own insights. You can also tape record (audio or video) interviews or conversations and then transcribe them (see Chapter 7). One helpful source of action research data that falls under the informal interview umbrella is that of *collegial dialogue*, experience sharing, and joint problem solving. In other words, conversations among teachers to discuss common problems or issues, share procedures and promising practices, and compare perceptions encourage collaboration and the confidence to improve practice. These conversations may be recorded by hand or tape recorded and serve as data in your study.

Questionnaires and Attitude Scales. Another common data source is teacher-administered questionnaires and attitude scales completed by students or, sometimes, parents of students. Questionnaires can be used when there is not time to individually question students or small groups of students. Also, they axe advantageous when a large number of responses are needed, such as a questionnaire mailed home for completion by a parent of every student in the school. Questionnaires may include closed-end items, in which respondents are given a limited number of responses, and open-ended items, in which a question is asked and respondents must create their own response. Both can supply information about a program's perceived effectiveness, for example, including specific responses that may be counted, and narrative comments from the open-ended questions. Writing questionnaires is a skill, and is something that should be done with thought and care. (See a full discussion of questionnaires in Chapter 10.) Attitude scales, as discussed in Chapter 5, determine "what an individual believes, perceives, or feels about self, others, and a variety of activities, institutions, and situations." Scales that are typically used in action research include Likert scales, semantic differential scales, and rating scales. Data from attitude scales are numeric, and are accompanied by narrative comments.

Readily Available Data. To be efficient, and to add validity to your analysis, seek readily available information, or *naturally occurring data,* that can serve as data. For example, although you could study changes in students' math skills using a series of standardized tests, a more focused, efficient alternative might be to analyze homework samples or quiz results from students in your program. No extra time or cost is involved, and the samples are likely to match your interests exactly Other examples of data that could be collected include tallies (e.g., lists of books read or projects completed), demographic information, test results, student grades, report cards, attendance records, contents of journals (teacher's self-reflections or students[1]), writing samples, contents of teacher or student portfolios, illness records, medical records, lists of out' of-class activities, and parent information. Note from this list that although action research focuses on use of qualitative data, researchers also use quantitative data.

QUESTIONNAIRE AND INTERVIEW AS DATA-GATHERING TOOLS

Read an article in pairs and follow to the given instruction in Activity1 *Think-Pair-Share*

Activity1 *Think-Pair-Share:* Students share and compare possible answers to a question with a partner before addressing the larger class.

Questionnaire

A **questionnaire** is a means of eliciting the feelings, beliefs, experiences, perceptions, or attitudes of some sample of individuals. As a data collecting instrument, it could be structured or unstructured.

The questionnaire is most frequently a very concise, preplanned set of questions designed to yield specific information to meet a particular need for research information about a pertinent topic. The research information is attained from respondents normally from a related interest area. The dictionary definition gives a clearer definition: A questionnaire is a written or printed form used in gathering information on some subject or subjects consisting of a list of questions to be submitted to one or more persons.

Advantages

- Economy - Expense and time involved in training interviewers and sending them to interview are reduced by using questionnaires.
- Uniformity of questions - Each respondent receives the same set of questions phrased in exactly the same way. Questionnaires may, therefore, yield data more comparable than information obtained through an interview.
- Standardization - If the questions are highly structured and the conditions under which they are answered are controlled, then the questionnaire could become standardized.

Disadvantages

- Respondent's motivation is difficult to assess, affecting the validity of response.
- Unless a random sampling of returns is obtained, those returned completed may represent biased samples.

Factors affecting the percentage of returned questionnaires

- Length of the questionnaire.
- Reputation of the sponsoring agency.
- Complexity of the questions asked.
- Relative importance of the study as determined by the potential respondent.
- Extent to which the respondent believes that his responses are important.
- Quality and design of the questionnaire.
- Time of year the questionnaires are sent out.

The questionnaire is said to be the most "used and abused" method of gathering information by the lazy man. because often it is poorly organized, vaguely worded, and excessively lengthy.

Two types of questionnaires

- *Closed or restricted form* - calls for a "yes" or "no" answer, short response, or item checking; is fairly easy to interpret, tabulate, and summarize.
- *Open or unrestricted form* - calls for free response from the respondent; allows for greater depth of response; is difficult to interpret, tabulate, and summarize.

Characteristics of a good questionnaire

- Deals with a significant topic, a topic the respondent will recognize as important enough to justify spending his time in completing. The significance should be clearly stated on the questionnaire or in the accompanying letter.
- Seeks only that information which cannot be obtained from other sources such as census data.
- As short as possible, only long enough to get the essential data. Long questionnaires frequently find their way into wastebaskets.
- Attractive in appearance, neatly arranged, and clearly duplicated or printed.
- Directions are clear and complete, important terms are defined, each question deals with a single idea, all questions are worded as simply and clearly as possible, and the categories provide an opportunity for easy, accurate, and unambiguous responses.
- Questions are objective, with no leading suggestions to the desired response.
- Questions are presented in good psychological order, proceeding from general to more specific responses. This order helps the respondent to organize his own thinking, so that his answers are logical and objective. It may be wise to present questions that create a favorable attitude before proceeding to those that may be a bit delicate or intimate. If possible, annoying or embarrassing questions should be avoided.
- Easy to tabulate and interpret. It is advisable to preconstruct a tabulation sheet, anticipating how the data will be tabulated and interpreted, before the final form of the question is decided upon. Working backward from a visualization of the final analysis of data is an important step in avoiding ambiguity in questionnaire form. If mechanical tabulating equipment is to be used, it is important to allow code numbers for all possible responses to permit easy transfer to machine-tabulation cards.

Guides for preparing and administering the questionnaire

- Get all of the help you can in planning and constructing your questionnaire. Study other questionnaires and submit your own questionnaire to faculty members and class members for criticism.
- Try your questionnaire out on a few friends or associates. This helps to locate unclear and vague terms.
- Choose respondents carefully. It is important that questionnaires be sent only to those who possess the desired information - those who are likely to be sufficiently interested to respond conscientiously and objectively.
- A preliminary card asking whether or not the individual would be willing to participate in the proposed study is recommended by some research authorities. This is not only a courteous approach but a practical way of discovering those who will cooperate in furnishing the desired information.
- It has also been found that in many instances better response is obtained when the original request was sent to the administrative head of an organization rather than directly to the person

who had the desired information. It is possible that when a superior officer turns over a questionnaire to a staff member to fill out there is some implied feeling of obligation.

- If questionnaires are planned for use in public schools, it is imperative that approval of the project be secured from the principal or superintendent of the school.
- If the desired information is delicate or intimate in nature, one must consider the possibility of providing anonymous responses. This will result in the most objective responses. If identity for classification purposes is necessary, the respondent must be convinced that the information will be held in strictest confidence.
- Try to get the aid of sponsorship. Recipients are more likely to answer if a person, organization, or institution of prestige has endorsed the project.
- Be sure to include a courteous, carefully constructed cover letter to explain the purpose of the study.
- Some recipients are slow to return questionnaires. A courteous post card reminding an individual that the questionnaire has not been received will often bring in some additional responses.
- An important point to remember is that questionnaires should be used only after all other sources on the topic to be researched have been thoroughly examined. The American Association of School Administration and the Research Division publish an annual bibliography, Questionnaire Studies Completed. This has been published since 1930.

Rules for proper construction of a questionnaire

- Define or qualify terms that could easily be misunderstood or misinterpreted.
  - What is the value of the tools in your Vo-Ag shop? (Replacement, present, market, teaching value, etc.)
  - What are you doing now? (Filling out your stupid questionnaire.)
- Be careful with descriptive adjectives and adverbs that have no agreed upon meaning, such as frequently, occasionally, and rarely (one person's rarely may be another person's frequently).
- Beware of double negatives.
  - Are you opposed to not requiring students to take showers after gym classes?
  - Are you in favor of not offering Vo. Ag. IV in your Agriculture Program?

(One must study these questions carefully or answer improperly.)

- Be careful of inadequate alternatives.

Married Yes ____ No ____

Employed Yes ____ No ____

(There are other answers that these types of questions do not answer, such as divorced, separated, union strikes, etc.)

- Avoid double barreled questions.
  - Do you believe that students should be placed in separate groups for instructional purposes and assigned to special schools?
  - Should all Vo. Ag. I students take both wood and metal in shop? (One might be for one part of the question and opposed to the other.)
- Underline a word to emphasize its importance.

The following illustration will serve to emphasize how a line under the word one wishes to emphasize can change a sentence from the standpoint of the respondent's train of thought.

Were you there last night?
Were you there last night?
Were you there last night?
Were you there last night?
Were you there last night?

- When asking for a rating, a point of reference is needed.
  - How would you rate campus dress today?
  - How would you rate student attitudes? (Compared to what?)
- Avoid unfounded assumptions.
  - Are you satisfied with the salary you received last year? (A no answer might mean that I didn't receive a raise last year or that I did get a raise, but I'm not satisfied.)
- Phrase questions so that they are appropriate for all respondents.

What is your monthly salary?

What is your yearly salary?

(Both questions may not have a definite answer. Salaries could be ten months, eleven months, etc. Yearly salaries are subject to commission, seasonal changes, etc.)

- Design questions that give complete possibilities for comprehension of responses.
  - Do you read the New York Times?
  - Do you watch the news on television?

(Neither question indicates much about the reading or viewing habits of an individual.)

- Provide for a systematic quantification of responses.
  - What is your favorite TV program?
  - What is your favorite radio program?

(It is hard to summarize where the respondents pick a number of items from a list. A better way is to rank in order of preference. *Example*: Rank one through five the following radio programs. The items can then be tabulated by inverse weightings or points.)

- Consider the possibility of classifying the responses yourself rather than having the respondent choose categories.
  - A student might miss his father's occupation.

Unskilled labor ____

Skilled labor ____

Clearance work ____

- Ask a child one or two short questions.

At what place does your father work?

What kind of work does he do?

(A younger child might not be able to choose the proper category in number one above. He could, however, answer the questions in the second example.)

The **opinionnaire**, or attitude scale, is an information form that attempts to measure the attitude or belief of an individual. How one feels or what he believes is his attitude, which can't be measured or described. The researcher, therefore, must depend upon what the individual says are his beliefs and feelings. From the statement of his opinion his attitude is inferred.

Limitations of inferring attitude from expressed opinion

- An individual may hide his real attitude and express socially acceptable opinions.
- He may not really know how he feels about a social issue.
- He may never have considered the idea seriously.
- He may not know his attitude about a situation in the abstract and so may be unable to predict his reaction or behavior until confronted with a real situation.

Interview

An **interview** is a direct face-to-face attempt to obtain reliable and valid measures in the form of verbal responses from one or more respondents. It is a conversation in which the roles of the interviewer and the respondent change continually.

Advantages

- Allows the interviewer to clarify questions.
- Can be used with young children and illiterates.
- Allows the informants to respond in any manner they see fit.
- Allows the interviewers to observe verbal and non-verbal behavior of the respondents.
- Means of obtaining personal information, attitudes, perceptions, and beliefs.
- Reduces anxiety so that potentially threatening topics can be studied.

Disadvantages

- Unstructured interviews often yield data too difficult to summarize or evaluate.
- Training interviewers, sending them to meet and interview their informants, and evaluating their effectiveness all add to the cost of the study.

Structured interviews are rigidly standardized and formal.

- The same questions are presented in the same manner and order to each subject.
- The choice of alternative answers is restricted to a predetermined list.
- The same introductory and concluding remarks are used.
- They are more scientific in nature than unstructured interviews.
- They introduce controls that permit the formulation of scientific generalizations.

Limitation of the structured interviews - Collecting quantified, comparable data from all subjects in a uniform manner introduces a rigidity into the investigative procedures that may prevent the investigator from probing in sufficient depth.

Unstructured interviews are flexible.

- They have few restrictions.
- If preplanned questions are asked, they are altered to suit the situation and subjects.
- Subjects are encouraged to express their thoughts freely.
- Only a few questions are asked to direct their answers.
- In some instances, the information is obtained in such a casual manner that the respondents are not aware they are being interviewed.

Advantages of the unstructured interview:

- One can penetrate behind initial answers.
- One can follow up unexpected clues.
- One can redirect the inquiry into more fruitful channels.
- It is very helpful in the exploratory stage of research.

Disadvantages of the unstructured interview:

- Difficult to quantify the accumulated qualitative data.
- One usually cannot compare data from various interviews and derive generalizations that are universally applicable because of the nonuniform tactics employed.
- Unstructured interviews are not ordinarily employed when testing and verifying hypotheses.

Factors to be considered before interviewing

- Determine when to interview.
- Determine if the respondent is telling the truth.
- Consideration for sources of bias.

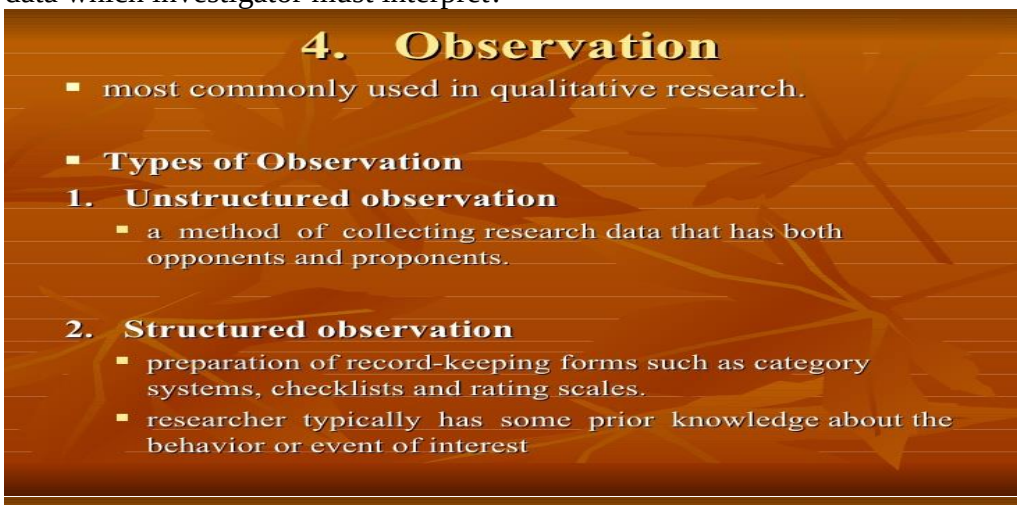
Four specific sources of error

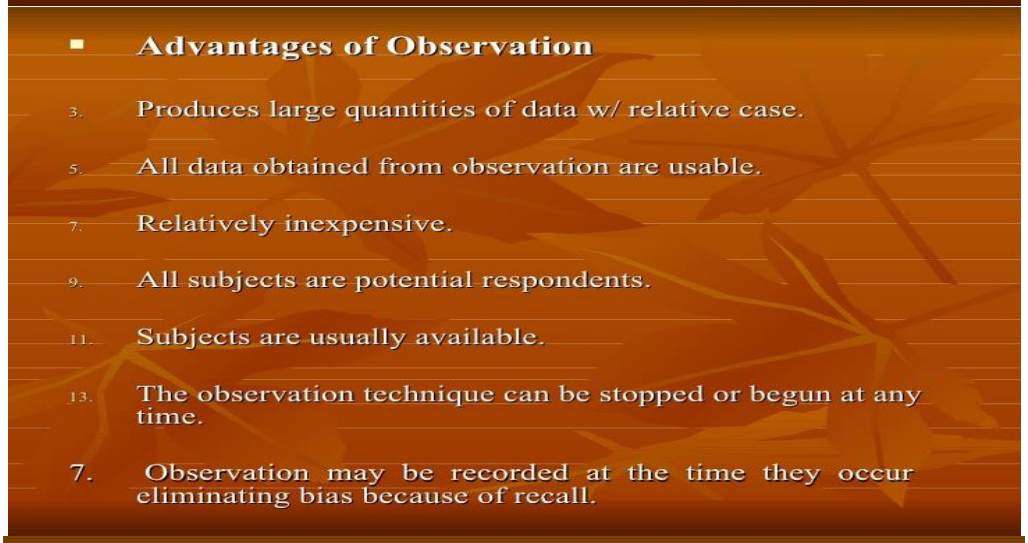
- Errors in asking questions occur whenever an inappropriate question is asked where the response to the question will not satisfy the objectives of the investigation.
- Errors in probing occur when the interviewer does not allow the respondent sufficient time to respond or when he anticipates what the response will be.
- Errors in motivating respondents can be a source of invalidity. Unless respondents are motivated by interviewers to answer questions to the best of their ability, they are likely to be uncooperative.
- Errors in recording responses occur when the interviewer records the respondent's answers inaccurately by omitting information.

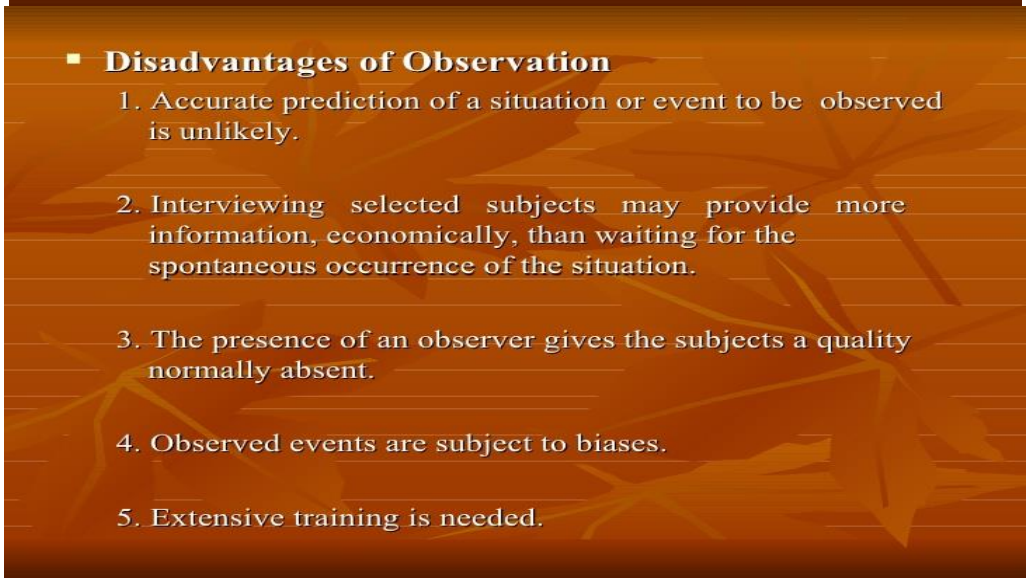
Evaluation of a Questionnaire or Interview Script

- Is the question necessary? How will it be used? What answers will it provide? How will it be tabulated, analyzed, and interpreted?
- Are several questions needed instead of one?
- Do the respondents have the information or experience necessary to answer the questions?
- Is the question clear?
- Is the question loaded in one direction? Biased? Emotionally toned?
- Will the respondents answer the question honestly?
- Will the respondents answer the question?
- Is the question misleading because of unstated assumptions?
- Is the best type of answer solicited?

- Is the wording of the question likely to be objectionable to the respondents?
- Is a direct or indirect question best?
- If a checklist is used, are the possible answers mutually exclusive, or should they be?
- If a checklist is used, are the possible answers "exhaustive"?
- Is the answer to a question likely to be influenced by preceding questions?
- Are the questions in psychological order?
- Is the respondent required to make interpretations of quantities or does the respondent give data which investigator must interpret?







Activity 2. Designing data- collecting tools

Divide Ss into three groups ask from the 1st group to design and create a lesson observation form, from the 2nd group interview questions for students and from the 3rd group to create a questionnaire for students about the classes. Give them 20 minutes for creating and design and 15 minutes for presenting their materials. Give them some samples of materials as for the help.

Handout 2.
Micro-teaching Observation Form, sept-dec, 2015y.

Observer: Umida Group: 3_
Observee: Nigina Group: 3

Date: _____ Topic of the Lesson: _**Food you like**

Key: G=Good, S=Satisfactory, I=Improvement Required

	Beginning and End	Yes	No
1.	Lesson began punctually	✓	
2.	Clear explanation of lesson aims and objectives	✓	
3.	Appropriate lesson plenary	✓	
4.	Equal distribution of roles between teachers	✓	

	Quality of Teaching	G	S	I
4.	Teacher has appropriate specialist knowledge in the subject taught	✓	✓	
5.	Effective integration of skills		✓	
6.	Appropriate teacher presence (body language,gestures,voice,interaction)	✓		
7.	Effective management of time		✓	
8.	Effective individual, group and whole class monitoring	✓		
9.	Used a range of appropriate strategies, resources and differentiation to motivate pupils	✓		
10.	Lesson pace is appropriate to participants' ability	✓		
11.	Effective use of voice	✓		
12.	Demonstrated enthusiasm for the subject		✓	
13.	Good teacher/pupil relationships.		✓	

	Quality of Learning	G	S	I
14.	Participants are attentive and on task	✓		
15.	Participants demonstrate appropriate levels of contribution and enthusiasm	✓		
16.	Participants demonstrate confidence and independence		✓	

	Classroom Environment	Y	N
17.	Classroom is neat and organised	✓	
18.	Appropriate use of multimedia tools		✓

Other Notes/Suggestion for further professional development
I think the teacher did her best in preparing her handouts: everybody was interested and active during the lesson. While explaining the tasks he came up to each desk in order to make sure that everybody understood her and encouraged them. And the topic was chosen according to the students' interests, tasks were variable and what I appreciated more was that the teacher could manage the time well. But one thing I'd like to mention: all tasks were oriented to individual work. I think sometimes students need to do the tasks in group. I enjoyed her lesson and wish him good luck

Classroom Observation: **Date of Observation:** 2/3/06 **Observer:** Ms. C

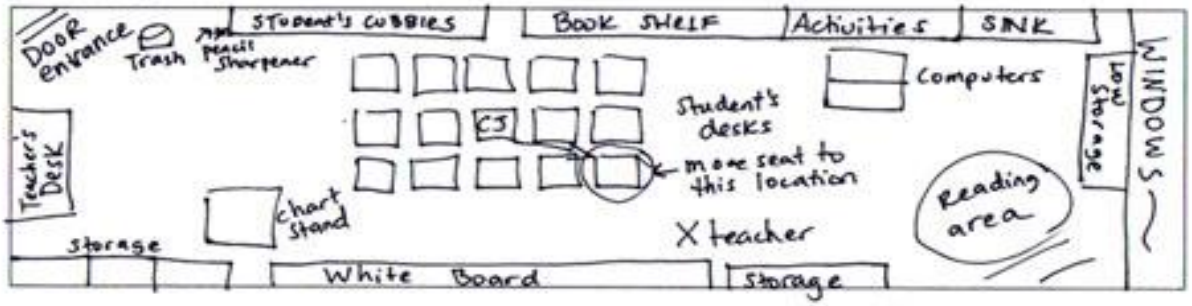
Student: C.J. **Chronological Age:** 6 yrs. 1mo.

Grade Level: 1st **Class:** Math **Teacher/Instructor:** Ms. T

Beginning Time: 9:40am **Ending Time:** 10:00 am

What are the questions or concerns about the student's behavior? Does C.J. have difficulties in a large group setting that effects his learning in math?

Classroom Layout



Concerns	Recommendations
- missing out during instruction because he is socializing with the students seated near him	Relocate seat to an outer corner front row of the seating arraw to limit social distractions
- no concerns about addition skills Math skills need to be monitored	Monitor math progress closely after seat relocation to determine if additional changes are necessary

Conclusion: C.J. is seated in a middle row, close to friends. During class time, C.J. is interacting with the friends and is distracted from class instruction. C.J.'s desk will be moved toward the front to limit social distractions. Additional evaluation of math skills may be warrented.

What activity or class is being observed? whole class instruction on addition, Review

What is the pace of the lesson? Rapid. Students appear to maintain pace.

What is the student's affect during the lesson? C.J. continues to try to attract his neighbors attention and seems unaware of the instruction.

What is the teacher/s attitude toward the student? Friendly, redirects attention when called

How does the student interact in the classroom? student moves easily to retrieve books & materials

Is the student engaged with the lesson or activity – asking questions, attentive, and/or focused? Student seems disengaged more interested in what his classmates are doing.

Does the student understand the objectives of the task/lesson? C.J. responds when asked to complete an addition problem orally.

Does the student understand the directions? C.J. orally responded to the wrong problem written on the white board. The answer was correct.

Has the student approached the task/lesson systematically? Not observed.

What type of assistance does the student require? Frequent reminders and redirection

Did the student use self-compensatory strategies? Not observed.

Are there accommodations to help the student in class? Not observed.

Library Instruction Peer Observation Form – Lansing Community College

Date: _____ Course: _____ Librarian Instructor: _____ Observer: _____

Area	Observations	Comments (on what is observed)
Organization • Preparedness, use of time, focus on objectives		
Instructional Strategies • Clear direction, variety of learning styles, appropriate level of challenge, students engaged		
Activities or Exercises • Length, appropriate level of skill and difficulty, develop relevant skills and confidence, student-centered, variety, assessments		
Presentation Skills • Eye contact, clear language, speech rate, use of space, enthusiasm, interest, "wait time"		
Rapport w/ Students • Student participation, open-ended questions, connecting w/ students, flexibility, use of humor, acceptance of various views		
Clarity • Directions, questions, explanations		
Impact on Learning • Development of problem-solving, critical thinking skills		

Additional comments:

Sample of interview

Context: Teacher in the classroom and students in the background busy working on posters.
Interviewer: *What are your students doing now?*
Teacher: As you see, they are all busy at the moment (about the students) … working on the final version of their posters.
Interviewer: *Can you tell me something about the group?*
Teacher: I am teaching them for the second year. They're very interesting and I even started a journal last academic year in which I have put all interesting things that happened during our classes. They're all future irrigation engineers. English is not very important for them. May be only for those who intend to study abroad.
Interviewer: *So what kinds of problem do you have with the group?*
Teacher: My biggest problem with them was that they 'visited' my classes only to get marks in order not to fail the subject. They had no genuine interest in English. I believed something should be done about it. After all, I have always been so enthusiastic about learning a foreign language myself that I thought I could spark anyone with my enthusiasm. To spark this group was a real challenge.
Interviewer: *I can understand that. So how did you go about it?*
Teacher: Well, traditional exercises seemed to annoy them although they did them obediently for the sake of getting a mark. I decided to try out some new activities and see if it would make any difference. So, one day they came for the next assignment and were completely surprised when I said there wasn't one. Instead, I asked them to help me to do a crossword. I made enough copies for everyone and we managed to finish the puzzle successfully with a certain degree of interest. I observed the students' behaviour during the activity and saw that some of them were more involved than others. Then I decided to start a discussion about the educational usefulness of crosswords. During this discussion I noticed that those not very interested before got involved this time. They commented about 'wasting time on childish activities, instead of doing grammar exercises from the textbook'. I wrote in my journal that day: how to balance 'interesting' and 'serious' so that everyone feels the need to be in my lesson not only 'physically' but 'mentally' as well?
Interviewer: *I see. And how did you take this further?*
Teacher: Well, I offered more activities – I got a lot of the ideas for them from books - and every time I watched for reactions and made some written comments. After a while, I had a rough idea what worked best for the whole group. But to double check my conclusions I designed a very simple questionnaire. What I got from it - by the way I think questionnaires are very useful - was guidance on how I can run my classes to address everyone's needs, to satisfy all learners.
Interviewer: *Sounds very promising. Did you try anything else?*
Teacher: Yes, during one of the classes I encouraged my students to ask me as many questions as possible about the way we study English. I was amazed by the quality of their questions. It was a kind of non-traditional interview with questioning and answering roles reversed, and it ended up with an open discussion during which we planned our future classes together.

Interviewer: *This really seems like a big breakthrough. Have you gone any further with these ideas?*

Teacher: Well, this year a new colleague joined our team. During one of our discussions she complained about very similar things. I told her my story and showed her my journal notes. She found them very useful and suggested that I could describe my experience for our colleagues or even present it as a case study at a conference.

Interviewer: *Great! Go for it! And thanks for sharing all this with us. It was fascinating.*

Hometask. Create an observation form and observe your teachers' lessons and prepare your report about the lesson.

§2.3.Questionnaire to students and teachers: diary notes

Now you will explore a questionnaire as a research tool.

Activity 1 Exploring a questionnaire

- **Answer the following questions using the handout 1**

- What do you think is the aim of the questionnaire?
- Who is intended for?
- How long do you think it will take to complete the questionnaire?
- What types of questions are there (open, closed)?
- Do you like the questionnaire? Why/Why not?

Handout 1

Questionnaire for students

Dear students,

We are conducting research on the feasibility of integrating suitable content in the English language curriculum for undergraduates. Your answers will be treated in confidence. There are no right or wrong answers. Please answer all the questions. It should take you approximately 10 minutes.

Name (optional): _____
Institution/Department: _____
Gender ☐ Male ☐ Female
Nationality: _____
What is your native language? *Tick the relevant answer*:
☐ Uzbek ☐ Russian ☐Karakalpak ☐Tadjik ☐Other (*please specify*) _____

1. How long have you been learning English? *Tick the relevant answer*.

☐ Less than 3 years ☐ 3 - 6 years ☐ More than 6 years

2. Have you ever travelled to any English speaking country? ☐ Yes ☐No
If yes, please specify which country, when and reason(s) for your visit?
_____

3. Where do you find information about English speaking countries? You may tick the THREE most important options to you.
☐Newspapers and magazines
☐Internet
☐Films
☐Songs
☐TV
☐Resource centres (e.g. British Council)
☐Course books
☐Other sources (*please specify*) _____

4. What type of information do you usually search for or are interested in about English speaking countries?
_____

_____

5. Would you like to know more about how to behave when you meet people from English speaking countries? ☐ Yes ☐ No ☐ I'm not sure

Why/Why not? (*please specify*)
_____

_____

6. Have you ever encountered any **intercultural** misunderstandings while communicating in English with foreigners? ☐ Yes ☐No
If "yes", please describe your experience.
_____

_____
_____

7. Continue the statement by ticking the three options that you consider to be most relevant to you.
Studying the target culture may help me:
☐ to behave appropriately while dealing with foreigners
☐ to understand my own culture better
☐ to communicate appropriately with foreigners
☐ to combat stereotypes
☐ to be ready for future international contacts
☐ as a teacher to prepare my students for intercultural communication
☐ Other (*please specify*)
_____

Explain why you need to develop the above chosen options.

_____

_____

8. As a future teacher of English, do you think it is important to be trained how to develop your learners' intercultural awareness? ☐ Yes ☐ No
Why/Why not?

_____

_____

_____

9. How do you think developing your intercultural awareness will help you in your future career?

_____

_____

_____

_____

Thank you for taking the time to complete this questionnaire.

Home assignment

- So the questionnaire you have analyzed during this lesson is intended for students. Ask students the following question:
  - ~ *How do you think the questionnaire for teachers is different from the one for students?*
  - ~ *What research questions the questionnaire for teachers' will help to get answers to?*
- Work in groups of 3 and reformulate the questionnaire from this lesson into a questionnaire for teachers.

§2.4.Case study and field notes

Background

Taking field notes is a common method of documenting observations, and the practice is well acknowledged within qualitative research. Peshkin emphasized the need to be aware of the researcher's perspectives and, therefore, which topics tend to draw focus. He states, "we are never free of lenses through which to perceive". Age, religion, profession, and social class combine to produce viewpoints that affect researchers' points of view. Wolfinger similarly states that field notes will always be influenced by the researcher's expectations and tacit knowledge. A more or less tacit "significance filter" is applied, and each observer is constrained by the individual's ability to observe, with the result that some events in a setting are noted, while others are not. Note-taking may also represent a step in "the process of moving from the informal and intuitive knowledge that comes with experience and observation". In addition, observers who have different knowledge and skills may influence the focus in the observations.

Taking field notes raises fundamental questions regarding what the researcher chooses to observe and write. Thus, some events may be in the background and others in the foreground; however, the focus may change during the phases of observation, which is expected to be reflected in the notes taken.

According to Mulhall, two distinct positions can be taken when conducting observations in field studies, broadly reflecting positivistic and naturalistic paradigms. Traditionally, the term "paradigm" is associated with Kuhn's term "paradigm shift". However, Denzin and Lincoln use the term "paradigm" more pragmatically and use it to describe diversity between a wide range of research traditions and philosophical positions labeled positivism, post-positivism, critical theory, and constructivism. The diversity in the range of paradigms is how they position themselves in their views and approaches to the relationship between reality and knowledge production and knowledge accumulations. The overall debate of approaches reflects epistemological inquiries regarding the nature of scientific activity and beliefs about how knowledge is produced.

The various positions and approaches are important for how we consider the relationships between the observer, the observed field, and the researcher's notes. Taking into account the wide range of scientific positions, we do not aim to clarify all positions for the implications they have for conducting observations. But using Mulhall's two contrasting positions illustrates the implications on the practical level. The observer who relies on a positivistic tradition emphasizes "that the field represents a natural entity, out there, which needs to be objectively described by the observer". This esearcher tries to take a detached role from the field being observed in an attempt to remain objective, claiming that such researchers describe with exactitude what they see and what they sense.

In the naturalistic view, one considers the field to be something that we construct throughout the different phases of field study. The main tenet is that "it is impossible to separate researcher from researched" and that field notes become a part of an interpretive process. Another distinction is the extent to which the researchers use the first or third person in writing their field notes. First-person narrative presents a more personal account than writing in the third person, which in turn demonstrates a more objective approach to the field. This distinction coincides with the views of

Van Maanen, who states that the "realists" take an impersonal stand, looking at themselves as a channel between the field and the reader. This approach is one of the three different forms that he identified for taking field notes. The second is the "confessional" style, in which researchers include their own personal experiences and methodological confessions. Both the realist and confessional writer believe that they themselves have the authority to be the field interpreter. The third form is the "impressionist" style, in which evocative notes are written. The researcher writes personal stories, which the reader can use to interpret the field. Combinations of the three styles are possible in the note-taking.

Peshkin suggests four different strategies for categorizing observations to determine the form of the field note: addressing everything that happens, recording non-events, noting paradoxes, and recording key problems confronting the group. Wolfinger suggests two strategies. In the first, called "salience hierarchy", researchers record events that interest or intrigue them (ie, typical anomalous situations). The second is to take "comprehensive notes" continuously. The second strategy is similar to Peshkin's strategy of recording non-events.

§2.5.Evidence of student performance

Read the article and discuss the key points of the topic.

Physical organization of the classroom

Classroom space organization and arrangement is a very idiosyncratic and personal matter among educators, and when teachers are asked why they organize their instructional space as they do, many find it difficult to justify. Keep in mind, however, that while physical space arrangement in a classroom may not have a direct impact on how students achieve, it may affect their overt behavior. Teacher "blind spots" in a classroom should obviously be avoided and, if possible, educators should schedule consistent daily activities (e.g., large-group instruction, small-group teaching, student independent activities) in separate areas of the classroom that a teacher and perhaps a paraprofessional can monitor easily. It is also important for teachers to realize that poor space organization in the classroom, particularly during transition times from one activity to the next, can have an unwanted side effect in student misbehavior. The more the transition activity is disorganized — whether because of poor space management or lack of teacher attention — the more likely inappropriate student behavior will occur.

Slideshow: Classroom arrangement Classroom arrangement

Traditional desk arrangement

The physical arrangement of desks in a classroom can have a significant effect on student behavior. This slideshow depicts four classroom arrangements and explains the merits of each. In the traditional arrangement, desks are in straight rows facing the front of the classroom where the teacher typically stands or sits, making the best use of classroom space. Here, students cannot all see the faces of their classmates nor can the teacher see all of their faces.

suited for cooperative or collaborative work, where a small group of students works independently of the rest of the class but the students within the group interact frequently with one another.

Small semi-circle arrangement

This arrangement works well for direct instruction because it orients students toward a central focal point, but allows the teacher and students to easily see all faces at a glance.

Horseshoe arrangement

The horseshoe arrangement requires either a larger space or fewer numbers of students. Sometimes, a double-horseshoe can be used if there is space to nest one inside of the other. In this arrangement, the teacher, positioned at the opening of the horseshoe, can see all students well, although some students may not be able to see all of their classmates as well. Return to the article "Managing and Improving Behavior in Inclusive Educational Environments."

Photographs depict four different classroom arrangements and discuss the merits of each.

For large-group, teacher-directed instruction and related activities, traditional rows facing the front of the room with the teacher's desk in the center-front are suitable. One side effect to avoid in this type of space arrangement in the classroom, however, is the "action zone" where the students in the front center of the room participate the most.[3] All classroom space arrangements must allow for every student in any position of the room to be equally able to interact frequently with the teacher.

For discussions where the instructor wants the students to feel comfortable in participating in the dialogue, a semi-circular student desk arrangement with the teacher in the center is appropriate. With this type of seating format the teacher has direct or peripheral view of each member of the class, can make easy eye contact with everyone, and can encourage all students to participate. Teachers should also try to keep adequate space around each student desk to reduce density. Space density in instructional settings has been shown to be associated with student dissatisfaction, increased aggressiveness, and off-task behavior.

Another seating arrangement that can be used in the classroom that is ideal for cooperative group activities is sometimes called the "two-square" module. Four student desks are arranged where all four members of the cluster face each other, and a class of twenty-four students, for example, would be arranged into six four-member small groups. This arrangement is ideal for learning tasks where students are working in a cooperative set, and where each student contributes to the end product of the group. The cooperative grouping physical arrangement of desks in a classroom has been shown to positively affect students' social learning and concern for others. When students are forced to work together in a cooperative group, however, the noise level is likely to increase from students chatting with each other while working, and small group leadership power struggles may result in which students jockey for position. Moreover, in order to enhance harmony in the classroom, the teacher may have to rearrange the groups from time to time so that the right mixture of students in each group is guaranteed.

The wise and effective instructor uses the available classroom space to his or her instructional advantage. If available, teachers should also not hesitate to use solutions including:

- movable partitions to separate areas of the classroom if they assist in quality of instruction
- different teaching stations around the room to provide variety in lesson activities
- separate materials and activity stations that assist in keeping the room organized
- bulletin boards to publicize student work, daily schedules, and classroom rules (see below) that all should follow

Handout 1 (b)

Classroom rules

One critical facet of the overall behavior management method in a classroom is the presence of rules. Every teacher, no matter at what level she or he teaches, should establish rules so that the learning environment is consistent, orderly, and predictable — what I like to call the COP principle of classroom behavioral management. Without classroom rules, chaos is likely to

occur, academic instruction is difficult to deliver in a reliable fashion, and a supportive, positive classroom climate is likely to suffer.

One purpose of classroom rules is to express the behavioral expectations of the teacher (and the students, if they contribute to the formation of the rules). Rules are also important in helping teachers to reinforce students for behaving appropriately. (Read about reinforcement techniques below.) Teachers need to remember that rules are simply not posted on a bulletin board and ignored; they are to be reviewed frequently, especially in the beginning of the school year, and updated as necessary to guide behavior throughout an entire term.

When establishing classroom rules, it is particularly important to discuss the need for them with the students. Teachers should emphasize to students that societies and communities have rules (e.g., traffic rules, speed limits, no-trespassing rules, tax laws, etc.), and as a classroom community it is important for its "citizens" to develop and live by certain rules, too. Students need to understand how rules establish order and safety in an environment, and that they help students to work and cooperate in a safe, respectful manner. Some have suggested that students should participate in establishing classroom rules. Many believe that doing so helps students claim additional ownership of their own classroom and what they expect of their own behavior as well as that of their classmates.

Establishing and implementing classroom rules

Jones and Jones stated that effective, general rules in a classroom should pertain to (a) health and safety (e.g., "Walk in the classroom, hallways, cafeteria."), (b) property loss and damage (e.g., "Respect others' personal property and touch it only with the person's permission."), (c) legitimate educational purpose (e.g., "Be on time for class and with all assignments."), and (d) disruption of the learning process (e.g., "Ask for permission to speak before saying anything in the classroom.").[4] The following are characteristics of good classroom rules regardless of teaching level:

The fewer, the better.

> It is wise to keep the number of rules to a minimum. For primary-level students, three or four rules should suffice; for older adolescents, as many as five or six may be necessary. There are ways to cover many activities in a rule by composing it in a broad fashion. Instead of limiting the rule to only the classroom (e.g., "Walk at all times in the classroom."), a broader rule could state, "Always walk in the classroom, hallways, and cafeteria.").

Use simple language.

> There is no need to write elaborate rules with complex language. Just be direct and simple (e.g., "Raise your hand and wait for the teacher to call on you before speaking."). If anything, direct, simple language allows for students to remember the rules more easily.

Use a positive voice.

> If at all possible, write the rules in a positive format and tone. Try to avoid, "You shall not talk in the classroom without teacher permission," by stating the same rule as, "Ask for permission to speak before saying anything in the classroom."

Special context, special rules.

> Different rules can be used for special situations and learning stations in the same classroom environment. Rules for using computers in a classroom (e.g., "Always use headphones when listening to music on the computer.") can be made very specific to that activity and station only.

Create an effective display.

> Rules need to be prominently displayed in the classroom or in a special activity area. When students are first learning the rules in the beginning of the school term they need to be bombarded and reminded of them as much as possible. Put them on a bulletin board, duplicate them on the classroom whiteboard, write them on a handout to distribute to class members, and place them in special activity areas (e.g., computer stations). I once witnessed a teacher hanging each classroom rule from the ceiling on both sides of long poster board for all to see in any section of the room. (Now that's displaying them prominently!)

To firmly establish the rules in the classroom, the teacher needs to model what she or he means in terms of the desired behavior. Show students several times what is meant by raising one's hand to ask for permission, sitting quietly at one's desk, walking around the classroom, and anything else covered by the rules. There will be a need to review and re-teach the rules daily at the beginning of any school term, and perhaps once a week for the first months of school. It is also imperative that the teacher lives by the same student rules in the classroom. If chewing gum and eating snacks are not allowed, the teacher should abide by the rule in the same manner as any student to show that she or he is an equal partner.

It appears that classroom rules alone are usually insufficient for promoting appropriate student behavior. However, when combined with the development of a positive classroom climate, teacher reinforcement of desired pupil behavior, and the teaching of appropriate replacement behaviors that substitute for inappropriate ones, classroom rules provide a solid foundation for the consistent display of proper student behavior in the classroom. (For ideas on formatting rules for display, a Google image search for "classroom rules" yields a plethora of examples for most grade levels.)

Handout 2.

Creating a positive classroom climate

The general mood, tone, aura, ambiance, and "vibe" in a classroom can be referred to as its climate. What a teacher does in full view of his or her learners and how an instructor interacts with his or her students affects classroom climate. An overly negative, critical, and punitive person who assumes the role of a teacher is likely to display similar behaviors in the classroom to the detriment of attaining a positive classroom climate. Likewise, an aggressive student who bullies, intimidates, physically threatens, calls others names, and is verbally abusive toward others in a classroom can also affect the climate in a not-so-positive way. You can almost feel the nervous apprehension and discomfort that exists if you have ever been in a classroom where a teacher and perhaps a student (or students) consistently interact in an aggressive and negative manner with others. That is not a healthy situation in any classroom, at any level, and effective teachers do whatever is necessary to assure that such turbulence never enters the room.

Students need to be reminded (through the instructor's observable and measurable behavior) that a teacher is in school to assist, and not to function as an adversary. What is necessary in establishing a positive classroom climate is for the teacher to create a learning environment that is warm and supportive, where student achievement and proper behavior are reinforced, where comfort is provided to those who need it, and where students experience safety and interpersonal warmth in a place that they look forward to being within. A 1960s-style hippie commune need not be established, but any classroom that accepts and celebrates the individuality of each student while maintaining organized and effective instruction should be the goal of every teacher.

Scheuermann and Hall suggest several strategies that are important in the establishment of a positive classroom climate that cover the social environment, the physical environment, the instructional environment, and the behavior management environment.[5] Discussion of each environment follows.

Social environment

In an attempt to show that students are indeed welcome and that their work and presence are valued, Scheuermann and Hall recommend the following for teachers attempting to ensure a positive social atmosphere in a classroom.[6]

- The teacher should stand at the classroom door to welcome students into the room.
- Greet all students by name. Dale Carnegie, in his classic text *How to Win Friends and Influence People*, concluded: "Remember that a man's name is to him the sweetest and most important sound in any language."[7] Teachers should remember this sage advice from long ago in attempting to establish a respectful and sincere relationship with his or her students.
- Display students' work for all to see in the classroom.
- Allow students to have a class pet (such as a hamster for younger students) and plants that they will look forward to caring for and that can be used in instruction.

Physical environment

The physical arrangement in the classroom says a great deal about how welcoming it is to those who use it. Scheuermann and Hall recommend the following to show that the physical atmosphere is supporting of students' learning and social needs.[8]

- Attempt to maintain neatness and organization in all areas of the room. A sloppy, disorganized room does little in the way of making students feel welcome.
- Ensure that all materials are ready to be used quickly and all mechanical and electronic devices are in good working order. Commercial curricula become tattered over time with use, but they should be kept clean and remain usable for as long as needed.
- Congestion in the classroom should be avoided. Use all available working space so that physical density does not lead to distracted and disruptive behavior.

Instructional environment

- Everyday instructional materials should be ready for all to use at all times of the school day.
- Tasks assigned to all students should be meaningful and at each student's present level of performance. In other words, be respectful of what the student already knows, and what she or he needs to learn next in the sequence. An effective, respectful teacher should never hear a student say, "I'm not doing this because it's baby work."

Behavior management environment

- Be consistent in responding to student misbehavior, do not take it personally, and return to the academic task at hand as soon as possible. In other words, try not to allow students to "get under your skin."

- Do not ever argue with students, especially in the presence of his or her peers.
- When students behave appropriately, even if they have misbehaved a short time before, they should be reinforced and praised just as if the previous misbehavior never occurred. Many times a young student will go out of his or her way to do something appropriate immediately after displaying inappropriate behavior, so deliver the reinforcement for the appropriate behavior and do not hold a grudge against the student.
- Listen to students' worries, concerns, and fears, and act as a caring counselor when pupils desire adult guidance. For some learners, the teacher may be the only adult with whom they can share such concerns, so be open to such conversations with troubled students when necessary.

The very last teacher behavior that should be on frequent display in the classroom to assure a positive climate is perhaps the easiest one for instructors to employ: Instead of keeping close watch on students for misbehavior, "catch" students behaving appropriately and reinforce them for following the classroom rules, performing academically as expected, helping their peers, and displaying behaviors that deserve praise and reinforcement. Think about it: Most people would rather discuss the good in others rather than pointing out shortcomings, so delivering positive reinforcement when a student engages in desirable classroom behavior is a simple task that any teacher should enjoy. Delivering contingent positive reinforcement properly is a powerful instrument in a teacher's toolkit, as the next section highlights.

Home assignment:

Explain to the students to read articles about **«Using positive reinforcement in the classroom»,« Mild punishment techniques »** and write a summary to the following information. (Below you there is an article)

Using positive reinforcement in the classroom

One informal definition of positive reinforcement (sometimes the shorthand R+ is used) is the contingent presentation of a desired stimulus, following the performance of a behavior, which increases the future probability of occurrence of the behavior. In other words, if you give a student something that she or he likes immediately after performing a task, and you specifically tell him or her that the incentive (i.e., the R+ that the student likes) is because he or she performed a specific behavior, chances are excellent that the student will perform the same behavior again and again knowing that he or she will receive the R+ once more.

The psychological study of the phenomenon involved in the use of positive reinforcement has existed for several decades and continues unabated well into the twenty-first century. You have seen them all — from Pavlov's salivating dogs, to pigeons pecking at a target for food, to mice navigating a maze to receive cheese at the end of the trip. The wise and effective teacher knows how to use this powerful technique in the classroom in order to maintain a positive classroom climate and to shape students' behavior in a positive direction.

Types of positive reinforcement

A common misconception among uninformed educators is that positive reinforcement is a form of bribery whereby the teacher noncontingently dispenses M&Ms to students for any behavior and at any time. Nothing could be further from the truth. First, to use it properly to increase a particular classroom behavior the reinforcement must be delivered in *contingent* fashion and only after the desired behavior has been exhibited. Distributing reinforcement in noncontingent fashion whenever the teacher desires will be of little use.

Second, the use of positive reinforcement is not bribery, for the student must engage in a desired behavior to receive the preferred reinforcement. The student is not coerced to engage in the behavior, but he or she does so because of the desirability of the reinforcer. Third, a stimulus is considered a reinforcer only if it increases the frequency of the behavior it follows. *What may be a successful reinforcer for one student may not be successful at all with another*. Lastly, the use of M&Ms (the historical favorite of all behaviorists ever since the use of positive reinforcement was introduced to the masses), a primary, edible reinforcer, is only one of many, many different types of positive reinforcement that can be used. The next section provides examples of the many different types of reinforcement that can be used by the informed educator attempting to shape the behavior of students in a positive direction.

- **Edible reinforcers:** Things such as candy, pretzels, ice cream, dry cereal, popcorn, and anything that a student can consume and that is liked, and that will have the student continue to display the target behavior. Some students may prefer ice cream, and others candy, so the informed teacher using R+ of any type should ask the student what he or she would like to earn for contingent appropriate behavior. Don't assume that what you are fond of the student will similarly like.
- **Tangible reinforcers:** Things such as books, toys, pens, pencils, erasers, dolls, balloons, stickers, and anything that the student can hold, feel, manipulate in some way, and that the student likes.
- **Exchangeable reinforcers:** Things such as tokens (in a token economy system in a classroom), smiley face charms, poker chips, achievement stars, gift certificates, and points earned and saved that can be "cashed in" for something else more desirable and valuable.
- **Activity reinforcers:** Things such as extra recess time, serving as the hall monitor or cafeteria monitor, being the first in line, playing a game of checkers with the teacher or principal (again, only if the individual student finds this activity prestigious and desirable), and erasing the whiteboards in the classroom.
- **Social reinforcers:** Things such as smiles and a "thumbs-up" gesture by the teacher, verbal praise such as "good job," "can't fool you," "that's right," and "good for you," a soft pat on the back, a wink of the eye, and positive comments written on a student's paper or work.
- **Sensory reinforcers:** Things such as watching television or a DVD, listening to music on an MP3 player, watching birds in a school courtyard, manipulating a toy that makes noise (e.g., rubber duck).

Schedules of reinforcement

When a teacher attempts to shape a new behavior in a student — one that the student has yet to demonstrate at an independent level — *continuous reinforcement* should be used. This schedule of reinforcement is simple in that each time the student displays the desired target behavior, the teacher or paraprofessional delivers the desired R+ to the student. Continuous positive

reinforcement is especially useful in teaching new behaviors that were previously absent from the student's behavioral repertoire.

Intermittent reinforcement is the delivery of R+ on a prearranged schedule of after every third or fifth display of a behavior (or some other pre-determined level of behavior display). Once the behavior has been "fed" on continuous reinforcement to start the learning process, moving to an intermittent schedule greatly assists in maintaining the behavior at desired frequency levels. Intermittent reinforcement can include *fixed* and *variable ratios* (involving counting the number of times a behavior occurs and subsequently delivering the reinforcement), and fixed and variable *intervals* (involving the display of the target behavior at least once in addition to some passage of time).

In *thinning of reinforcement*, the desired R+ is offered less and less often and, hence, requires more of the desired behavior to occur over a period of time.[9] Schedules of reinforcement can sometimes become cumbersome to use in the classroom, and the teacher needs to be very vigilant in using them. Teachers who desire more in-depth information concerning schedules of reinforcement should consult Alberto and Troutman.[10]

Using positive reinforcement in the classroom effectively

In order to use positive reinforcement properly in the classroom, teachers need to be aware of several important issues and implementation techniques. The first to remember is that the latency between the target behavior that you want to strengthen and the delivery of the R+ should be as short as possible. Without a very brief period of time between the behavior and the delivery of the reinforcer, the robustness of the R+ is diminished. It also helps with multi-step behaviors (e.g., counting by fives to one hundred in math) to reinforce a behavior that is a step in the proper direction to solving the entire problem. If the student can count to fifty by fives correctly, that is step in the right direction and should be reinforced. This technique is also called *reinforcing successive approximations*.

For any reinforcer to be effective, there must be a state of deprivation present in the person. For example, if a teacher uses M&Ms as an edible reinforcer for elementary-level students who follow the classroom rules, and one student, Elizabeth, consumes M&Ms for dessert at breakfast, lunch, and dinner at home, those M&Ms are not likely to be effective R+ in the classroom for her because she really has not been deprived of them. It is also wise to reward frequently with small amounts rather than having the student wait for one large reinforcer at some later point in time. Teachers should also remember the fairness issue when delivering R+. Giving Ralph only one kernel of popcorn as reinforcement for staying in his seat all day, when previously he was out of his seat, on average, about twenty-five times per day without teacher permission, is not a very fair situation for him. If at all possible, try to match the intensity of the behavior with the intensity of the reinforcer.

In addition to being fair with reinforcement, teachers should also deliver reinforcement consistently. If a student is on a continuous schedule of reinforcement, then he or she must be reinforced after every demonstration of the target behavior that you are trying to increase. Similarly, if a student who misbehaves frequently suddenly demonstrates appropriate behavior worthy of reinforcement, then by all means reinforce the student even though the appropriate behavior may be infrequent. Teachers should not play favorites with reinforcement and anyone displaying the desired behavior should receive it — even a student who misbehaves frequently. Another teacher behavior that is required to deliver R+ appropriately is specificity. Use the student's name, and state what she or he did that allowed for the reinforcement to be delivered; for example: "Ralph, I really like the way that you stayed in your seat for the entire reading

period. Good job, and here are your three tokens that you can exchange for something in the surprise box right before we go to lunch. Again, nice work."

Another aspect in the use of positive reinforcement that needs to be considered is *satiation*, or when a reinforcer loses power after it was once very desirable to a student. An analogous situation would be if a teacher always praised with "Good job," but never varied from those two words. Satiation occurs when too much of the same R+ is delivered to a student. It is easy to spot because the rate or duration of the appropriate behavior begins to taper off or completely disappears. It is very common with edible reinforcement, but not so with activity reinforcers. Wise teachers vary the R+ that they deliver to students for appropriate behavior so that satiation has little chance of occurring.

Lastly, consider the use of *vicarious reinforcement* in the classroom. This is when a teacher observes one student behaving appropriately, but sitting right next to the student behaving well is another student who is off-task and not doing what the teacher requested. Instead of making an issue by scolding the off-task student, an effective teacher will strongly and specifically praise and reinforce the student behaving appropriately, but purposely ignore the nearby misbehaving student. The misbehaving student will see that the well-behaved student is receiving something that he or she also wants in terms of R+ and will stop the off-task behavior in order to receive the R+ from the teacher soon thereafter. In essence, the use of vicarious reinforcement is a clear example of how it is almost always better to accentuate the positive rather than the negative in order to have students behave in the manner that the teacher wishes.

Animation: Vicarious Reinforcement

> This animated video demonstrates the use of vicarious reinforcement as a classroom behavior management technique. To view more instructional animations, see the links in the right sidebar.

Decreasing inappropriate behavior in the classroom

It is unfortunate but true: Many teachers — perhaps most — misuse punishment to eliminate inappropriate behavior in the classroom when being punitive is not even necessary.[11] A common classroom scenario is when a teacher sees some students behaving appropriately and, at the same time, observes others engaged in inappropriate, rule-breaking behavior. Instead of "catching" the students behaving appropriately and reinforcing them for following the class rules and doing assigned work, the teacher scolds the misbehaving students and warns that they will be punished with serious measures if they continue. Informed, effective teachers know that punishment is not the first intervention needed to decrease inappropriate behavior in the classroom, and this section describes some of the most effective, research-proven inappropriate-behavior-reduction techniques available to all educators.

Differential reinforcement techniques

Instead of immediately using punishment, the first interventions to try when a teacher observes inappropriate student behavior consistently occurring in a classroom are the differential reinforcement techniques. These include *differential reinforcement of low rates of behavior* (DRL), *differential reinforcement of other behavior* (DRO), and *differential reinforcement of incompatible behavior* (DRI).

DRL

This procedure involves reduction of an inappropriate student behavior that occurs far too frequently, and the goal is to reduce it to a level that is typical of most others in the classroom who behave appropriately most of the time. Talking without teacher permission, for example, is often used along with DRL. A student can talk without teacher permission once or twice a period, but to do so twenty-five times a period is unacceptable. The intent of using DRL in this specific situation, therefore, would be to lower the average number of times a student talks without teacher permission to an average of once or twice a period.

The teacher discusses with the student that she or he is talking too much without raising his or her hand for permission, and shows the student the measurement chart that the teacher used to keep track of the naturally occurring state of the student talk-outs (i.e., an average of twenty-five times in an hour). The teacher says to the student, "If you talk out without raising your hand less than twenty times in the next one hour, you can have something out of the surprise box at the end of the period." If the student stays within the limit for talk-outs, he or she is reinforced with the surprise box item. If this level is successful, the next week it is lowered to fifteen times per hour (with the same reinforcement, of course), then ten for the subsequent week, then five, and finally no more than two per period in a week-by-week fashion. This simple, positive intervention is so much better than using punishment for the mildly inappropriate behavior of talking out without teacher permission and similar classroom behaviors.

DRO

Differential reinforcement of other behavior is very similar to DRL except that the teacher reinforces only the student's complete absence of the target inappropriate behavior (or zero demonstrations). The teacher would explain the DRO system to the student in the same way as DRL, but make clear that in order to receive the reinforcement at the end of the period she or he would have to completely refrain from talking out (or, again, zero demonstrations of the target behavior that the teacher is attempting to decrease). Only if the student did not talk out at all during a period would he or she receive the reinforcement. To start the process, the teacher would tell the student that he could not talk out for five minutes in order to receive the reinforcement. After success at the five-minute level, the teacher would then increase the time period to ten minutes, then fifteen minutes, and so on over time, so that eventually the student would need to stay silent for an entire period without talking out.

DRI

With differential reinforcement of incompatible behavior, the teacher reinforces the student for engaging in behavior that is physically incompatible with the target behavior to be decreased or completely eliminated. If the teacher wants the student to decrease time spent out of seat, he or she would reinforce the student for longer and longer periods of time spent seated; in-seat behavior is obviously physically incompatible with out-of-seat behavior. To eliminate talking out without permission, the teacher would reinforce longer and longer periods of time when the student is silent because silence is incompatible with talking out. An important aspect in the implementation of this treatment is to make sure that the incompatible behavior that the teacher is reinforcing is indeed an appropriate replacement behavior. Staying in one's seat would have to be performed silently, without annoying anyone in the vicinity, with the student sitting properly at his or her desk and not leaning back in the chair or tapping on the desktop with a pencil. Appropriate compliance in every way, in other words, is what should be reinforced as an appropriate incompatible behavior.

Extinction

If a teacher tries the above differential reinforcement techniques and the outcomes are unsuccessful in reducing or eliminating an inappropriate behavior, the next step to attempt in the process (before any type of punishment) is *extinction*, which is the contingent removal of reinforcement when a student engages in mildly inappropriate behavior. Most young students enjoy teacher attention, and it is a powerful reinforcer for many in the classroom. When a student who likes teacher attention engages in inappropriate behavior just to obtain teacher interest, the student is reinforced when the teacher directs awareness toward the student, and the inappropriate behavior is likely to continue. Extinction in this case would involve the teacher having patience and the strength to not pay any attention to the misbehaving student because any noticeable consideration would serve as positive reinforcement which is what the student wants.

Extinction is difficult to employ because while a teacher may be able to withhold attention to a misbehaving student, other student peers may not be able to do the same. Peer attention can hold equal or even greater reinforcing value than teacher attention for a misbehaving student, so the teacher needs cooperation from all in the classroom in order for extinction to be successful. To obtain peer collaboration it will be necessary to deliver positive reinforcement to a misbehaving student's peers when they do not pay attention or reinforce misbehavior in the classroom. In other words, the effective teacher will influence the awareness of all in the classroom by distributing strong R+ to those who stay on task and ignore anyone engaged in inappropriate behavior. If the reinforcement is strong enough and delivered consistently, it will work in the teacher's favor.

In the beginning stage of using extinction the teacher should also be prepared for the misbehaving student to increase the frequency of the inappropriate behavior. The student is likely to test the teacher's "system" and repeatedly try to gain the teacher's attention once again. To repeat: The teacher needs to have persistence and enough vigor to allow the extinction process to runs its course to the point where the student simply gives up attempting to gain the attention of the teacher and others through misbehavior in the classroom. Of course, extinction should not be used with physically dangerous inappropriate behavior such as punching, kicking, biting, and tripping. You cannot ignore when someone may be hurt.

Mild punishment techniques

After unsuccessful attempts to decrease inappropriate behavior via serious attempts with differential reinforcement techniques and extinction in the classroom, the teacher is now left with implementing mildly aversive techniques in the classroom, or mild punishment. Punishment is the contingent presentation of an aversive stimulus immediately following a behavior that decreases the future probability of the behavior. Punishment should always be used *last* in the sequence of techniques to decrease or eliminate inappropriate behavior, it should be used judiciously, and it is wise to obtain parental permission for any type of punishment that is above and beyond what is traditionally used as in any classroom. Many mild punishment techniques are not very aversive, yet are very effective, and these are discussed below.

Response cost

This simple procedure involves the teacher's taking back already-earned reinforcement when a student engages in classroom rule-breaking behavior. A student engages in inappropriate behavior and the teacher warns him or her that if it occurs again the student will lose fifteen minutes of earned computer game time. The student displays the inappropriate behavior once again, and the teacher follows through with the warning and removes the fifteen minutes of earned computer time. Response cost works particularly well in classrooms that have a point system or a token economy in place where students earn points or tokens for appropriate behavior, and exchange them for things that they

can "buy" in the classroom "store" or surprise box. When students display the inappropriate behavior after being warned of negative consequences, it "costs" them already earned positive reinforcement. Teachers need to be careful with this type of behavior reduction system so that they do not attempt to kill a fly with a sledgehammer. In other words, pair the mild punishment (i.e., removal of R+ or privileges) with the seriousness of the crime. It also helps in the administration of the response cost system if the teacher posts the values of reinforcement reduction for common misbehavior in the classroom (e.g., talking without teacher permission, getting out of seat, throwing objects, not completing classroom assignments, etc.).

Time-out

Perhaps one of the most controversial punishment contingencies used in and out of school is time-out.[12] The term "time-out" is actually shorthand for the complete title of the procedure, *time-out from positive reinforcement*. The teacher simply removes a student from receiving additional reinforcement for some period of time. A fair period of time for a student to spend in time-out would be one minute for each year of age of the student (i.e., an eight-year old student would spend a maximum of eight minutes in time-out).

There are levels of removal involved in the use of time-out. An example of *non-exclusion time-out* would be when a teacher does not remove the student from the classroom, but the student is prohibited from receiving any type of R+. A student can remain at his or her desk, or the teacher can slightly move the student and desk away from the main action place in the classroom. In *exclusion time-out* the student is removed from an instructional environment by having him or her stand out in the hallway or placed in a specific time-out room (the latter is also known as *seclusionary time-out*). Unsupervised time-out rooms should be avoided at all times, and litigation has especially shown the danger of such arrangements. The Council for Exceptional Children has specific position statements concerning the use of seclusionary time-out, and interested readers may consult the CEC website for additional information.

A special hazard in the use of time-out in the classroom is its negative reinforcement value for the teacher. Here is an example: A student misbehaves constantly and the teacher sends him or her to stand out in the hallway outside the classroom. Without the misbehaving student (or aversive stimulus to the teacher) in the classroom it is like a breath of fresh air for the teacher, and she or he elects to have the pupil spend an inordinate and unfair amount of time outside the classroom in time-out without instruction. When used by the uninformed teacher time-out is a perilous procedure. Conversely, in the hands of an informed instructor, and with parental permission to use *after* other, less intrusive methods of behavior change have been attempted (e.g., the differential reinforcement techniques), it can and does work.

Overcorrection

There are two types of overcorrection that are used (a) as behavior-reduction techniques, and (b) to teach students to engage in appropriate replacement behaviors rather than the inappropriate conduct needing modification. The first is *restitutional overcorrection* in which a student restores the environment to a better state than it was when the inappropriate behavior first occurred. A good example of this is when a student throws paper at the classroom trashcan from across the room. The teacher warns her not to do it again, but yet the student persists. So, the next time the teacher sees her throwing paper from great distances again, the teacher says (in a very calm voice), "Elizabeth, I warned you to stop throwing paper across the room at the trashcan, but yet you persist. So, now you not only have to pick up your trash near the trashcan, but you also have to pick up all the paper that lies on the floor in the entire classroom. Please get started cleaning up now, and please do not do it again." The teacher then continues with the academic instruction as if nothing happened.

In *positive practice overcorrection*, a student who engages in the inappropriate behavior is told by the teacher to employ a correct replacement behavior to the inappropriate one, and to do so multiple times. When a student comes into a classroom and consistently slams the door behind him very loudly, most would consider it inappropriate behavior. The teacher warns the student saying that if he does it again the teacher will have to deliver unwanted consequences. So, Ralph does it again and the teacher then says to him: "Ralph, I warned you not to slam the door when you enter the room, but yet you did it again. Now, here is what I want you to do. I want you to stand by the door and open and shut it ten times properly, without slamming it the way you just did. When you are finished with the ten correct openings and closings you can then sit at your desk. Understand?" Ralph then opens and closes the door properly ten times and returns to his desk, and the teacher continues instruction as if nothing unusual had happened.

Video: Classroom Behavior Analysis

In this video, Dr. Sabornie discusses some of the appropriate and inappropriate behaviors displayed in the opening video.

How to avoid using punishment

The following statement may sound redundant, but it nevertheless must be emphasized here once again: Any type of punishment should be used as a last resort in the classroom. The intent here is not to advocate for the total elimination of punishment in the classroom because research shows that it does work with many types of inappropriate behavior. The message here is simply that, if possible, it should not be used first in the sequence of preferred methods of inappropriate behavior reduction. There are a few additional recommended ways to avoid using punishment, and these are discussed below.

One way to not allow bothersome behavior problems to occur in the classroom is for the teacher to have great attention to predictability and consistency. When rules are established, they are followed without exception unless there is an emergency in the school or classroom. If classroom rules need to be reviewed and re-taught, that process is carried out comprehensively and just as a teacher would deliver an academic lesson in phonemic awareness, mathematics, writing, science, or social studies. Whenever students deserve to be reinforced for appropriate behavior (i.e., catching them being good), the capable teacher delivers it. Also, great organization of space, time, and instruction does wonders for preventing what teachers do not want to experience in terms of obstreperous behavior from students.

Effective teachers can also avoid using punishment with great vigilance (a.k.a. "with-it-ness") toward what is occurring the classroom. Give clear directions at all times that match the students' level of understanding, reinforce high levels of academic engagement, and teach content in a manner that allows for elevated levels of student success and satisfaction. If a teacher sees the beginning stages of inappropriate behavior, she or he should intervene and warn of the consequences in advance. Likewise, an effective teacher should not warn unless she or he plans to deliver a consequence.

One last bit of advice to avoid using punishment in the classroom is to be as positive as you can be — toward all students, activities, and the content being taught. It has been recommended that teachers should have *at least a four-to-one ratio* of positive statements to negative ones directed at students during the school day. This means that effective classroom mangers of behavior need to be extremely observant of positive behaviors demonstrated by students so that he or she can affirm the correct attitude and effort. It is also wise to deliver praise and reinforcement in the classroom in an authentic, caring manner so that students see that you genuinely mean it. In

addition, teachers should model appropriate communication, social interactions, and attitude toward others so that students have the correct model to follow at all times. If students see that the teacher communicates impolitely and is condescending toward them, the student will do the same in coterie — obviously, not what an effective teacher wants. Good classroom behavioral management may indeed be the hardest skill to master, but it is not impossible for a teacher who applies the proven techniques discussed herein, and who clearly understands what function his or her behavior has on that of students.

§2.6. Additional material for Stages of classroom investigation (teacher problem identification and formulating a realistic research question, action planning (choosing appropriate data collection method), data collection, data analysis.(presentation day of ss)

DATA COLLECTION

Other **steps** in classroom research are to decide what we want to investigate, in which way and how to approach it. On the other hands, the sort of data we can use to analyse classroom language can be obtained from two different sources:

- Using reports of earlier classroom research
- Watching language learners

With the first approach we can read different types of research and replicate those studies that seem more interesting for our purposes. In this case, it is acceptable to use research plans, questionnaires or observation instruments from published documents to conduct our own research, provided we give credit to the original authors. From the point of view of research, the replication of existing studies is an important way to go a step further as it is part of the refinement process.

In any case it is important to bear in mind, if we want to adopt this view, that some studies are not probably as well designed as we might believe. Accordingly it is usually more appropriate to talk of follow-up studies rather than of exact replications. This way of approaching and analysing language data can be advisable if we are not yet working with a group of learners.

Watching language learners in a classroom context can definitely be a good source of ideas for investigations or be based on previous research and/or theory. Regarding this latter point, All right and Bailey (1991) have underlined what there is a dynamic tension between these two opposing points of view on how to determine the topic of an investigation. The first position, which is associated with experimental science, holds that a researcher should decide in advance what to investigate, on the basis of predictions generated by theory. In the second view, that more commonly associated, the research questions and hypotheses arise from the data that are collected.

Some theorists would argue that <u>any</u> hypothesis or research question ought to come directly from a theory which makes predictions that can be empirically tested by some sort of classroom investigation.

However, as it has been suggested, there are two problems with this way of approaching research. On the one hand, the theories of language learning do not always lend themselves to

making directly testable predictions. In addition, some researchers (van Lier, 1988) consider that classroom lessons are such complex affairs that it is virtually impossible ever to control the number of different variables that could bias the results of any attempt to test a particular theory-driven prediction.

On the other hand, the second problem with putting theory first is that it misses the point that theories themselves have to come from somewhere.

But, as Allwright and Bailey have put it, classroom research does not always have to concern itself so directly with theories at all, whether to test them or to illuminate them. Instead, classroom research can be directed at trying to understand and deal with the immediate practical problerns facing teachers and learners. The term for this sort of work, aimed as it is at investigating and dealing with immediate practical problems, is "action research".
In any case, whether we begin from the data-first or the theory first position, it is important to have a specific issue in mind, a particular problem to think about, because there is a strong risk of wasting a lot of our own and everyone else's time if we begin a research project with no clear idea of what we are going to do.

Given these opposing viewpoints on the research sequence (data-first versus theory-first), it would probably be best to start off with at least a general issue we want to investigate, and to use your thought about that issue to help you to decide what sorts of data you will need.
Another aspect of the decision about what to investigate is the understandable temptation to look at the most visible things only, the things that are easiest to observe, to record, and to count.

Two problems arise in this area of deciding what to investigate. First, the overall picture we have of classroom language learning from research so far is already distorted by this bias towards the visible.

Second, the bias towards the easy things to investigate is a luxury that action researchers at least cannot usually afford.

Interviews

The objective of interviews is to obtain information by actually talking to the subjects under study. Sometimes, it is also necessary to ask the students questions about the classrooms events either in an individual face to face situation or to the whole group of students. Perhaps the two main disadvatages are that individual interviews are a) time consuming and b) they often introduce subjective and biased information, given that interviewees often say what they think that will please the interviewer (see Appendix 2.9).

Besides that, certain covert variables (e.g. attitudes, prejudices, interests, needs analysis, learning strategies, motivation, etc.) cannot be fully studied unless we interview the subjects involved in the research work and collect information about their beliefs, feelings and opinions. According to the degree of explicitness and structure, interviews can be “open” and “semi-open or “semi-structured”.

a) *Open interviews* provide the interviewee with very open questions which allow a great freedom of expression to give the answers. Very often, they are carried out through informal talks about the topics under study.
b) *Semi-open* interviews provide some core questions predetermined in advance but the subjects interviewed still feel quite free to answer them.
c) *Semi-structured* interviews consists of specific and defined questions determined beforehand but tyhey allow some ellaboration in the questions and answers.

d) *Structured* interviews include very specific close questions that require very specific answers.

In general, semi-structured and structured interviews need some kind of interview schedule, checklist or questionnaire which presents the questions to be asked and the topics to be discussed with some space for the interviewer to write down the answers.

Questionnaires

Questionnaires are printed and used for data collection. They include questions or statements that are responded in an anonymous way (see Appendix 2.10). They are similar to interviews in the type of data that are provided but in questionnaires the questions/statements are in a written form whereas in interviews they are oral. The use of questionnaires has also some advantages:

a) They can be administered to large groups of subjects
b) The data provided tend to be quite uniform and standard
c) If they are applied to groups of subjects at the same time, the data collected can be very accurate.

But there are also some disadvantages:

a) If they are sent home to be answered the response rate is usually very low and that may affect validity and reliability.
b) Sometimes, the data provided can be very subjective and need to be contrasted and checked in other situations

Questionnaires, the same as interviews, can also be open, semi-open, semi-structured and structured. Quite frequently, structured questionnaires use the *Likert scale* to grade the statements from 1 to 5 (e.g.: 1 = never, 2 = seldom 3 = sometimes, 4 = often, 5 = always). The *semantic differential* is another technique which grades the items with a bipolar scale (e.g. bad/good; high/low, ...)

Case study

This type of research focuses on one or a few individuals. In most cases, these studies are longitudinal, that is, they follow the individuals for a long period of time. Many case studies have centred, for example, on the development of one subject's (or a few) interlanguage for a few years in order to describe the process. For example, Ellis work on the grammatical and semantic development of three subjects (1984) and his recommendations about the importance of the learner's initiative in interaction for second language acquisition. This type of research is very important to draw up hypothesis that need to be tested later on with more representative samples.

Diaries

Even though diaries can be anecdotal and subjective, they can provide very important clues about what the learners feel and how they process information. There are many mental operations and strategies that play a crucial role in language learning and that cannot be observed and studied unless the student reports about them. This technique is very useful to explore the learning strategies that the students use in different situations, especially when they receive metacognitive instruction and we want to know what
kind of effect has it got on the student learning.

Handout 2 Read the information share with the partner. (This part of task includes two information **ANALYSING THE DATA** and **PROBLEMS IN COLLECTING DATA)**

ANALYSING THE DATA

Data analysis is the final stage of research. It implies organising the data collected in order to study to what extent the objectives that we predetermined have been achieved, to check if the hypothesis formulated can be confirmed or simply to draw conclusions from an ethnographic study. This analysis leads to the final conclusions of the research.

In this stage, as with the previous phases, there is a variety of techniques that we can use and the results will depend on the type of analysis. But it is important to notice that there must be a relation between the nature of the research problem, the research method, the variables we want to control, the tools used to control the variables and the procedures chosen to analyse the data collected. Some data analysis techniques will be more appropriate for quantitative research, while others will be more appropriate for qualitative research. Some of the well known handbooks which offer a gool deal of practical information for data analysis are Seliger and Shohami, (1989); Brown, (1988); Tuckman, (1978), just to give a few examples.

Qualitative research data

In qualitative research, where the data have been collected through observations, interviews, diaries, or any other qualitative procedure, the information is gathered in recordings or written reports. Then the researcher has to identify the most relevant segments of the text according to an organised scheme. Quite often, some categories emerge from the data, without having to apply a fix taxonomy. Sometimes, the researcher does the opposite: (s)he applies a predetermined classification.
In short, the two main types of techniques that can be identified in analysing qualitative data a the following:

a) deriving a set of categories for dealing with text segments from the text itself (inductive procedure)
b) applying a system of categories or predetermined classification to the data .

According to Tesch (1987), there are some features that are common to all qualitative research analysis:

- The analysis of qualitative data is systematic, but not rigid.
- The main procedures used are comparison, a search for likeness and differences.
- In order to be compared and contrasted, the raw data need to be summarised and condensed.
- As a result of summarising and organising the information, some preliminary and tentative classifications of categories emerge.
- The analysis is not the final phase of the research project. The results of each analytical session point to other questions that need new data.
- Qualitative analysis is a process that demands deep involvement on the part of the researcher.
- Finally, there is not an exclusive and right way of analysing qualitative data. It is possible to analyse the information in different ways.

Analysing descriptive research data

Descriptive research is generally analysed by means of descriptive statistics. Some of the most common descriptive statistical procedures are: *frequencies, central tendencies* and *variabilities*.

a) *Frequencies* are used to indicate how often a phenomenon occurs

b) *Central tendency* measures provide information about the average and the typical behaviour of subjects.

- The *mean* is the sum of all scores of all subjects in the group divided by the number of subjects.
- The *mode* is the score which has been obtained by the largest number of subjects, i.e. the most frequent score in the group.
- The *median* is the score which divides the group into two parts, so that half of the score are above it and half are below it.

c) *Variability* provides information on the differences or spread of the behaviours. It indicates how homogeneous (or heterogeneous) the groups are. The most common variability measure is the *standard deviation:* the higher the standard deviation, the more heterogeneous a group is. Another measure of variability used in statistical analyses is the *variance*, which is the standard deviation squared.

Correlation research data

Correlation techniques are used to explore existing relations between variables. For example, if we have data about the students' achievement in the EFL class and in the L1 class, we can correlate data and study the relationship between achievement in L1 and in the FL class. If a *positive correlation* is obtained
it means that there is a close relationship between both variables. A *negative correlation* would indicate the opposite view.
Correlations are indicated by means of the *correlation coefficient*, which ranges from – 1.00, indicating perfect negative correlation to 1.00, which indicates perfect positive correlation. The significant level obtained is very important since it relates directly to whether the null hypothesis is rejected or not. The conventional level of rejecting the null hypothesis is $p < .05$ or $p < .01$. When reporting correlations the researcher needs to specify all these data: the sample size (n) the correlations were based on, as well as the level of significance (p).

Multivariate research data

There are three well known multivariate procedures (see Seliger and Shohami, 1989:222-231)

1) *Multiple regression*, which is used to examine the relationship and predictive power of independent variables. In the case of the relationship between L1 and L2, regression would indicate the prediction of L2 achievement under the influence of L1.
2) *Discriminant analysis* indicates which combination of independent variables distinguish between two or more categories of the dependent variable. For example, a researcher may want to study which combination of variables, L1, motivation, aptitude, etc. can best distinguish between two types of second language learners (males/females; learning in formal/informal contexts).
3) *Factor analysis*. In this case the interrelationships between and among the variables of the data are examined in an attempt to find out how many independent dimensions can be identified in the data. Factor analysis is a procedure frequently used to validate language tests, for example, to check if the items of the Cultural tests really measure the cultural competence.

Experimental research data

When a control and experimental group are used in experimental research, other procedures are commonly used to compare results: The t-test, ANOVA and Chi-square.

At present , most of the data analysis techniques described in the previous sections can be performed with the computer. Some common statistical packages are: Statgraphics and SPSS (Statistical Package for Social Science).

PROBLEMS IN COLLECTING DATA

In the early days of classroom research observation instruments were used which focused primarily on the teacher's behaviour. But as language classroom research has become more deeply involved with issues in language learning, a clearer focus on the learners, and on the interaction among learners and teachers, has superseded the earlier emphasis on teacher behaviour. One result of this shift in focus has been a decrease in the use of observation schedules and an increase in the use of discourse analysis of transcribed data.

Discourse analysis and transcription

Discourse analysis" refers to a variety of procedures for examining chunks of language, whether spoken or written (Allwright and Bailey, 1991).
In the case of classroom research, discourse analysis usually involves the analysis of spoken language as it is used in classrooms among teachers and learners. Van Lier (1988:122) describes it as "an analysis of the processes of interaction by means of a close examination of audiovisual records of interaction".
The focus on lengths of oral discourse in classroom interaction leads us naturally to units of analysis which are different from the concepts of sentence, clause, or phrase, as these terms are used in syntactic analysis. Instead, discourse analysts, who are interested in the way talk is structured, have investigated concepts such as utterances, repair strategies, topic nomination and turns.

Discourse analysts typically use transcripts and audiotaped or videotaped interactions as their data base. Some use transcripts and accompanying videotapes in order to document the nonverbal channel of communications (see Appendix 2.6).

Transcripts vary widely in their level of technical complexity. They may use standard ortography or detailed phonetic transcription of speech, depending on the research goal.

Triangulation: the value of multiple perspectives

Anthropologists have borrowed this term from land surveying to suggest that at least two perspectives are necessary if an accurate picture of a particular phenomenon is to be obtained. *Triangulation* can take several different forms (Denzin, 1970:472).

a) One of them is *data triangulation*, which means using a variety of sampling strategies, for example, data related to the time and social situations collected in different occasions to ensure that the objectives proposed are studied in more than one way.

b) Another is *investigator triangulation*, in which more than one observer contributes to the findings to gain more reliability.
c) *Methodological triangulation* refers to using different methods (for example, observation, analysis of transcripts and self-report surveys) to collect the data.
d) Finally, *theoretical triangulation* demands that the researchers approach the data analysis with more than one perspective on possible interpretations.

The combination of multiple methods, data types, observers and theories in the same research study is called *multiple triangulation* (Denzin 1970:472).

Reliability

This term refers to the fact that the research procedures must be consistent, both over time and across a variety of people who might use them. It applies to both the data collection and data analysis of classroom research.

One area of obvious concern about reliability is in situations where more than one observer is involved in trying to count or code the same things.

The degree of reliability between observers can in fact be calculated, and of course steps can be taken to train observers to improve their "inter-observer agreement" figures. In general, before going ahead with the coding of a large corpus of data, classroom researchers strive for at least 85% agreement among observers and raters. This figure is called "inter-observer agreement" or "inter-rater reliability". Another matter for concern is the percentage of "intra-observer agreement"- that is, the extent to which a single observer or coder, working with the same data, codes or categorises the data consistently after a lapse or time. The figures range from 0 to 1.00, with decimals nearer to 1.00 representing greater consistency in the observers' use of the categories.

Validity

As a technical construct in experimental studies, validity takes two important forms. First, there is the notion of "internal validity". A study is said to have internal validity if the outcomes of the experiment can be directly and unambiguously attributed to the treatment applied to the experimental group, rather than to uncontrolled factors.

Internal validity relates to the extent to which the results of an experimental study can be reliably and unambiguously related to the treatment which was implemented.
Chaudron (1 988b) has discussed 3 types of validation which relate to classroom research:

- *Construct validation*: the construct is verifiable and can be "captured" through various measurement procedures.
- *Criterion-related validity*: some form of measurement is used to measure a trait along with another form.
- *Treatment validation*: the treatment was in fact implemented and that is identifiably different from whatever it was being compared with.

According to Seliger and Shohamy (1989:190) the information needed for determining the quality of data collection procedures is the following:

Technique	The information it provides
Reliability	whether the scores are accurate
Test-retest	whether the scores are stable overtime
Inter-rater	whether there is agreement among judges about the score assigned
Intra-rater	whether a rater will assign the same score after some time has elapsed
Parallel form	whether two similar instruments supposed to measure the same thing actually do
Internal consistency	whether the test items are related to one another and measure the same thing
Validity	whether it measures what it is supposed to measure
Content	whether the procedure represents accurately the content it is supposed to measure
Concurrent	whether it correlates well with a different type of instrument which is suppose to measure the same thing
Predictive	whether the measure can predict accurately a certain future behavior
Construct	whether it represents accurately the theory of the variable which it measures
Item analysis	whether the items and questions which appear on the instrument are difficult or easy, and whether they discriminate among the subjects of the research.

§2.7.Giving (in oral and written form) and receiving feedback

Definitions of Feedback

Feedback is not disapproval, criticism or a personal attack, but it is given so that you can improve your work to ensure you aim for better marks in future. Furthermore, when feedback is constructive and consistent and is given by someone in an informed position it is very useful.

Feedback is a way to let people know how effective they are in what they are trying to accomplish: it provides a way for people to learn how they affect the world around them, and it helps us to become more effective. In relation to written work, feedback can help us see where we can improve our essays, and in relation to presentations, feedback can inform us about how other people perceive us, and we can use this information to improve our communication and interaction skills.

Although receiving fair and valid feedback that is presented in a constructive manner can be very instructive and helpful, most of us find critical feedback difficult to receive. It is hard to keep a non-defensive and open attitude, as the implication is that we are flawed or wrong. However, a defensive reaction to feedback may reflect a feeling that it may be partially accurate; otherwise we would simply dismiss it. But this is not to say that we should always have to accept feedback or the manner in which it is sometimes given. We all have the right to refuse feedback, and we can expect feedback to be given in a respectful and supportive manner.

This section will firstly focus on feedback in relation to presentations and secondly will concentrate on feedback in relation to written work such as essays.

Giving and Receiving Feedback on Oral Presentations

When you give a seminar presentation it may be helpful for you to ask your teacher or colleagues to give you feedback. However, when you are giving feedback to someone else you should be aware of the ten points in the box below.

Giving Feedback

1. The more immediate the feedback, the more helpful it will be.
2. Be descriptive rather than judgemental: accurate, simple, clear, vivid and specific.
3. Direct praise or criticism towards performance in behavioural terms, i.e. to what the person did rather than who they are.
4. Be supportive, not authoritarian or dogmatic - encourage participants to contribute their views.
5. Be fair and reasonable, supporting judgements with evidence from observations.
6. Be positive as well as negative.
7. Offer constructive criticism only for actions which can be changed, and are related to the assessment criteria.
8. Don't compare the person's behaviour with that of others.
9. Restrict feedback to what can be absorbed and understood at one time.
10. Do not apologise for your criticism when it is made in good faith and supported by evidence.

Receiving Feedback

1. Attend to the speaker and listen to the message.
2. Try not to react by becoming defensive or launching a counter-attack.
3. Avoid flippancy or attempts to change the subject.
4. Do not caricature the criticism by over-reacting.
5. Do not infer that the critic has some ulterior, hostile motive.
6. Convey to the other person that you understand the point of the criticism, and indicate a willingness to work together towards a solution or improvement.
7. Accept praise graciously - don't deny it.

Using Questions When Giving Feedback

Giving and receiving feedback will be more effective in a situation characterised by rapport between the parties which encourages the expression of genuine views. Establishing such rapport is dependent upon the relationship which has been developed between the people, but it can be assisted by skill in selecting and phrasing appropriate statements and questions. So, using the right kind of questions is vitally important. Successful questioning necessitates the person being questioned to think and to talk cpenly without feeling under pressure. The most appropriate type of question for this purpose is open questions. Some examples are given in the box below.

Open Questions

1. To what extent does this ….?
2. Explain to me how ….?

3. *Tell me about ….?*
4. *Describe to me how ….?*
5. *Can you tell me why ?*
6. *To what do you attribute ….?*
7. *What importance does this have in relation to ….?*

Ways of Giving and Receiving Feedback

The information contained in the following boxes covers four main areas: negative and positive ways to give feedback and negative and positive ways to receive feedback.

Negative Delivery of Feedback

- *Attacking: Hard hitting and aggressive, focusing on the weaknesses of the other person.*
- *Indirect: Feedback is vague and issues hinted at rather than addressed directly*
- *Insensitive: Little concern for the needs of the other person.*
- *Disrespectful: Feedback is demeaning, bordering on insulting.*
- *Judgmental: Feedback is evaluative, judging personality rather than behaviour*
- *General: Aimed at broad issues which cannot be easily defined.*
- *Poor timing: Given long after the prompting event, or at the worst possible time.*
- *Impulsive: Given thoughtlessly, with little regard for the consequences.*
- *Selfish: Feedback meets the giver's needs, rather than the needs of the other person.*

Positive Delivery of Feedback

- *Supportive: Delivered in a non-threatening and encouraging manner.*
- *Direct: The focus of the feedback is clearly stated.*
- *Sensitive: Delivered with sensitivity to the needs of the other person.*
- *Considerate: Feedback is intended not to insult or demean.*
- *Descriptive: Focuses on behaviour that can be changed, rather than personality.*
- *Specific: Feedback is focused on specific behaviours or events.*
- *Good timing: Given as close to the prompting event as possible and at an opportune time.*
- *Thoughtful: Well considered rather than impulsive.*
- *Helpful: Feedback is intended to be of value to the other person.*

Negative Ways of Receiving Feedback

- Defensive: Defends personal actions, frequently objects to feedback given.
- Attacking: Verbally attacks the feedback giver, and turns the table.
- Denies: Refutes the accuracy or fairness of the feedback.
- Disrespectful: Devalues the speaker, what the speaker is saying, or the speaker's right to give feedback.
- Closed: Ignores the feedback, listening blankly without interest.
- Inactive listening: Makes no attempt to 'hear' or understand the meaning of the feedback.
- Rationalizing: Finds explanations for the feedback that dissolve any personal responsibility.
- Patronizing: Listens, but shows little interest.
- Superficial: Listens and agrees, but gives the impression that the feedback will have little effect.

Positive Ways of Receiving Feedback

• Open:	Listens without frequent interruption or objections.
• Responsive:	Willing to hear what's being said without turning the table.
• Accepting:	Accepts the feedback, without denial.
• Respectful:	Recognizes the value of what is being said and the speaker's right to say it.
• Engaged:	Interacts appropriately with the speaker, asking for clarification when needed.
• Active listening:	Listens carefully and tries to understand the meaning of the feedback.
• Thoughtful:	Tries to understand the personal behaviour that has led to the feedback.
• Interested:	Is genuinely interested in getting feedback.
• Sincere:	Genuinely wants to make personal changes if appropriate.

Summary

The information in the box below is a summary of advice in relation to giving and receiving feedback on presentations.

Basic Guidelines for Giving and Receiving Feedback

1. Offer feedback on observed behaviour, not on perceived attitudes
2. Give information, not opinion.
3. Offer descriptions of what you saw and how you felt, rather than judgements.
4. Focus on behaviour than can be changed.
5. Choose the aspects which are most important, and limit yourself to these

6. Keep the messages simple.
7. Ask questions rather than make statements.
8. Allow the receiver to reach his/her own conclusions.
9. Set the ground rules in advance.
10. Comment on things that an individual did well, as well as areas where they might improve.
11. The receiver must be empowered by the process.
12. Feelings of inadequacy or incompetence can lead to humiliation.
13. Be specific - give concrete examples.
14. Observe everyone's personal limits.
15. Too much feedback can overload people.
16. Before starting, consider the potential value to the receiver - If there isn't any then it may be best to reconsider giving it.
17. Clarity - be clear about what you want to say.
18. Be descriptive rather than evaluative.

Feedback on Written Essays

This section will now address feedback in relation to written work, and specifically, essays.

You are most likely to get feedback on the following areas of your essays: the structure; grammar; referencing; factually incorrect information; your arguments and presentation. All these issues are addressed in the boxes below. However, some of the issues are also covered in different sections of this manual.

Structure

- There is no identifiable structure
- The structure does not make sense
- There is no proper theme
- The points are not in any logical sequence
- The arguments or points are not linked

Grammar

- No proper sentence structure
- Improper use of, or lack of, grammar
- Incorrect use of English
- Typo's

Referencing

- No systematic referencing
- Improper use of Harvard system
- Where they have got references from
    - o the references are out of date - use more recent or current references. o too many references taken from the web rather than books or journals.

Factually Incorrect Information

- Incorrect dates.
- Misinformation.
- Incorrect statistics.
- Incorrect or improper use of theory.
- Spelling people's names incorrectly.

Arguments

- The argument built is incorrect through wrong application of theory or data.
- Need to back up argument with data.

- No argument, just a presentation of data.
- The argument is based on opinion and not fact.
- The arguments is unbalanced - i.e. only the 'for' arguments and no counter argument (the conclusion is where you can argue for one side or the other).
- The essay is descriptive rather than analytical.

Presentation

- Follow the set guidelines for presentations and formatting.

How to Use Feedback

1. Read it.
2. Summarise the key points made and create a list of all feedback from your essays. You will then be able to see the key areas where you have received the most feedback. You can then identify if there are key issues which you repeatedly get feedback on. In the next essay refer back to this list and change the areas where you are likely to get feedback. Such as referencing etc.
3. If the feedback is on grammatical errors then identify the areas where you can get additional help, such as other classes like Study Skills etc.
4. Discuss the feedback with friends and colleagues and identify what is specific to you and then find ways of ensuring that you don't make the same errors again.
5. Feedback should not ever be personalised.
6. If you think the feedback is unfair then go to your personal tutor who will advise you if they think you have a valid case.
7. Always use your candidate number and not your name to ensure that feedback is on the essay and content of the essay rather than have anything to de with you as an individual.

Feedback Should Be:

1. Positive
2. Helpful
3. Should identify any weak areas so that you can work on them and improve the issue/problem.

Evaluation Forms

Another way that you can give feedback is through your class or course evaluation forms. Always complete them as this is your chance to voice your opinions of the course or class. Evaluation forms are treated very seriously by your lecturers for the following reasons:

1. The University has a Quality Assurance Obligation whereby at the end of the year the course directors have to write up the remarks and comments made in the evaluation forms and then develop a response. Thus they must actively seek to address the issues that are raised by you on the forms.
2. It is important that you write comments in them otherwise your grievance could go undetected. (Remember - you may get the same lecturer for three years so it extremely worthwhile to write comments).

Think about evaluation forms, especially the end of semester ones, and think about what you could write in them to make the lectures or teaching more effective.

Part III Module: Material design and evaluation

§3.1.Teaching Materials as tools for representing aims, values, and methods in teaching a foreign language

1 Read and discuss the article with the whole group

Materials should help learners to feel at ease

Research has shown ... the effects of various forms of anxiety on acquisition: the less anxious the learner, the better language acquisition proceeds. Similarly, relaxed and comfortable students apparently can learn more in shorter periods of time.

Although it is known that pressure can stimulate some types of language learners, I think that most researchers would agree that most language learners benefit from feeling at ease and that they lose opportunities for language learning when they feel anxious, uncomfortable or tense (see, for example, Oxford 1999). Some materials developers argue that it is the responsibility of the teacher to help the learners to feel at ease and that the materials themselves can do very little to help. I disagree. Materials can help learners to feel at ease in a number of ways. For example, I think that most learners:

- feel more comfortable with written materials with lots of white space than they do with materials in which lots of different activities are crammed together on the same page;
- are more at ease with texts and illustrations that they can relate to their own culture than they are with those which appear to them to be culturally alien;
- are more relaxed with materials which are obviously trying to help them to learn than they are with materials which are always testing them.

Feeling at ease can also be achieved through a 'voice' which is relaxed and supportive, through content and activities which encourage the personal participation of the learners, through materials which relate the world of the book to the world of the learner and through the absence of activities which could threaten self-esteem and cause humiliation. To me the most important (and possibly least researched) factor is that of the 'voice' of the materials. Conventionally, language-learning materials are de-voiced and anonymous. They are usually written in a semiformal style and reveal very little about the personality, interests and experiences of the writer. What I would like to see materials writers do is to chat to the learners casually in the same way that good teachers do and to try to achieve personal contact with them by revealing their own preferences, interests and opinions. I would also like to see them try to achieve a personal voice by ensuring that what they say to the learners contains such features of orality as:

- informal discourse features (e.g. contracted forms, informal lexis);
- the active rather than the passive voice;
- concreteness (e.g. examples, anecdotes);
- inclusiveness (e.g. not signalling intellectual, linguistic or cultural superiority over the learners).

Materials should help learners to develop confidence

Relaxed and self-confident learners learn faster.

Most materials developers recognise the need to help learners to develop confidence, but many of them attempt to do so through a process of simplification. They try to help the learners to feel successful by asking them to use simple language to accomplish easy tasks such as completing substitution tables, writing simple sentences and filling in the blanks in dialogues. This approach is welcomed by many teachers and learners. But in my experience it often only succeeds in diminishing the learners. They become aware that the process is being simplified for them and that what they are doing bears little resemblance to actual language use. They also become aware that they are not really using their brains and that their apparent success is an illusion. And this awareness can even lead to a reduction in confidence. I prefer to attempt to build confidence through activities which try to 'push' learners slightly beyond their existing proficiency by engaging them in tasks which are stimulating, which are problematic, but which are achievable too. It can also help if the activities encourage learners to use and to develop their existing extra-linguistic skills, such as those which involve being imaginative, being creative or being analytical. Elementary-level learners can often gain greater confidence from making up a story, writing a short poem or making a grammatical discovery than they can from getting right a simple drill. The value of engaging the learners' minds and utilising their existing skills seems to be becoming increasingly realised in countries that have decided to produce their own m4terials through textbook projects rather than to rely on global coursebooks, which seem to underestimate the abilities of their learners.

What is being taught should be perceived by learners as relevant and useful?

Most teachers recognise the need to make the learners aware of the potential relevance and utility of the language and skills they are teaching. And researchers have confirmed the importance of this need. For example, Stevick (1976) cites experiments which have shown the positive effect on learning and recall of items that are of personal significance to the learner. And Krashen (1982) and Wenden (1987) report research showing the importance of apparent relevance and utility in language acquisition.

In ESP (English for specific purposes) materials it is relatively easy to convince the learners that the teaching points are relevant and useful by relating them to known learner interests and to 'real-life' tasks, which the learners need or might need to perform in the target language. In general English materials this is obviously more difficult; but it can be achieved by narrowing the target readership and/or by researching what the target learners are interested in and what they really want to learn the language for. An interesting example of such research was a questionnaire in Namibia which revealed that two of the most important reasons for secondary school students wanting to learn English were so they would be able to write love letters in English and so that they would he able to write letters of complaint for villagers to the village headman and from the village headman to local authorities.

Perception of relevance and utility can also be achieved by relating teaching points to interesting and challenging classroom tasks and by presenting them in ways which could facilitate the achievement of the task outcomes desired by the learners. The 'new' learning points are not relevant and useful because they will help the learners to achieve long- term academic or career objectives, but because they could help the learners to achieve short-term task objectives now. Of course, this only works if the tasks are begun first and the teaching is then provided in response to discovered needs. This is much more difficult for the materials writer than the conventional approach of teaching a predetermined point first and then getting the learners to practise and then produce it. But it can 'e much more valuable in creating relevance and utility for the teach:1g point; and it can be achieved by, for example, referring learners to 'help pages' before and/or after doing sub-tasks or by getting learners to make decisions about strategies they

will use in a task and then referring them to 'help pages'. So, for example, learners could be asked to choose from (or add to) a list of project tasks and then to decide on strategies for achieving their project targets. Those learners who decide to research local documents could be referred to a section in the book which provides advice on scanning, whereas those learners who decide to use questionnaires could be referred to a section which deals with writing questions.

Obviously providing the learners with a choice of topic and task is important if you are trying to achieve perception of relevance and utility in a general English textbook.

Materials should expose the learners to language in authentic use

Krashen (1985) makes the strong claim that comprehensible input in the target language is both necessary and sufficient for the acquisition of that language provided that learners are 'affectively disposed to "let in" the input they comprehend' (Ellis 1994: 273). Few researchers would agree with such a strong claim, but most would agree with a weaker claim that exposure to authentic use of the target language is necessary but not sufficient for the acquisition of that language. It is necessary in that learners need experience of how the language is typically used, but it is not sufficient because they also need to notice how it is used and to use it for communicative purposes themselves.

Materials can provide exposure to authentic input through the advice they give, the instructions for their activities and the spoken and written texts they include. They can also stimulate exposure to authentic input through the activities they suggest (e.g. interviewing the teacher, doing a project in the local community, listening to the radio, etc.). In order to facilitate acquisition, the input must be comprehensible (i.e. understandable enough to achieve the purpose for responding to it). This means that there is no point in using long extracts from newspapers with beginners, but it does not mean that beginners cannot be exposed to authentic input. They can follow instructions intended to elicit physical responses, they can listen to dramatic renditions of stories, they can listen to songs, and they can fill in forms.

Materials at all levels should provide frequent exposure to authentic input which is rich and varied. In other words the input should vary in style, mode, medium and purpose and should be rich in features which are characteristic of authentic discourse in the target language. And, if the learners want to be able to use the language for general communication, it is important that they are exposed to planned, semi-planned and unplanned discourse (e.g. a formal lecture, an informal radio interview and a spontaneous conversation). The materials should also stimulate learner interaction with the input rather than just passive reception of it. This does not necessarily mean that the learners should always produce language in response to the input; but it does mean that they should at least always do something mentally or physically in response to it.

Handout 2

Materials should provide the learners with opportunities to use the target language to achieve communicative purposes

Most researchers seem to agree that learners should be given opportunities to use language for communication rather than just to practise it in situations controlled by the teacher and the materials. Using language or communication involves attempts to achieve a purpose in a Situation in which the content, strategies and expression of the interaction are determined by the learners. Such attempts can enable the learners to 'check' the effectiveness of their internal hypotheses, especially if the activities stimulate them into 'pushed output' which is slightly above their current proficiency. They also help the learners to automatise their existing procedural knowledge (i.e. their knowledge of how the language is used) and to develop strategic competence. This is especially so if the opportunities for use are interactive and encourage

negotiation of meaning. In addition, communicative interaction can provide opportunities for picking up language from the new input generated, as well as opportunities for learner output to become an informative source of input. Ideally teaching materials should provide opportunities for such interaction in a variety of discourse modes ranging from planned to unplanned.

Interaction can be achieved through, for example:

- information or opinion gap activities which require learners to communicate with each other and/or the teacher in order to close the gap (e.g. finding out what food and drink people would like at the class party);
- post-listening and post-reading activities which require the learners to use information from the text to achieve a communicative purpose (e.g. deciding what television programmes to watch, discussing who to vote for, writing a review of a book or film);
- creative writing and creative speaking activities such as writing a story or improvising a drama;
- formal instruction given in the target language either on the language itself or on another subject:

We need to recognise that teaching intended as formal instruction also serves as interaction. Formal instruction does more than teach a specific item: it also exposes learners to features which are not the focus of the lesson.

Materials should take into account that the positive effects of instruction are usually delayed

Research into the acquisition of language shows that it is a gradual rather than an instantaneous process and that this is equally true for instructed as well as informal acquisition. Acquisition results from the gradual and dynamic process of internal generalisation rather than from instant adjustments to the learner's internal grammar. It follows that learners cannot be expected to learn a new feature and be able to use it effectively in the same lesson. They might be able to rehearse the feature, to retrieve it from short-term memory or to produce it when prompted by the teacher or the materials. But this does not mean that learning has already taken place. I am sure most of you are familiar with the situation in which learners get a new feature correct in the lesson in which it is taught but then get it wrong the following week. This is partly because they have not yet had enough time, instruction and exposure for learning to have taken place.

The inevitable delayed effect of instruction suggests that no textbook can really succeed if it teaches features of the language one at a time and expects the learners to be able to use them straightaway. But this incremental approach is popular with many publishers, writers, teachers and learners as it can provide a reassuring illusion of system, simplicity and progress. Therefore, adaptation of existing approaches rather than replacement with radical new ones is the strategy most likely to succeed. So, for example, the conventional textbook approach of PPP Presentation—Practice—Production) could be used to promote durable earning if the objective of the Production phase was seen as reinforcement rather than correct production and if this was followed in subsequent units by more exposure and more presentation relating to the same feature. Or the Production phase could be postponed to another unit which is placed after further exposure, instruction and practice have been provided. Or the initial Production phase could be used to provide output which would enable the learners to notice the mismatch between what they are doing and what proficient speakers typically do.

In my view, in order to facilitate the gradual process of acquisition, it is important for materials to recycle instruction and to provide frequent and ample exposure to the instructed language features in communicative use. This is particularly true of vocabulary acquisition, which requires frequent, spaced and varied recycling in order to be successful. It is equally important that the

learners are not forced into premature production of the instructed features (they will get them wrong) and that tests of proficiency are not conducted immediately after instruction (they will indicate failure or an illusion of success). Ellis (1990) reports on research revealing the delayed effect of instruction and in Chapter 9 of this book he argues the need for post-use evaluation of materials to find out what learners have eventually learned as a result of using them.

Materials should take into account that learners differ in learning styles

Different learners have different preferred learning styles. So, for example, those learners with a preference for studial learning are much more likely to gain from explicit grammar teaching than those who prefer experiential learning. And those who prefer experiential learning are more likely to gain from reading a story with a predominant grammatical feature (e.g. reported speech) than they are from being taught that feature explicitly. This means that activities should be variable and should ideally cater for all learning styles. An analysis of most current course books will reveal a tendency to favor learners with a preference for studial learning and an apparent assumption that all learners are equally capable of benefiting from this style of learning. Likewise an analysis of the teaching and testing of foreign languages in formal education systems throughout the world will reveal that studial learners (who are actually in the minority) are at an advantage.

Styles of learning which need to be catered for in language-learning materials include:

- visual (e.g. learners prefer to see the language written down);
- auditory (e.g. learners prefer to hear the language);
- kinesthetic (e.g. learners prefer to do something physical, such as following instructions for a game);
- studial (e.g. learners like to pay conscious attention to the linguistic features of the language and want to be correct);
- experiential (e.g. learners like to use the language and are more concerned with communication than with correctness);
- analytic (e.g. learners prefer to focus on discrete bits of the language and to learn them one by one);
- global (e.g. learners are happy to respond to whole chunks of language at a time and to pick up from them whatever language they can);
- dependent (e.g. learners prefer to learn from a teacher and from a book);
- Independent (e.g. learners are happy to learn from their own experience of the language and to use autonomous learning strategies).

I think a learner's preference for a particular learning style is variable and depends, for example, on what is being learned, where it is being learned, whom it is being learned with and what it is being learned for. For example, I am happy to be experiential, global and kinesthetic when learning Japanese out of interest with a group of relaxed adult learners and with a teacher who does not keep correcting me. But I am more likely to be analytic and visual when learning French for examination purposes in a class of competitive students and with a teacher who keeps on correcting me. And, of course, learners can be helped to gain from learning styles other than their preferred style. The important point for materials developers is that they are aware of and cater for differences of preferred learning styles in their materials and that they do not assume that all learners can benefit from the same approaches as the 'good language learner'.

Materials should not rely too much on controlled practice

It is interesting that there seems to be very little research which indicates that controlled practice activities are valuable. Sherwood-Smith (1981) does say that 'it is clear and uncontroversial to

say that most spontaneous performance is attained by dint of practice', but he provides no evidence to support this very strong claim. Also Bialystok (1988) says that automaticity is achieved through practice but provides no evidence to support her claim. In the absence of any compelling evidence most researchers seem to agree with Ellis, who says that 'controlled practice appears to have little long term effect on the accuracy with which new structures are performed' and 'has little effect on fluency'.

Yet controlled grammar practice activities still feature significantly in popular course books and are considered to be useful by many teachers and by many learners. This is especially true of dialogue practice, which has been popular in many methodologies for the last 30 years without there being any substantial research evidence to support it. In a recent analysis of new low-level course books I found that nine out of ten of them contained many more opportunities for controlled practice than they did for language use. It is possible that right now all over the world learners are wasting their time doing drills and listening to and repeating dialogues.

Materials should provide opportunities for outcome feedback

Feedback which is focused first on the effectiveness of the outcome rather than just on the accuracy of the output can lead to output becoming a profitable source of input. Or in other words, if the language that the learner produces is evaluated in relation to the purpose for which it is used, that language can become a powerful and informative source of information about language use. Thus a learner who fails to achieve a particular communicative purpose (e.g. borrowing something, instructing someone how to play a game, persuading someone to do something) is more likely to gain from feedback on the effectiveness of their use of language than a learner whose language is corrected without reference to any non-linguistic outcome. It is very important, therefore, for materials developers to make sure that language production activities have intended outcomes other than just practicing language.

1.4.12 Materials should take into account that learners differ in affective attitudes

the learner's motives, emotions, and attitudes screen what is presented in the language classroom ... This affective screening is highly individual and results in different learning rates and results.

Ideally language learners should have strong and consistent motivation I they should also have positive feelings towards the target language, their teachers, their fellow learners and the materials they are using. But, of course, ideal learners do not exist and even if they did exist one they would no longer be ideal learners the next day. Each class of framers using the same materials will differ from each other in terms of long- and short-term motivation and of feelings and attitudes about the language, their teachers, their fellow learners and their learning materials and of attitudes towards the language, the teacher and the materials. Obviously no materials developer can cater for all these affective variables, but it is important for anybody who is writing learning materials to be aware of the inevitable attitudinal differences of the users of the materials.

One obvious implication for the materials developer is 'to diversify language instruction as much as possible based upon the variety of cognitive styles' and the variety of affective attitudes likely to be found amongst a typical class of learners. Ways of doing this include:

- providing choices of different types of text;
- providing choices of different types of activities;
- providing optional extras for the more positive and motivated learners;

- providing variety;
- including units in which the value of learning English is a topic for discussion;
- including activities which involve the learners in discussing their attitudes and feelings about the course and the materials;
- researching and catering for the diverse interests of the identified target learners;
- being aware of the cultural sensitivities of the target learners;
- giving general and specific advice in the teacher's book on how to respond to negative learners (e.g. not forcing reluctant individuals to take part in group work)

1.4.13 Materials should permit a silent period at the beginning of instruction

It has been shown that it can be extremely valuable to delay L2 speaking for beginners of a language until they have gained sufficient exposure to the target language and sufficient confidence in understanding it. This silent period can facilitate the development of an effective internalised grammar which can help learners to achieve proficiency when they eventually start to speak in the L2. There is some controversy about the actual value of the silent period and some learners seem to use the silence to avoid learning the language. However, I think most researchers would agree that forcing immediate production in the new language can damage the reluctant speaker affectively and linguistically and many would agree with Dulay, Burt and Krashen that:

communication situations in which students are permitted to remain silent or respond in their first language may be the most effective approach for the early phases of language instruction. This approach approximates what language learners of all ages have been observed to do naturally, and it appears to be more effective than forcing full two-way communication from the very beginning of L2 acquisition. (1982: 25—6)

The important point is that the materials should not force premature speaking in the target language and they should not force silence either. Ways of giving learners the possibility of not speaking until they are ready include:

- starting the course with a Total Physical Response (TPR) approach in which the learners respond physically to oral instructions from a teacher or CD;
- starting with a listening comprehension approach in which the learners listen to stories in the target language, which are made accessible through the use of sound effects, visual aids and dramatic movement by the teacher;
- permitting the learners to respond to target language questions by using their first language or through drawings and gestures.

A possible extension of the principle of permitting silence is to introduce most new language points (regardless of the learners' level) through activities which initially require comprehension but not production. This is an approach which I call TPR Plus and which we used on the PKG Project in Indonesian secondary schools. It usually involved introducing new vocabulary or structures through stories which the learners responded to by drawing and/or using their first language, and through activities in which the whole class mimed stories by following oral instructions from the teacher.

1.4.14 Materials should maximise learning potential by encouraging intellectual, aesthetic and emotional involvement which stimulates both right- and left-brain activities

A narrowly focused series of activities which require very little cognitive processing (e.g. mechanical drills; rule learning; simple transformation activities) usually leads to shallow and

ephemeral learning unless linked to other activities which stimulate mental and affective processing. However, a varied series of activities making, for example, analytic, creative, evaluative and rehearsal demands on processing capacity can lead to deeper and more durable learning. In order for this deeper lining to be facilitated, it is very important that the content of the materials is not trivial or banal and that it stimulates thoughts and feels in the learners. It is also important that the activities are not too simple and that they cannot be too easily achieved without the learners making us of their previous experience and their brains.
The maximisation of the brain's learning potential is a fundamental principle of Lozanov's Suggestopedia, in which 'he enables the learner to receive the information through different cerebral processes and in different states of consciousness so that it is stored in many different parts of the brain, maximising recall'. Suggestopedia does this through engaging the learners in a variety of left- and right-brain activities in the same lesson (e.g. reciting a dialogue, dancing to instructions, singing a song, doing a substitution drill, writing a story). Whilst not everybody would accept the procedures of Suggestopedia, most researchers seem to agree on the value of maximising the brain's capacity during language learning and the best textbooks already do contain within each unit a variety of different left- and right-brain activities.

1.4.15 Materials should not rely too much on controlled practice

It is interesting that there seems to be very little research which indicates that controlled practice activities are valuable. Sharwood-Smith (1981) does say that 'it is clear and uncontroversial to say that most spontaneous performance is attained by dint of practice', but he provides no evidence to support this very strong claim. Also Bialystok (1988) says that automaticity is achieved through practice but provides no evidence to support her claim. In the absence of any compelling evidence most researchers seem to agree with Ellis, who says that 'controlled practice appears to have little long term effect on the accuracy with which new structures are performed' and 'has little effect on fluency'.

Yet controlled grammar practice activities still feature significantly in popular coursebooks and are considered to be useful by many teachers and by many learners. This is especially true of dialogue practice, which has been popular in many methodologies for the last 30 years without there being any substantial research evidence to support it. In a recent analysis of new low-level coursebooks I found that nine out of ten of them contained many more opportunities for controlled practice than they did for language use. It is possible that right now all over the world learners are wasting their time doing drills and listening to and repeating dialogues.

§3.2.The relation between syllabus, coursebook, and materials

- These terms are widely used but mean different things to British and American writers and are thus potentially confusing. We usually follow British usage, in which "syllabus" refers to the content or subject matter of an individual subject, whereas "curriculum" refers to the totality of content to be taught and aims to be realized within one educational system" (White 1988:4). Thus, a curriculum includes several syllabuses. In our educational system there is 'uquv reja' which describes subjects and hours that are to be taught over a period of time, for example in an University 4 years. The curriculum might also outline main aims and objectives of a whole programme.

- Handout 2 is a syllabus for this course, *Materials Evaluation and Design*. Teachers usually work with uquv dastur (*ishchi*, or *taqvimiy-mavzuviy reja*) for a specific course, for example, Grammar or Integrated Skills.

Common characteristics of a syllabus

A syllabus is a document which consists, essentially, of a list. This list specifies all the things that are to be taught in the course(s) for which the syllabus was designed (a beginner's course, for example, or a six-year secondary-school programme): it is therefore comprehensive. The actual components of the list may be either content items (words, structures, topics), or process ones (tasks, methods). The former is the more common: see Unit Two for some of the possibilities. The items are ordered, usually having components that are considered easier or more essential earlier, and more difficult and less important ones later. This ordering may be fairly detailed and rigid, or general and flexible.

The syllabus generally has explicit objectives, usually declared at the beginning of the document, on the basis of which the components of the list are selected and ordered.

Another characteristic of the syllabus is that it is a public document. It is available for scrutiny not only by the teachers who are expected to implement it, but also by the consumers (the learners or their parents or employers), by representatives of the relevant authorities (inspectors, school boards), by other interested members of the public (researchers, teacher trainers or textbook writers). Underlying this characteristic is the principle of accountability: the composers of the syllabus are answerable to their target audience for the quality of their document.

There are other, optional, features, displayed by some syllabuses and not others. A time schedule is one: some syllabuses delimit the time framework of their components, prescribing, for example, that these items should be dealt with in the first month, those in the second; the class should have completed this much by the end of the year. A particular preferred approach or methodology to be used may also be defined, even in a syllabus that is essentially content-based. It may list recommended materials - coursebooks, visual materials or supplementary materials - either in general, or where relevant to certain items or sections.

BOX 3.1: CHARACTERISTICS OF A SYLLABUS

1. Consists of a comprehensive list of:
- content items (words, structures, topics);
- process items (tasks, methods).
2. Is ordered (easier, more essential items first).
3. Has explicit objectives (usually expressed in the introduction).
4. Is a public document.
5. May indicate a time schedule.
6. May indicate a preferred methodology or approach.

7. May recommend materials.

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Different types of language syllabus

A number of different kinds of syllabuses are used in foreign language teaching. A list of these is provided below; it is not, of course, exhaustive, but includes the main types that you may come across in practice or in your reading. Each is briefly explained; some also include references to sources of more detailed information on content or rationale.

Types of syllabuses

1. Grammatical

A list of grammatical structures, such as the present tense, comparison of adjectives, relative clauses, usually divided into sections graded according to difficulty and/or importance.

2. Lexical

A list of lexical items (girl, boy, go away ...) with associated collocations and idioms, usually divided into graded sections. One such syllabus, based on a corpus (a computerized collection of samples of authentic language) is described in Willis, 1990.

3. Grammatical-lexical

A very common kind of syllabus: both structures and lexis are specified: either together, in sections that correspond to the units of a course, or in two separate lists.

4. Situational

These syllabuses take the real-life contexts of language uses as their basis: sections would be headed by names of situations or locations such as ‘Eating a meal’ or ‘In the street’.

5. Topic-based

This is rather like the situational syllabus, except that the headings are broadly topic-based, including things like ‘Food’ or ‘The family’; these usually indicate a fairly clear set of vocabulary items, which may be specified.

6. Notional

‘Notions’ are concepts that language can express. General notions may include ‘number’, for example, or ‘time’, ‘place’, ‘colour’; specific notions look more like vocabulary items: ‘man’, ‘woman’, ‘afternoon’. For an introduction to the topic of notional syllabuses see Wilkins, 1976.

7. Functional-notional

Functions are things you can do with language, as distinct from notions you can express: examples are ‘identifying’, ‘denying’, ‘promising’. Purely functional syllabuses are rare: usually both functions and notions are combined, as for example in Van Ek, 1990.

8. Mixed or 'multi-strand'

Increasingly, modern syllabuses are combining different aspects in order to be maximally comprehensive and helpful to teachers and learners; in these you may find specification of topics, tasks, functions and notions, as well as grammar and vocabulary.

9. Procedural

These syllabuses specify the learning tasks to be done rather than the language itself or even its meanings. Examples of tasks might be: map reading, doing

scientific experiments, story-writing. The most well-known procedural syllabus is that associated with the Bangalore Project (Prabhu, 1987).

10. Process

This is the only syllabus which is not pre-set. The content of the course is negotiated with the learners at the beginning of the course and during it, and actually listed only retrospectively (Candlin, 1984; Clarke, 1991).

How necessary is a coursebook?

In some places coursebooks are taken for granted. In others they may not be used at all: the teacher works according to a syllabus, or according to his or her own programme, using textbooks and supplementary materials as the need arises. A third, 'compromise', situation is where a coursebook is used selectively, not necessarily in sequence, and is extensively supplemented by other materials.

1. Framework

A coursebook provides a clear framework: teacher and learners know where they are going and what is coming next, so that there is a sense of structure and progress.

2. Syllabus

In many places the coursebook serves as a syllabus: if it is followed systematically, a carefully planned and balanced selection of language content will be covered.

3. Ready-made texts and tasks

The coursebook provides texts and learning tasks which are likely to be of an appropriate level for most of the class. This of course saves time for the teacher who would otherwise have to prepare his or her own.

4. Economy

A book is the cheapest way of providing learning material for each learner; alternatives, such as kits, sets of photocopied papers or computer software, are likely to be more expensive relative to the amount of material provided.

5. Convenience

A book is a convenient package. It is bound, so that its components stick together and stay in order; it is light and small enough to carry around easily; it is of a shape that is easily packed and stacked; it does not depend for its use on hardware or a supply of electricity.

6. Guidance

For teachers who are inexperienced or occasionally unsure of their knowledge of the language, the coursebook can provide useful guidance and support.

7. Autonomy

The learner can use the coursebook to learn new material, review and monitor progress with some degree of autonomy. A learner without a coursebook is more teacher-dependent.

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Handout 1 Curriculum (sample)

CURRICULUM

	Modules/semesters		**1**	**2**	**3**	**4**	**5**	**6**	**7-8**
		Hours per week (total in a semester)							
I	**Language courses**								
1	**Listening and Speaking**		2 (40)	2 (40)	2 (40)	2 (40)			
2	**Reading**		2 **(**40)	2 (40)	2 (40)	2 (40)	2 (40)		
3	**Writing**		2 (40)	2 (40)	2 (40)	2 (40)	2 (40)	2 (40)	1 (16)
4	**Integrated skills**		2 (40)	2 (40)	2 (40)	2 (40)			
5	**Grammar in context**		4 (80)	4 (80)					
6	**Vocabulary**		2 (40)	2 (40)	2 (40)	2 (40)			
7	**Discourse analysis**				2 (40)	2 (40)			
8	**English as an international language**							1 (20)	
9	**Independent Study Skills**		2 (40)						
10	**Classroom language**							1 (20)	
	Total:		16	14	12	12	4	4	1
II	**Methodology courses**								
1	**Language learning**				2 (40)				
2	**Approaches to language teaching**					2 40)			
3	**Teaching and integrating language skills**						1 (20)	2 (40)	
4	**Teaching language systems for communication**					2(40)			
5	**Language Testing and Assessment**						2 (40)		2 (40)
6	**Materials evaluation and design**							2 (40)	
7	**English for Specific Purposes**								1 (16)
8	**Planning for teaching and**							1 (20)	

	learning								
9	**Classroom Investigation**							1 (20)	1 (16)
10	**Developing intercultural competence**						2 (32)		
11	**Teaching Different Age Groups**							2 (32)	
	Total:		0	0	2	4	5	8	4
	Overall:		16	14	14	16	9	12	5
	Number of weeks		20	20	20	20	20	20	16
	Teaching Practice								6h * 8 weeks

Handout 2 Syllabus (sample)

MATERIALS DESIGN AND EVALUATION

Introduction
Compulsory for English Majors, 40 hours in semester 6
Aim
By the end of the course students will be able to evaluate and adapt existing, materials and design their own teaching materials for a given context.
Objectives
By the end of the course, students will

- know how to critically evaluate existing learning and teaching materials, including materials from websites;
- know how to adapt, make informed choices, and supplement materials for different teaching contexts;
- have developed a principled approach to materials design;
- know how to compensate for lack of materials in certain teaching contexts;
- know how to exploit authentic source materials.

Indicative Content

- Teaching Materials as tools for representing aims, values, and methods in teaching a foreign language
- The relation between syllabus, coursebook, and materials
- Materials evaluation including all relevant materials e.g., Student's books, Teacher's book, CDs, self-study books
- Selecting & analysing coursebooks
- Adapting learning and teaching materials
- The Internet as a resource for language learning/teaching
- Choosing and exploiting authentic materials
- Materials design with specific reference to tasks
- Designing visual aids
- Teacher-made worksheets and workcards
- Ethical issues in material e.g. gender issues, minorities' rights, etc
- Addressing students and teachers through materials

Approaches to teaching and learning

- Task-based sessions (analysis of materials from language learning websites, evaluation of sample teaching materials, materials design in pairs and in small groups);
- Discussions;
- Mini lectures in key areas;
- Textbook reviews;
- Self study.

Learning outcomes

By the end of the course students will have

- developed criteria for evaluating coursebooks/textbooks and applied them in selecting coursebooks for their own teaching contexts;
- tried out and evaluated various ways of adapting and supplementing teaching materials;
- developed and tried out teaching materials for a specific context.

Coursebook

A textbook which provides the core materials for a language-learning course. It aims to provide as much as possible in one book and is designed so that it could serve as the only book which the learners necessarily use during a course. Such a book usually includes work on grammar, vocabulary, pronunciation, functions and the skills of reading, writing, listening and speaking.

See supplementary materials.

§3.3.Materials evaluation including all relevant materials

Materials

Anything which is used to help language learners to learn. Materials can be in the form, for example, of a textbook, a workbook, a cassette, a CD-ROM, a video, a photocopied handout, a newspaper, a paragraph written on a whiteboard: anything which presents or informs about the language being learned.

The systematic appraisal of the value of materials in relation to their objectives and to the objectives of the learners using them. Evaluation can be pre-use and therefore focused on predictions of potential value. It can be whilst-use and therefore focused on awareness and description of what the learners are actually doing whilst the materials are being used. And it can also be post-use and therefore focused on evaluation of what happened as a result of using the materials .

Whether or not you elect to base your course on a coursebook, it is worth thinking about how you recognize a good one when you see it, and on what grounds you might reject or criticize it: in other words, what the main criteria are for coursebook assessment. Such criteria may be general, applicable to any language-teaching coursebook, or specific, relating to the appropriateness of the book for a certain course or learner population. An example of a general

criterion might be: ‘clear layout and print’, or ‘provides periodic review or test sections’; whereas a specific one might be: ‘attractive and colourful illustrations’ (if it is meant for younger learners), or ‘vocabulary and texts relevant to topic’ (if it is for students of science or technology).

BOX 5.2: AGAINST USING A COURSEBOOK

1. **Inadequacy**
   Every class - in fact, every learner - has their own learning needs: no one coursebook can possibly supply these satisfactorily.
2. **Irrelevance, lack of interest**
   The topics dealt with in the coursebook may not necessarily be relevant or interesting for your class.
3. **Limitation**
   A coursebook is confining: its set structure and sequence may inhibit a teacher's initiative and creativity, and lead to boredom and lack of motivation on the part of the learners.
4. **Homogeneity**
   Coursebooks have their own rationale and chosen teaching/learning approach. They do not usually cater for the variety of levels of ability and knowledge, or of learning styles and strategies that exist in most classes.
5. **Over-easiness**
   Teachers find it too easy to follow the coursebook uncritically instead of using their initiative; they may find themselves functioning merely as mediators of its content instead of as teachers in their own right.

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BOX 5.2: CRITERIA FOR COURSEBOOK ASSESSMENT

Importance	*Criterion*	
	Objectives explicitly laid out in an introduction, and implemented in the material	
	Approach educationally and socially acceptable to target community	
	Clear attractive layout; print easy to read	
	Appropriate visual materials available	
	Interesting topics and tasks	
	Varied topics and tasks, so as to provide for different learner levels, learning styles, interests, etc.	

	Clear instructions	
	Systematic coverage of syllabus	
	Content clearly organized and graded (sequenced by difficulty)	
	Periodic review and test sections	
	Plenty of authentic language	
	Good pronunciation explanation and practice	
	Good vocabulary explanation and practice	
	Good grammar presentation and practice	
	Fluency practice in all four skills	
	Encourages learners to develop own learning strategies and to become independent in their learning	
	Adequate guidance for the teacher; not too heavy preparation load	
	Audio cassettes	
	Readily available locally	

§3.4.Selecting & analysing course books.

The selection of a coursebook is one of the most important decisions a teacher will make in shaping the content and nature of teaching and learning. It involves matching the material against the context in which it is going to be used, following the aims of the teaching program, as well as fitting the personal methodology of the teacher.

COURSEBOOK EVALUATION METHODS

The selection process can be greatly facilitated by the use of systematic materials evaluation procedureswhich help ensure that materials are consistent with the needs and interests of the learners they are intended to serve, as well as being in harmony with institutional ideologies on the nature of language and learning.

Effective evaluation relies on asking appropriate questions and interpreting the answers to them. (Cunningsworth 1995). The creation of extensive evaluation checklists by leading experts provides criteria for detailed coursebook analysis. Cunningsworth's checklist for evaluation and selection contains 45 questions, covering criteria such as aims, design, language content, skills, and methodology, as well as practical considerations such as cost and obtainability.

Sheldon (1988) provides an expansive checklist of 53 questions classified under 17 major criteria, which appraises content factors such as accessibility, content, layout and authenticity.

Because of the wide variety of ELT coursebooks available, he advocates the use of evaluative measures, yet admits dissatisfaction with the "uneven quality" of these "evaluative tools," (Sheldon 1988: 240) stating the lack of any standardized global checklist or approach to materials analysis.

Extensive checklists such as these, as well as others (Breen and Candlin 1987, Robinett, adapted by Brown 1994, McDonough and Shaw 1993, Skierso, 1991) imply that designers are striving for comprehensiveness in evaluation procedures. Swales (1980, cited in Wharton, web site) has criticized this inclination, claiming that the more questions one asks of a set of teaching materials, striving for some kind of intricate discovery, the more likely one is to be disappointed. Rather, teachers should look at the evaluation process from a more subjective view (Sheldon 1988, Cunningsworth 1995) realizing that any checklist requires adaptation before being submitted to the personal requirements of individual teachers. As Cunningsworth (1995: 5) states, the selection procedure is intended as a "framework, not a straitjacket," and any procedure should be modified to suit personal circumstances. Similarly, Sheldon explains that, "coursebook assessment is fundamentally a subjective, rule-of-thumb activity, and that no neat formula, grid or system will ever provide a definite yardstick." (Sheldon 1988: 245).

McDonough and Shaw (1993) provide a flexible two-stage model for the comprehensive evaluation of coursebooks. A brief external evaluation includes criteria which gives an overview of the organizational foundation of the coursebook, 'as stated explicitly by the author/publisher' through the cover, introduction and table of contents statements. Following this is an in-depth internal investigation of the coursebook, 'to see how far the materials in question match up to what the author claims as well as to the aims and objectives of a given teaching program." (McDonough and Shaw 1993: 64).

Unique in their coverage of criteria, their 22-point framework is designed both for teachers looking to select a coursebook, a predictive evaluation, as well as for those teachers looking to identify strengths and weaknesses in coursebooks already used in their working context, a retrospective evaluation. (For a detailed look at retrospective evaluations of tasks in teaching materials,see Ellis: The Language Teacher Online). Their model "distinguishes the purpose behind the evaluation- be it to keep up-to-date with current developments or to adopt/select materials for a given course."

1. EXTERNAL EVALUATION

At this initial 'external, overview' stage of the evaluation of the High Impact coursebook, I will examine "what the books say about themselves." (Cunningsworth 1984, cited in McDonough and Shaw 1993: 67). This is done by looking at what has been stated explicitly in the 'blurb,' or claims made on the cover of the teachers/students book... and the introduction and table of contents." (Ibid: 67). Investigation of this kind can justify or disprove author/publisher claims.

However, being quite familiar with the content of this coursebook, prior experience and knowledge will have a retrospective effect on my 'external' analysis.

1.1 THE INTENDED AUDIENCE

Although no age group is explicitly stated, High Impact revolves around the lives of 4 young people in their early twenties. Serving as a backdrop, the development of these characters creates interest for intended learners. Young adults are implicitly shown to be the intended audience, which fits the age group in my teaching context.

1.2 THE PROFICIENCY LEVEL

High Impact is the second of a two-level course. There is no claim to a particular level, though the 'blurb' on the back cover states that group activity tasks are 'useful for students of all levels." I have reason to dispute this claim, as vocabulary knowledge and retention required for oral production activities varies with students' level. The four Expansion Units throughout the coursebook, however, do recycle given vocabulary and expressions, allowing for extra structured focus.

1.3 THE CONTEXT IN WHICH THE MATERIALS ARE TO BE USED

McDonough and Shaw make reference for distinguishing between teaching general learners and teaching English for Specific Purposes (ESP). As stated in the Introduction, High Impact is designed "to help students develop confidence and skill in using English for communication," and makes no claim to be focused on specific learners or purposes. Its effectiveness in a general English conversation class has been evident in my teaching context, my students having no specific intentions for English.

1.4 HOW THE LANGUAGE HAS BEEN PRESENTED AND ORGANIZED INTO TEACHABLE UNITS/LESSONS

The coursebook contains 12 main units and four expansion units. Each of the main units follows a format consisting of the following sections:

Warm up---introduces the theme of the unit.

Listening---presents tasks that develop specific information, gist and inferential listening skills.

Conversation Topic---presents vocabulary and dialog practice along with personalization.

Grammar Awareness---presents tasks to help students notice grammar usage.

Pair Interaction---provides opinion gap and experience gap activities which allow students to share their own ideas and experiences.

Read and Response---provides both a model and a reason to read and write. (High Impact Teacher's Manual 1996: iv)

The length of each main unit must be realized by the teacher when deciding how it will harmonize into a given educational program. (McDonough and Shaw 1993: 69).

Each main unit of the High Impact coursebook has been designed for approximately three 50-minute class periods, or two 90-minute periods, or roughly 15-20 minutes per section. Expansion units are designed for two 50-minute periods, or one 90-minute period. The coursebook provides materials for approximately 38 hours of class time. (High Impact Teacher's Manual 1996: iv).

While agreeing with McDonough's and Shaw's comment that the length of each unit must be understood to facilitate a program (and this comes from experience using the given coursebook), the times provided in the Teacher's Manual are easily adaptable in my teaching context. In my use of High Impact, activities which I feel create a more positive student response are given more class time, while more passive activities that do not promote oral skills production can be glanced over or skipped altogether. Given the autonomy of each section within the unit, this does not create a gap in gradation. Indeed, little gradation or sequencing exists. In addition, not finishing a unit in the allotted time doesn't affect students' interest.

1.5 THE AUTHOR'S VIEWS ON LANGUAGE AND METHODOLOGY

When looking at the author's view on language and methodology, it is important to consider the relationship between the language, the learning process and the learner. As stated in the coursebook's Introduction, the Impact series is designed to help develop "skill in using English for communication." (High Impact coursebook: 4). Priority thus given to the process of developing second language competence would follow what White (1988) has termed 'the Type B syllabus", a learner-based course of action in which "both the content and the processes of learning become part of the language learning experience." (White 1988:101). This is opposed to a 'Type A Syllabus,' in which functions and content are predetermined and learner involvement is non-interactive.

However, I find White's models too contrastive for analyzing a modern coursebook such as High Impact. Rather, I would refer to High Impact as following a 'multi-syllabus' approach, which integrates the two methods of White, thus increasing ability on a range of communicative criteria while, at the same time, acknowledging the need to provide systematic practice in the formal functions of language. (McDonough and Shaw 1993:50). (See Internal Evaluation, Section 6.1 for more on Communicative Language Teaching).

As stated in the coursebook's Introduction, activities and tasks are designed for students to "practice information-gathering skills (listening and reading) in context... [and]... for expressing personal opinions about their own lives."(High Impact: 4). As well as advocating communicative language teaching, this statement adheres to a functional view of language, whose characteristics are provided by Richards and Rodgers (1986) below:

1. Language is a system for the expression of meaning.
2. The primary function of language is for interaction and communication.
3. The structure of language reflects its functional and communicative uses.

4. The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse.

(Richards and Rodgers 1986: 71). The High Impact coursebook repeatedly provides activities for students to interact through the expression of meaning.

1.6 ARE THE MATERIALS TO BE USED AS THE MAIN 'CORE' COURSE OR TO BE SUPPLEMENTARY TO IT?

In discussing the total cost of a course, McDonough and Shaw state that sheer economics might dissuade a teacher from selecting certain materials. (1993: 70). The High Impact coursebook, while being reasonable priced at roughly $12.00 US, is designed to be used as the 'core' course. I have found it very satisfactory as such.

In addition to the High Impact coursebook, a 48-page workbook called High Impact Workout (Gorsuch and Schwab 1996) is available, created by two of the coursebook developers. It is designed to supplement the coursebook, "helping students focus on the learning objectives in each unit by providing additional guided comprehension and production practice." (High Impact Teacher's Manual: viii). I find the workbook especially effective for homework review. Although less communicative then in-class activities, I find the activities helpful for explicit grammar teaching. Teacher-led checking of the homework at the beginning of class provides a guided initial activity to 'warm-up' the class.

1.6.1 IS THE TEACHER'S BOOK IN PRINT AND LOCALLY AVAILABLE?

A teacher's manual is widely available and in my experience is sold locally wherever the coursebook and workbook are. The manual provides valuable teaching tips addressing common problems and concerns. Every chapter contains a Teacher Reflection section, which gives teachers a chance to evaluate the activities done. I believe the High Impact manual can be a useful resource for both beginning and experienced teachers.

Although offering much prescribed programs on how to teach the material, experienced teachers can benefit from the variations provided. As stated by the authors, "Different teachers want different things from a teacher's manual. New teachers often want lots of specific teaching strategies. Experienced teachers often want new or extra techniques or activities." (Teacher's Manual: vii). The manual provides support for both.

1.7 IS A VOCABULARY LIST/INDEX INCLUDED?

The coursebook contains an appendix of key words and expressions at the back of the book, categorized by unit. This has proved useful for my students, doing individualized, out-of-class work, as well as comprehensive preparation for exams.

Sinclair and Renouf (1988), however, dispute the addition of vocabulary lists found in many modern coursebooks. The approach taken to vocabulary is not systematic and there is little coordination in establishing targets. According to them, most modern coursebooks "attempt to

coordinate several parallel threads of syllabus.. .the variety is often bewildering, and the actual coordination minimal." (Sinclair and Renouf 1988: 144)

1.8 WHAT VISUAL MATERIAL DOES THE BOOK CONTAIN AND IS IT ACTUALLY INTEGRATED INTO THE TEXT?

Photographs, drawings and graphs are all attractively done and add an artful, contextual element to the activities. In addition, each unit contains a small comic strip that gives visual life to discourse, combining conversation with practiced functions. Most color photos and illustrations are incorporated into the tasks. In five of the twelve units,

as a pre-task to the activity, the coursebook explicitly asks the students to look at a picture and comment in some way.

1.8.1 IS THE LAYOUT AND PRESENTATION CLEAR OR CLUTTERED?

The layout is very professionally presented and not overly cluttered, and was an initial positive factor in my selection of High Impact as coursebook for my class. This 'impressionistic overview' (Cunningsworth 1995: 1) revealed that all 12 main units followed a standard format of six sections: Warm Up, Listening, Conversation Topic, Grammar Awareness, Pair Interaction and Read and Response. Each section consists of one page each, typically consisting of a three-stage activity process. This standard procedure lessened student unfamiliarity, and after covering a couple of units students know what to expect in terms of teacher direction and meta-language.

1.9 IS THE MATERIAL TOO CULTURALLY BIASED OR SPECIFIC...[OR] ...REPRESENT MINORITY GROUPS AND/OR WOMEN IN A NEGATIVE WAY?

High Impact is not written explicitly for a certain nationality or cultural group, as the topics which divide each unit are universal in nature, although it seems a certain attempt has been made by the authors to focus on Asian learners. Of the seven main characters, two are of Asian descent, and both discuss their family background (in China and Japan, respectively) for use as listening exercises. In addition, on the inside of the back cover, the authors have included an acknowledgment page in which they thank those who gave suggestions for the Impact course. Over half of the approximate 200 listed names are Asian.

There does appear to be a couple of instances of negative cultural stereotyping in High Impact, revealing how coursebooks can be "biased" in subtle ways. (Littlejohn and Windeatt, cited in McDonough and Shaw 1993: 74). In one listening exercise, two non- Asian characters discuss whether to report to the police a third Asian character for committing a hit and run offence. In another listening and grammar exercise, a Chinese character, while contrasting Chinese and American culture, comments on being frightened of the crime and violence in America. These instances could cause offense to some learners and teachers, as well as promoting negative representations of races and cultures.

2. INTERNAL EVALUATION

In this stage of the analysis, as designed by McDonough and Shaw, the internal consistency and organization of the materials is examined, to discover the extent to which external claims made by the author/publisher correlate with the internal content. (McDonough and Shaw 1993: 75).

2.1 THE PRESENTATION OF THE SKILLS IN THE MATERIALS

Integration of the receptive and productive skills is the trend in modern coursebook design. (Brown 1994, White 1988, Stern 1992, Cunningsworth 1995, McDonough and Shaw 1993).

Each unit of the High Impact coursebook contains sections on listening, speaking and reading, while writing skills are integrated into most activities. Although equal weighting seems to be given to the four skills, developing oral communication skills is the authors' main intention. Three of the six sections in each High Impact unit provide for student interaction. This coincides with White's statement on general coursebooks, that "of the four skills speaking will have been given more weighting than any of the others, even though reading and writing will have been used as a means of presenting and practicing the language." (White 1988: 68-69).

This is parallel to my intentions as a teacher, that oral communication skills be weighted more, considering that students at my college receive writing and listening classes additionally. Writing activities in High Impact, though necessary in a student's ESL education, are not in following with my oral production focus. The coursebook is easily adaptable, and I find that allotting more time to more communicative activities benefits my students to a greater degree.

2.2 THE GRADING AND SEQUENCING OF THE MATERIALS

If language is a system, gradation is of great importance. (Mackey, in White 1988:48), "for in a system one thing fits into another, one thing goes with another, and one thing depends on another." However, there seems to be few guidelines or principles following the assumption that language can be divided into structures for organizing language content. In the High Impact coursebook, there are no criteria for sequencing the topics of the 12 main units. Indeed, Unit 1, titled "Lifestyles," could easily be interchanged with Unit 12, "Memories." The Appendix (High Impact: 107) lists vocabulary words and expressions as they appear in each of the 12 units. There seems to be no sequencing to these lexical items, other then in the provided Expansion Units. In my teaching context, this apparent lack of grading and sequencing is of little concern.

2.3 WHERE READING/'DISCOURSE' SKILLS ARE INVOLVED, IS THERE MUCH IN THE WAY OF APPROPRIATE TEXT BEYOND THE SENTENCE?

The written materials in each unit of High Impact provide reading practice using a variety of writing style extracts, such as magazine articles, biographies, advertisements, and personal and business letters. Scanning, identifying and evaluating skills are practiced for comprehension, as well as preparation for 'shared writing,' where students read and react to partners' ideas.

In addition to extended readings, scripted dialogues are also central to the High Impact coursebook. These I believe provide valuable pieces of natural sounding discourse, not only as

examples for study, but to raise the consciousness of students' through exposure to English linguistic data.

2.4 WHERE LISTENING SKILLS ARE INVOLVED, ARE RECORDINGS 'AUTHENTIC' OR ARTIFICIAL?

There is much debate concerning the use of 'authentic' language in coursebook activities. Nunan defines 'authentic' language as samples of spoken and written language that have not been specifically written for the purpose of teaching language, "which learners will encounter outside the classroom." (Nunan 1991: 37-38). Its use allows for students' unconscious mechanisms for acquiring language to operate effectively. (Swan and Walter 1987, in Nunan 1991: 226, Skehan 1996, Carter 1998, D. Willis 2000, J.Willis 1996). In addition, authentic materials can bring greater realism and relevance while increasing learner motivation. (Cunningsworth 1995: 66).

However, the 'hurly burly' (J. Willis 1996: 88) of native speech creates difficulties for students needing to focus on certain lexical items. The role of coursebooks, then, is how to select, idealize and simplify the language to make it more accessible to students (Cook 1998: 61), while still providing natural input for unconscious acquisition.

Recordings in High Impact, though not authentic according to Nunan's definition, do provide semi-authentic input for learning purposes, as the following script excerpt reveals:

Jordan: It was fun being with you, talking and...

Laura: You know I haven't really talked to a guy this much in a long time.

Jordan: Yeah, you really did talk a lot tonight, didn't you?

Laura: I hope I didn't talk too much.

Jordan: No, no, no. You were so quiet the first time we went out. I actually thought you might be a .

Laura: A what?

Jordan: You know, boring. An airhead.

Laura: An airhead? What do you mean?

Jordan: Well, I mean, you just kind of looked at me. You didn't say anything.

Laura: Well, now you know I do have a lot to say.

While being available for specific grammar and lexical study, recordings found in High Impact still retain a degree of natural authenticity. This quasi-authentic form harmonizes with my methodology aiming for a 'usable competence', or fluency in English, in which learning is unpredictable and depends on exposures to the language. (Willis 2000: 72).

2.5 DO YOU FEEL THAT THE MATERIAL IS SUITABLE FOR DIFFERENT LEARNING STYLES...AND IS IT SUFFICIENTLY 'TRANSPARENT' TO MOTIVATE BOTH STUDENTS AND TEACHERS ALIKE?

Teachers, course designers, and materials writers must be aware that the input provided by them will possibly be processed by learners in ways different than intended. (Ellis 1993: 4). It is important, then, that materials meet students' needs by allowing for different learning styles.

In the case of High Impact, pair work and group activities are popular strategies for practicing information-gathering skills and expressing personal opinions. Four of the six sections of each unit explicitly require group work of some kind. For students preferring a more teacher-led approach, this could create discouraging affects, leading to a lack of motivation. Being aware of this inevitable situation, students must be reminded that the more they engage in oral communication, the more their overall communicative competence will improve. As explained by Brown, many students will find group work frustrating because they are accustomed to the answers being given to them. Language learning is not a skill "where you can simply bone up on rules and words in isolation." (Brown 1994: 177).

3. SUMMARY AND CONCLUSION

One key reason for a retrospective appraisal of materials is to provide insight into organizational principles, and therefore make apparent possible techniques for adaptation. (McDonough and Shaw 1993: 65). Through the multi-syllabus approach followed in High Impact, students receive a merging of two broad procedures; that of a view of language as use, including categories of function, context and language skill, and a more formal linguistic syllabus comprising elements of grammar and vocabulary (McDonough and Shaw 1993: 51). An approach of this kind makes High Impact easily adaptable to more precisely fit my focus on oral production skills, given the autonomy of individual exercises which can be modified or deleted. The Teacher's Manual, in addition, provides several suggestions for supplementing the coursebook to acquire a more communicative approach.

EVALUATING AND SELECTING COURSE BOOKS
Activity 2, Handout 1, Profiles of students

A.

You teach a group of first year students in the English Philology Faculty at the Uzbek State World Languages University in Tashkent. The subject you teach is Practice of Oral and Written Speech. The class lasts 4 hours once a week (100 hours per academic year). You should have a progress test (oraliq nazorat) each month. You prefer to discuss one topic a week. You want your students to have integrated skills classes but with greater focus on reading.

✂

B.

You teach a group of first year students of the Faculty of Economics at The National University of Uzbekistan. You have classes once a week for 2 hours – with 80 total contact hours over the year. You want to focus on a grammar point each lesson and to base your syllabus on a course book. Your students want to develop their grammar and vocabulary and their listening and reading skills. They are interested in reading extracts from English literature. You have done a survey and found out that most of your students are visual learners.

✂

C.

You have been selected as a tutor to a group of students who are preparing to take part in an English language competition. The tasks in the competition will consist of a grammar and vocabulary test, reading a text aloud and answering questions, writing argumentative and descriptive essays. They are mainly third-year students. They will have classes with you 4 times (8 hours) a week over 2½ months.

✂

D.

You are teaching at a private language school in the evenings. Most of your learners are adults who come to the class after their work. Most of them want to go abroad. They need to know how to survive there. They want to develop their speaking and writing skills in order to be able to communicate freely in a foreign country. In your group there are people of different learning styles. They do not like long instructions as they do not like reading very much.

§3.5.Adapting learning and teaching materials

Activity 1, Handout 1a, Adapting a text

TO SIR, WITH LOVE

by E. R. Braithwaite

Chapter 8
(Extract)

Read the following text and write 3 words that you don't know, in the right column.

Each Friday morning the whole school spent the pre-recess period in writing their Weekly Review. This was one of the old Man's pet schemes: and one about which he would brook no interference. Each child would review the events of his school week in his own words, in his own way; he was free to comment, to criticize, to agree or disagree, with any person, subject or method, as long as it was in some way associated with the school. No one and nothing was sacred, from the Headmaster down, and the child, moreover, was safe from any form of reprisal.	Recess n.- a time when children are allowed to go outside and play during the day Brook no sth v. - not to allow something Sacred adj. - very important and treated with great respect Reprisal n. - Usually: an act of revenge or punishment
"Look at it this way," Mr. Florian said. "It is of advantage to both pupils and teacher. If a child wants to write about something which matters to him, he will take some pains to set it down as carefully and with as much detail as possible; that must in some way improve his written English in terms of spelling, construction and style. Week by week we are able, through his review, to follow and observe his progress in such things. As for the teachers, we soon get a pretty good idea what the children think of us and whether or not we are getting close to them… You will discover that these children are reasonably fair, even when they comment on us. If we are careless about our clothing, manners or person they will soon notice it, and it would be pointless to be angry with them for pointing such things out. Finally, from the reviews, the sensible teacher will observe the trend of individual and collective interests and plan his work accordingly."	To set smth down v. - to write something on paper in order to record it Fair adj. - just and balanced
On the first Friday of my association with the class I was anxious to discover what sort of figure I cut in front of them, and what kind of comment they would make about me. I read through some of the reviews at lunch-time, and must admit to a mixture of relief and disappointment at discovering that, apart from mentioning that they had a new "blackie" teacher, very little attention was given to me…	Association n. – a connection or relationship with another person or group
It occurred to me that they probably imagined I would be as transient as my many predecessors, and therefore saw no point in wasting either time or effort in writing about me. But if I had made so little impression on them, it must be my own fault, I decided. It was up to me to find some way to get through to them.	Transient n. - continuing for only a short time
Thereafter I tried very hard to be a successful teacher with my class, but somehow, as day followed day in painful procession, I realized that I was not making the grade. I bought and read books on the psychology of teaching in an effort to discover some way of providing the children with the thought of intellectual challenge to which they would respond, but the suggested methods somehow did not meet my particular need, and just did not work. It was as if I were trying to reach the children through a thick pane of glass, so remote and uninterested they seemed.	To make the grade v. - to succeed / to reach the necessary standard

Looking back, I realize that in fact I passed through three phases in my relationship with them. The first was the silent treatment, and during that time, for my first few weeks, they would do any task I set them without question or protest, but equally without interest or enthusiasm; and if their interest was not required for the task in front of them would sit and stare at me with the same careful patient attention a birdwatcher devotes to the rare feathered visitor…	
I took great pains with the planning of my lessons, using illustrations from the familiar things of their own background… I created various problems within the domestic framework, and tried to encourage their participation, but it was as though there were a conspiracy of indifference, and my attempts at formality fell pitifully flat.	Conspiracy of indifference n. – Here: agreement not to show interest
Gradually they moved on to the second and more annoying phase of their campaign, the "noisy" treatment. It is true to say that all of them did not actively join in this but those who did not were obviously in some sympathy with those who did. During a lesson, especially one in which it was necessary for me to read or speak to them, someone would lift the lid of a desk and then let it fall with a loud bang; the culprit would merely sit and look at me with wide innocent eyes as if it were an accident.	Culprit n. - a person who has done something wrong or against the law
They knew as well as I did that there was nothing I could do about it, and I bore it with as much show of aplomb as I could manage. One or two such interruptions during a lesson were usually enough to destroy its planned continuity… So I felt angry and frustrated when they rudely interrupted that which was being done purely for their own benefit.	Aplomb n. - if somebody does something with aplomb they do it in a confident and successful way, often in a difficult situation
One morning I was reading to them some simple poetry. Just when I thought I had inveigled them into active interest, one of the girls, Monica Page, let the top of the desk fall; the noise seemed to reverberate in every part of my being and I felt a sudden burning anger. I looked at her for some moments before daring to open my mouth; she returned my gaze, then casually remarked to the class at large: "The bleeding thing won't stay up." It was all rather deliberate, the noisy interruption and the crude remark, and it heralded the third stage of their conduct. From then on the words "bloody" or "bleeding" were hardly ever absent from any remark they made to one another especially in the classroom. They would call out to each other on any silly pretext and refer to the "bleeding" this or that, and always in a voice loud enough for my ears. One day during an arithmetic period I played right into their hands. I was so overcome by anger and disgust that I completely lost my temper … I went upstairs and sat in the library, the only place where I could be alone for a little while. I felt sick at heart, because it seemed that this latest act, above all others, was intended to display their utter disrespect for me. They seemed to have no sense of decency, these children; everything they said or did was colored by an ugly viciousness, as if their minds were forever rooting after filth. "Why, oh why," I asked myself, "did they behave like that? What was wrong with them?"	To inveigle v. - to achieve control over somebody in a clever and manipulative way, especially so that they will do what you want 'bleeding' is a taboo adjective; 'thing' refers to the lid of the desk  To herald v. - to be a sign that something is going to start Pretext n. - a false reason that you give for doing something. Utter adj. - complete or extreme Decency n. - morally correct behaviour Viciousness n. - Cruelty and hatred combined Filth n. - any very dirty and unpleasant substance

Activity 1, Handout 1b, Adapting a text

TO SIR, WITH LOVE

by E. R. Braithwaite

Chapter 8
(Extract)

Read the text and answer the questions on the right column.

Each Friday morning the whole school spent the pre-recess period in writing their Weekly Review. This was one of the old Man's pet schemes: and one about which he would brook no interference. Each child would review the events of his school week in his own words, in his own way; he was free to comment, to criticize, to agree or disagree, with any person, subject or method, as long as it was in some way associated with the school. No one and nothing was sacred, from the Headmaster down, and the child, moreover, was safe from any form of reprisal.	*What do you think pre- means here?*
"Look at it this way," Mr. Florian said. "It is of advantage to both pupils and teacher. If a child wants to write about something which matters to him, he will take some pains to set it down as carefully and with as much detail as possible; that must in some way improve his written English in terms of spelling, construction and style. Week by week we are able, through his review, to follow and observe his progress in such things. As for the teachers, we soon get a pretty good idea what the children think of us and whether or not we are getting close to them… You will discover that these children are reasonably fair, even when they comment on us. If we are careless about our clothing, manners or person they will soon notice it, and it would be pointless to be angry with them for pointing such things out. Finally, from the reviews, the sensible teacher will observe the trend of individual and collective interests and plan his work accordingly."	*Were children criticised for criticising their teachers?* *Do you see only advantage in this scheme?*
On the first Friday of my association with the class I was anxious to discover what sort of figure I cut in front of them, and what kind of comment they would make about me. I read through some of the reviews at lunch-time, and must admit to a mixture of relief and disappointment at discovering that, apart from mentioning that they had a new "blackie" teacher, very little attention was given to me…	
It occurred to me that they probably imagined I would be as transient as my many predecessors, and therefore saw no point in wasting either time or effort in writing about me. But if I had made so little impression on them, it must be my own fault, I decided. It was up to me to find some way to get through to them.	*Do you think they had different teachers in the past? Why did they have different teachers?*
Thereafter I tried very hard to be a successful teacher with my class, but somehow, as day followed day in painful procession, I realized that I was not making the grade. I bought and read books on the psychology of teaching in an effort to discover some way of providing the children with the thought of intellectual challenge to which they would respond, but the suggested methods somehow did not meet my particular need, and just did not work. It was as if I were trying to reach the children through a thick pane of glass, so remote and uninterested they seemed.	*Why do you think "were" was used not "I was"?*
Looking back, I realize that in fact I passed through three phases in my relationship with them. The first was the silent treatment, and during that time, for my first few weeks, they would do any task I set them without question or protest, but equally without interest or enthusiasm; and if their interest was not required for the task in front of them would sit and	

stare at me with the same careful patient attention a birdwatcher devotes to the rare feathered visitor…

I took great pains with the planning of my lessons, using illustrations from the familiar things of their own background… I created various problems within the domestic framework, and tried to encourage their participation, but it was as though there were a conspiracy of indifference, and my attempts at formality fell pitifully flat.

Gradually they moved on to the second and more annoying phase of their campaign, the "noisy" treatment. It is true to say that all of them did not actively join in this but those who did not were obviously in some sympathy with those who did. During a lesson, especially one in which it was necessary for me to read or speak to them, someone would lift the lid of a desk and then let it fall with a loud bang; the culprit would merely sit and look at me with wide innocent eyes as if it were an accident.

Do you think there was more than one culprit? If you do, what makes you think so?

They knew as well as I did that there was nothing I could do about it, and I bore it with as much show of aplomb as I could manage. One or two such interruptions during a lesson were usually enough to destroy its planned continuity… So I felt angry and frustrated when they rudely interrupted that which was being done purely for their own benefit.

One morning I was reading to them some simple poetry. Just when I thought I had inveigled them into active interest one of the girls, Monica Page, let the top of the desk fall; the noise seemed to reverberate in every part of my being and I felt a sudden burning anger. I looked at her for some moments before daring to open my mouth; she returned my gaze, then casually remarked to the class at large: "The bleeding thing won't stay up." It was all rather deliberate, the noisy interruption and the crude remark, and it heralded the third stage of their conduct. From then on the words "bloody" or "bleeding" were hardly ever absent from any remark they made to one another especially in the classroom. They would call out to each other on any silly pretext and refer to the "bleeding" this or that, and always in a voice loud enough for my ears. One day during an arithmetic period I played right into their hands. I was so overcome by anger and disgust that I completely lost my temper … I went upstairs and sat in the library, the only place where I could be alone for a little while. I felt sick at heart, because it seemed that this latest act, above all others, was intended to display their utter disrespect for me. They seemed to have no sense of decency, these children; everything they said or did was colored by an ugly viciousness, as if their minds were forever rooting after filth. "Why, oh why," I asked myself, "did they behave like that? What was wrong with them?"

Activity 1, Handout 1c, Adapting a text

Pre-reading task

Before you read discuss the following questions in groups:

~ *Think of the time when you started teaching at school, college, university?*

~ *How did the principal / the head of the chair behave?*

~ *How did pupils / students behave?*

TO SIR, WITH LOVE

by E. R. Braithwaite

Chapter 8
(Extract)

While-reading task

Read the following text and write **T** if the statement is true and **F** if the statement is false:

a) Mr. Florian thinks that reading pupils' weekly reviews helps teachers a lot in their work.
b) The narrator didn't find anything about himself in pupils' weekly reviews.
c) The narrator worked hard on himself to make his lessons interesting.
d) Pupils' didn't like the narrator's lessons at all and tried to interrupt him during the lessons.
e) The narrator felt angry and frustrated when they rudely interrupted him, but couldn't do anything.

Each Friday morning the whole school spent the pre-recess period in writing their Weekly Review. This was one of the old Man's pet schemes: and one about which he would brook no interference. Each child would review the events of his school week in his own words, in his own way; he was free to comment, to criticize, to agree or disagree, with any person, subject or method, as long as it was in some way associated with the school. No one and nothing was sacred, from the Headmaster down, and the child, moreover, was safe from any form of reprisal.

"Look at it this way," Mr. Florian said. "It is of advantage to both pupils and teacher. If a child wants to write about something which matters to him, he will take some pains to set it down as carefully and with as much detail as possible; that must in some way improve his written English in terms of spelling, construction and style. Week by week we are able, through his review, to follow and observe his progress in such things. As for the teachers, we soon get a pretty good idea what the children think of us and whether or not we are getting close to them… You will discover that these children are reasonably fair, even when they comment on us. If we are careless about our clothing, manners or person they will soon notice it, and it would be pointless to be angry with them for pointing such things out. Finally, from the reviews, the sensible teacher will observe the trend of individual and collective interests and plan his work accordingly."

On the first Friday of my association with the class I was anxious to discover what sort of figure I cut in front of them, and what kind of comment they would make about me. I read through some of the reviews at lunch-time, and must admit to a mixture of relief and disappointment at discovering that, apart from mentioning that they had a new "blackie" teacher, very little attention was given to me…

It occurred to me that they probably imagined I would be as transient as my many predecessors, and therefore saw no point in wasting either time or effort in writing about me.

But if I had made so little impression on them, it must be my own fault, I decided. It was up to me to find some way to get through to them.

Thereafter I tried very hard to be a successful teacher with my class, but somehow, as day followed day in painful procession, I realized that I was not making the grade. I bought and read books on the psychology of teaching in an effort to discover some way of providing the children with the thought of intellectual challenge to which they would respond, but the suggested methods somehow did not meet my particular need, and just did not work. It was as if I were trying to reach the children through a thick pane of glass, so remote and uninterested they seemed.

Looking back, I realize that in fact I passed through three phases in my relationship with them. The first was the silent treatment, and during that time, for my first few weeks, they would do any task I set them without question or protest, but equally without interest or enthusiasm; and if their interest was not required for the task in front of them would sit and stare at me with the same careful patient attention a birdwatcher devotes to the rare feathered visitor…

I took great pains with the planning of my lessons, using illustrations from the familiar things of their own background… I created various problems within the domestic framework, and tried to encourage their participation, but it was as though there were a conspiracy of indifference, and my attempts at formality fell pitifully flat.

Gradually they moved on to the second and more annoying phase of their campaign, the "noisy" treatment. It is true to say that all of them did not actively join in this but those who did not were obviously in some sympathy with those who did. During a lesson, especially one in which it was necessary for me to read or speak to them, someone would lift the lid of a desk and then let it fall with a loud bang; the culprit would merely sit and look at me with wide innocent eyes as if it were an accident.

They knew as well as I did that there was nothing I could do about it, and I bore it with as much show of aplomb as I could manage. One or two such interruptions during a lesson were usually enough to destroy its planned continuity… So I felt angry and frustrated when they rudely interrupted that which was being done purely for their own benefit.

One morning I was reading to them some simple poetry. Just when I thought I had inveigled them into active interest, one of the girls, Monica Page, let the top of the desk fall; the noise seemed to reverberate in every part of my being and I felt a sudden burning anger. I looked at her for some moments before daring to open my mouth; she returned my gaze, then casually remarked to the class at large: "The bleeding thing won't stay up." It was all rather deliberate, the noisy interruption and the crude remark, and it heralded the third stage of their conduct. From then on the words "bloody" or "bleeding" were hardly ever absent from any remark they made to one another especially in the classroom. They would call out to each other on any silly pretext and refer to the "bleeding" this or that, and always in a voice loud enough for my ears. One day during an arithmetic period I played right into their hands. I was so overcome by anger and disgust that I completely lost my temper … I went upstairs and sat in the library, the only place where I could be alone for a little while. I felt sick at heart, because it seemed that this latest act, above all others, was intended to display their utter disrespect for me. They seemed to have no sense of decency, these children; everything they said or did was colored by an ugly viciousness, as if their minds were forever rooting after filth. "Why, oh why," I asked myself, "did they behave like that? What was wrong with them?"

Post-reading task

~ Write a letter to the Headmaster explaining the situation and asking for advice.

~ You are a pupil. Write a letter to a friend describing your feelings and the teacher's feelings about what happened in the class.

Activity 1, Handout 1d, Adapting a text

TO SIR, WITH LOVE

by E. R. Braithwaite

Chapter 8
(Extract)

Read the 4 parts of the text and complete the tasks.

Part 1

Each Friday morning the whole school spent the pre-recess period in writing their Weekly Review. This was one of the old Man's pet schemes: and one about which he would brook no interference. Each child would review the events of his school week in his own words, in his own way; he was free to comment, to criticize, to agree or disagree, with any person, subject or method, as long as it was in some way associated with the school. No one and nothing was sacred, from the Headmaster down, and the child, moreover, was safe from any form of reprisal.

"Look at it this way," Mr. Florian said. "It is of advantage to both pupils and teacher. If a child wants to write about something which matters to him, he will take some pains to set it down as carefully and with as much detail as possible; that must in some way improve his written English in terms of spelling, construction and style. Week by week we are able, through his review, to follow and observe his progress in such things. As for the teachers, we soon get a pretty good idea what the children think of us and whether or not we are getting close to them… You will discover that these children are reasonable fair, even when they comment on us. If we are careless about our clothing, manners or person they will soon notice it, and it would be pointless to be angry with them for pointing such things out. Finally, from the reviews, the sensible teacher will observe the trend of individual and collective interests and plan his work accordingly."

On the first Friday of my association with the class I was anxious to discover what sort of figure I cut in front of them, and what kind of comment they would make about me.

Answer the following question and do the **tasks:**

~ *What do you think students wrote about this teacher?*
~ *Find any disadvantages in the scheme from a student's perspective.*
~ *Find any disadvantage from a teacher's perspective.*

Part 2

I read through some of the reviews at lunch-time, and must admit to a mixture of relief and disappointment at discovering that, apart from mentioning that they had a new "blackie" teacher, very little attention was given to me…

It occurred to me that they probably imagined I would be as transient as my many predecessors, and therefore saw no point in wasting either time or effort in writing about me. But if I had made so little impression on them, it must be my own fault, I decided. It was up to me to find some way to get through to them.

~ *What do you think the teacher will do next?*

Read the next extract.

Part 3

Thereafter I tried very hard to be a successful teacher with my class, but somehow, as day followed day in painful procession, I realized that I was not making the grade. I bought and read books on the psychology of teaching in an effort to discover some way of providing the children with the thought of intellectual challenge to which they would respond, but the suggested methods somehow did not meet my particular need, and just did not work. It was as if I were trying to reach the children through a thick pane of glass, so remote and uninterested they seemed.

Looking back, I realize that in fact I passed through three phases in my relationship with them. The first was the silent treatment, and during that time, for my first few weeks, they would do any task I set them without question or protest, but equally without interest or enthusiasm; and if their interest was not required for the task in front of them would sit and stare at me with the same careful patient attention a birdwatcher devotes to the rare feathered visitor…

I took great pains with the planning of my lessons, using illustrations from the familiar things of their own background… I created various problems within the domestic framework, and tried to encourage their participation, but it was as though there were a conspiracy of indifference, and my attempts at formality fell pitifully flat.

Gradually they moved on to the second and more annoying phase of their campaign, the "noisy" treatment. It is true to say that all of them did not actively join in this but those who did not were obviously in some sympathy with those who did. During a lesson, especially one in which it was necessary for me to read or speak to them, someone would lift the lid of a desk and then let it fall with a loud bang; the culprit would merely sit and look at me with wide innocent eyes as if it were an accident.

They knew as well as I did that there was nothing I could do about it, and I bore it with as much show of aplomb as I could manage. One or two such interruptions during a lesson were usually enough to destroy its planned continuity… So I felt angry and frustrated when they rudely interrupted that which was being done purely for their own benefit.

One morning I was reading to them some simple poetry. Just when I thought I had inveigled them into active interest one of the girls, Monica Page, let the top of the desk fall; the noise seemed to reverberate in every part of my being and I felt a sudden burning anger.

Answer the following questions:

~ *Why was the teacher dissatisfied with his class's attitude to him?*

~ *What do you think the teacher did? What would you do if you were in the same situation?*

Part 4

I looked at her for some moments before daring to open my mouth; she returned my gaze, then casually remarked to the class at large: "The bleeding thing won't stay up." It was all rather deliberate, the noisy interruption and the crude remark, and it heralded the third stage of their conduct. From then on the words "bloody" or "bleeding" were hardly ever absent from any remark they made to one another especially in the classroom. They would call out to each other on any silly pretext and refer to the "bleeding" this or that, and always in a voice loud enough for my ears. One day during an arithmetic period I played right into their hands. I was so overcome by anger and disgust that I completely lost my temper … I went upstairs and sat in the library, the only place where I could be alone for a little while. I felt sick at heart, because it seemed that this latest act, above all others, was intended to display their utter disrespect for me. They seemed to have no sense of decency, these children; everything they said or did was colored by an ugly viciousness, as if their minds were forever rooting after filth. "Why, oh why," I asked myself, "did they behave like that? What was wrong with them?"

Answer the following question:

- *Why didn't the narrator do anything to stop the third stage of the pupils' behaviour? Give reasons for your answer.*

§3.6.The Internet as a resource for language learning/teaching

We look at the advantages of using the web, covering some of the problems and providing a few suggestions for dealing with those difficulties.
This article looks specifically at using the internet as a materials resource and how to prepare for and manage internet lessons.

- A materials resource
- Some internet lessons
- Preparation, planning and management
- Top tips

A materials resource
The internet has a lot to offer the teacher. There are authentic resources and materials, places where you can find prepared lesson plans, ideas and worksheets. The advantages of the internet to teachers include...

- Its vast size

The incredible expanse of the internet means the teacher has the ability to tailor lessons very specifically to students' needs and interests. Learners tend to respond better when they feel involved and engaged in the subject and the extent of the web means that if you can find out what the students are interested in, you can find it on the web.

- Its relevance

Much material is modern and up to date, which helps motivate students. Good web sites continually update their material.

- Its widespread use

Students enjoy using the net in their free time, and will appreciate its use in class

- Its nature

It's a dynamic medium involving movement from site to site, promoting decision-making and learner independence

The internet contains a lot of resources that teachers can access and use to prepare teaching materials. These range from sites specifically designed for teachers and learners to sites from national and international newspapers, museums, galleries and so on. Teachers can use these materials much the same way as they would other print-based resources, to create worksheets and exercises for their classes.
But if teachers are fortunate enough to have access to a computer room in their school then it is possible to use the internet with students during a class, exploiting the net as a dynamic medium. Using the internet brings the 'real world' into the classroom and gives the students an opportunity to explore learning in a different way. However, having students facing a computer rather than the teacher, means teachers of internet lessons do need to be vigilant.

Some examples of internet lessons
These lesson ideas were suggested by contributors to the radio series Knowledge on the Net. The lessons show how the internet can bring a new dimension and dynamic into the classroom and they all depend upon student access to the internet - although the first can easily be used as an example of finding resource materials on the internet.
News web sites - from an idea by Donna Arbuthnot

"Students can compare the treatment of a major news story across different sites - all at the click of a mouse. One idea is to compare an American news site with an English news site.
"You need to access those sites yourself before you go into the class, and you need to check that the same news items are being reported on both sites. Just compare and contrast the content and style.
"It leads on quite well to follow up activities like the students creating their own web site, or you can get them to compare newspapers in their own country in their own language with the American and the English sites.
"You couldn't do this in a normal lesson because you don't have the access to American newspapers - it would be difficult to get hold of them. It would involve a lot of photocopying of 20 newspapers if you could get hold of them. It's much easier to click onto sites quickly and they are able to access things that are included on the web site. They are able to click onto links which may give them background information that you wouldn't be able to provide in the classroom, unless you had an in depth knowledge."
Language analysis - from an idea by David Eastment
"Students can use a search engine to compare the frequency of different language items.
"You could say, for example, 'what is the most common adjective in English?' and students type in a word like 'nice' and 'interesting' and just count how many hits that they get, and this can be very interesting actually. I did it recently and found that the word nice was there 18 million times, and the word super was there 20 million times, but the word special was there 67 million times, so it's 3 times as common as the word nice or super, on the internet.
"Another question you can ask is 'what sentence appears only once on the internet?' Until a couple of years ago 'I like English food' had only ever been written once, by a boy in Cambodia. These days a few more people have done it, but no one has written the sentence 'I love Welsh food.' It just doesn't exist, certainly not for the Google search engine, whereas I think that 4 or about 5 people have written 'I like Scottish food.' So with some students that sort of activity can be interesting.
"Students could also search for sentences that they have prepared, with the student with the most hits winning!"

Research / role play - from an idea by David Eastment
"For a group of business English students (or as a role play). The students need to choose a new company car, with a maximum price of perhaps £20 000. The students go to different sites, select a car and then put the picture of the car inside a word document with an explanation of why they chose that particular model and what features it had.
"This approach could be endlessly adapted. Students can research for any variety of projects or situations."
Preparation, planning and management
Internet lessons don't prepare themselves - so it would be wrong to think that using the net in teaching was an easy choice for a teacher. In fact, it calls for just as much, if not more, preparation than a conventional lesson. Here is a check list of key points for preparation, planning and management.

- Have clear aims.
- Check everything thoroughly. Check that the computers are working, check that any sites your students may need to access are still there and have the content you expect.

- Have back-up material or sites prepared in case something happens to the sites while the class is working. If you are teaching an internet class you need to be flexible so that if there are problems with the technology or content, then the lesson doesn't come to a halt.
- Although the web is a new resource, it makes the same demands on the teacher as more traditional teaching resources. And it's important to remember that whatever the resources and material being used - it is still the teacher that does the teaching, not the computer.
- Monitor carefully. The same class management skills needed for a conventional lesson are still needed in the internet class.
- The range of accessible material on the web is one reason teachers need to plan and monitor carefully. There are software programs available to help filter or block certain types of content, but these do not always work effectively. There is no substitute for the teacher being well-prepared and alert.

Top tips

The internet is a fantastic tool for teachers. It's not the answer to simple teaching or learning, but it is an incredibly motivating resource for both teachers and learners. You can find materials for use in traditional classes, you can access message boards and discussion groups for your own interest, development and to get ideas and activities for lessons, you can use it as a communication tool which allows your students to interact with people around the world in English and you can use it as the basis of lessons with students accessing the internet live during lessons. It's not always easy to use and it does have its problems but it's a motivating and engaging resource for both students and the teachers.

Here are some top tips for teachers using the internet.

- Don't be afraid of the technology, it's not difficult to learn to use.
- Learn how to search effectively and evaluate the materials you find
- Prepare internet lessons and materials carefully, remember to have alternative material ready in case of technological or other problems
- Before using the internet in class, check any sites that you will be asking the students to use.
- During the lesson, monitor the students carefully
- Finally - have fun and be creative!

§3.7.Working with web sites

Questions and Answers o

Q1: What is a uniform resource locator (URL)?

A; This is another name for a web address. It usually starts www.

Q2: What is the difference between a .org website and a .com website and why is it useful to understand the difference?

A .org website is usually the website of a non-profit organisation, a .com is a commercial site. This knowledge can help when evaluating websites since you may have to pay for some services on a commercial site.

Q3: Why is it useful to understand how URLs are constructed?

A: It is useful to know how URLs are constructed so you can use it to help find what you are looking for, even if the link no longer works. How to do this is explained in more detail in the What are URLs? section.

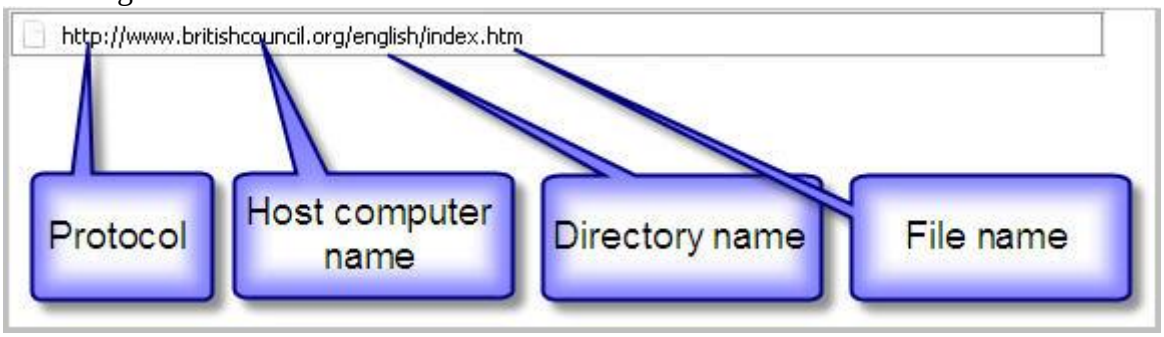
URLs

Have a look at the URL in the address bar of your browser. It will look something like this:

http://courses.britishcouncil.org/pub/learningtechnologies/mod/resource/view.php?id=36

You can see that the address is split into different parts with forward slashes.
Let's have a look at another address, this one for the British Council's English pages on the Internet.
http://courses.britishcouncil.org/pub/english/index.htm

This may look more familiar as it includes the familiar www and .htm (or .html)
This image shows how this web address is formed.



The protocol bit ensures your computer is talking to the correct part of the Internet. Generally we don't even need to remember to type this in, the browser will automatically add it.
When you enter this address the computer opens a file called index.htm. This file lives in a folder called english which itself is on a computer called britishcouncil.org which is on the World Wide Web.
It's like looking at a postal address on an envelope, with the different parts helping you, sitting at your computer, pinpoint a file on a remote computer.

Why is this important?

Well, like people who move house and their addresses change, so files sometimes move and old web addresses no longer work.
As an example, try clicking on this link:

http://www.bbc.co.uk/worldservice/learningenglish.html
You should see a page which says Page not found.
This is a shame as this used to work and is a good website.

However, all is not lost. What has actually happened is that the page has just moved location on the remote computer where it is stored and has a new address.

When this happens the pages will often be automatically redirected and you will never notice you are going to a new location. In this example, however, we are not redirected.

What we can do though is try and 'strip back' this web address. Remember that the forward slashes are separate parts. If we remove the last part, in this example learningenglish.html we should see a different page. Try it now.

If you've done this correctly you should see http://www.bbc.co.uk/worldservice/ in your address bar and you should see the BBC World Service website.

Now try looking for the learningenglish link now (hint: use Control (Ctrl) F and search for "learning" to find the link).

Click on that and you should be taken to the page we originally wanted:
http://www.bbc.co.uk/worldservice/learningenglish/.

We can now see the mistake in the address we tried originally - the real address doesn't actually have a .html at the end. However, because we were able to 'strip back' the address we still found what we were looking for.

URLs part 2

Back to part 1

In this section we will look at another part of the web address - the top level domains or TLDs. Don't worry about the terminology, that's not important, but it is important to understand what a TLD is.

.org is a very common TLD and is short for organisation. Another very common one is .com. In the initial questions you were asked to consider why the difference is important.

If we want to use the Internet with our students, we need to start thinking about evaluating websites. And one quick way to start this evaluation is to look at the TLD.

What do you think? Do you think the information on a .com website would be as balanced as on a .org website? .com sites often contain lots of useful information and activities but remember that they are commercial sites - they are trying to generate income - so you may have to pay for some services and they may contain advertising.Have a go at this quiz to see how well you know your top level domains. (Same quiz also linked from unit page).

There is more information on Wikipedia. Including information on country codes (e.g. .uk is from the United Kingdom) and generic top level domains (e.g. .com, .org).

Note that the use of top level domain names is pretty much unregulated now. If I wanted, I could buy a website name with either .org or .com. However, this process is still a good place to start when evaluating websites.

Activity 1. Quiz

Quiz: Searching

1.

Natasha takes her students to the computer room to use Internet materials on a regular basis. She wants to use some Internet based materials with her intermediate level class in a lesson teaching the present perfect tense. What should Natasha do to look for suitable materials?

- Use Google to search for suitable materials.
- First decide on the type of materials she'll look for: grammar explanations, practice exercises or a video/listening activity to introduce the topic.
- Ask colleagues if they can recommend any useful sites.

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2. Natasha decides to look for a video resource to introduce the grammar topic of the present perfect tense. How can she find something suitable?

- Use Google to search for "present perfect".
- Use YouTube to search for present perfect.
- Use Yahoo! to search for present perfect.

3. Natasha teaches a class of teenagers just about to start their university studies. She wants to encourage these learners to become more autonomous in their language learning. She has reserved the computer room for a lesson with this class. What should she do?
Put in order:

a. then telling them that they will report back to the whole group on what they discovered

b. distribute these to pairs of learners

c. give them free access to the computers for 40 minutes

d. draw up instructions for three research projects

4.Natasha wants to use the Internet with her advanced class to study the use of a selection of ten phrasal verbs that the group have been introduced to recently. How should she do this?

- Explain how to use a search engine such as Google to check usage examples and ask them to use this technique with the ten verbs.
- Prepare a list of links to advanced vocabulary practice exercises.
- Ask the learners to search for the verbs in two online dictionaries.

5. Natasha has asked her class to do a research project on famous people of the twentieth century.
What would be a good idea to do first?

- Allow the students free access to the internet to collect their research
- Provide a list of websites that the students are restricted to.
- Do a short lesson on evaluating websites with her students.

Evaluation of web resources[1] – Answer sheet

Accuracy and acceptance

- Does the information appear to be accurate?
- Is it based on opinion or fact?
- Are additional references given?
- Can the information be verified from other sources, whether online or hard copy?
- Is the spelling and grammar correct?
- Is the content dated?
- When was the content last updated?
- Are all links up-to-date and valid?
- Are any areas of the site 'under construction'?

Authority and coverage

- Does the content have authority?
- Where does the content originate from?
- Is it clear who is the author and publisher of the site?
- Are they qualified to provide information on this topic?
- Is the material biased?
- Can the author be contacted?
- Where is the content published? What is the domain name of the website? Is it published by a large organisation, or on a personal website?
- Does the website cover the topic fully?
- Does the site provide information/advice/ideas/other choices?
- Does it provide links and references to other materials?
- If links to other materials are provided, are these evaluated or annotated to provide further information?
- Does the site contain any advertising? Does this influence the content?

Audience and relevance

- Who is the intended audience for this content?
- Is the content easy to read and understand?
- Is the site specifically aimed at children? If so, is the level and tone of the content appropriate?
- Is the site specifically aimed at adults? If so, beware of inappropriate material.
- Is the content relevant?
- Does the material provide everything that is needed?
- Could more relevant material be found elsewhere, for example in a book or magazine?

Educational focus

- Is there an explicit educational focus to the content?
- Will it support learners with different learning styles? How does it use media to cater for people with auditory, visual, kinaesthetic or other preferences?
- Does it have links, or refer to, the appropriate stages of the National Curriculum or examination body?

Ease of use

- Is the site easy to use?
- Is the site well structured?
- Is it easy to find relevant information?
- Is the content in an easy to use format?
- What facilities does the site provide to help locate information?
- Does it have a search facility? Is the menu navigation logical? Does it provide a site map or index?
- Does the site load quickly?
- Is the site attractive in design?
- Is the content copyright, or can it be used providing the source is acknowledged?
- Is the site technically stable?

Questions to consider	***Name of the activity/lesson***
How would this lesson fit into a syllabus?	
What level of English would a student need to use this?	
What pre- and post-task activities could be used?	
What computer skills would the students need?	
What language skills is this lesson/activity practising?	
What anticipated problems can you think of when using this idea?	

Hometask . Evaluate the activities that you searched at home against these questions: Choose at two three sites and have a critical look at them. Remember we are evaluating their usefulness in our teaching. Then about one of them, provide full evaluation report considering the questions from **Evaluation of web resources** checklist.

Deadline: Week starting of 12th of March.
Total point for this task is 10 points out of GPA (Chet tili o'qitish metodikasi)

1. A weekly ELT plan with teachers' notes and classroom materials (taken from the teaching English website)
http://www.britishcouncil.org/learnenglish-teaching-lesson-plan

2.An ELT and educational technology news update (with links supplied from SearchEnglish)
http://wwwbritishcouncil.org/learnenglish-teaching-updates

3.A weekly up date from the teaching English website
http://www.britishcouncil.org/learnenglish-teaching-updates-5

4.A regularly updated feature offering classroom materials for the exploitation of Literature in the ELT classroom
http://www.britishcouncil.org/learnenglish-teaching-literature

5. A weekly teaching activity to try out in class
http://www.britishcouncil.org/learnenglish-teaching-activity

§3.8.Choosing and exploiting authentic materials

Handout 1. Read the article. What are authentic materials?

There were many aspects to the definition of authentic materials. There's a bit of repetition, but you can pick and choose the parts that make up the best definition for you:

- Anything written for any purpose other than language instruction;
- Not designed for linguistic purposes (no input flood/specific language point);
- Anything from the real world;
- Might have been designed with non-natives in mind (just not for language teaching);
- Can be audio or visual;
- Need to contain some text (either written or spoken);
- Provided by the students (? – perhaps more real/relevant to them);
- Could be material for other school subjects, e.g. history.

Examples of authentic materials

This list is by no means exhaustive, but is designed to inspire you!

- Packaging
- Magazines
- Newspapers
- Menus
- Literature
- Conversations
- Webpages
- Blogs
- Leaflets
- Radio
- TV
- Text messages
- Posters
- Billboards
- Stickers
- T-shirts
- Slogans
- Logos
- Tweets
- Facebook statuses
- DVD cases
- Maps
- Logic puzzles
- Emails
- Leaflets/pamphlets, maybe collected during a walk with your students
- The Internet (yep, all of it)
- Signs (ELTpics/Map of Linguistic Urban Landscape are good sources)
- Voice mails (you can find apps to download them, such as this paid one)
- Reviews (e.g. from TripAdvisor or Rotten Tomatoes)
- Children's books (although you should consider the language carefully, as well as whether the content is suitable for adult classes)
- And if that's not enough for you, try this list from Michael Griffin.

Things to consider when choosing authentic materials

- The function/purpose of the text, not just the language included in it.

- Is it interesting/motivational for your students?
- What will they learn from it?
- What do the learners need to be able to produce themselves? Can you find real examples of it?
- Can the learners provide them for you?
- With ESP (English for Specific Purposes) materials, do you need to know the jargon/terminology, or can your learners explain it to you?
- Will the students' knowledge of the content make it easier for them to access the text?
- They don't have to be perfect. Materials with mistakes can be just as useful for students as 'perfect' ones, particularly if they're documents that the students may encounter, e.g. in-company documentation.
- It's not a magic bullet – the text and tasks still need to have relevant content and be at an appropriate level.

Ways of using authentic materials

- Exploit language to develop vocabulary, raise awareness of grammatical patterns/collocations/connected speech etc.
- Encourage students to personalise chunks of language taken from the text.
- Correct the mistakes/improve the text.
- Analyse the text structure and/or style (text/genre analysis).
- Develop skills in the same way as you would with non-authentic materials (e.g. coursebook texts).
- To promote discussion about the content of the text.
- As warmers for writing lessons (videos from BBC Breaking were particularly recommended)
- Top-down: start from the context and move towards the language.
- Bottom-up: start from the language and move towards the wider topic.
- For enjoyment! Extensive reading/listening practice.

Activity 3. Getting acquainted (through reading) with some examples of activities on the basis of authentic materials and creating their own on the offered type of the authentic material (for example, menus, brochures, extracts from fiction or newspaper so on)

Handout 2. Making materials

You can even use authentic materials with exam classes: Laura Plotnek uses real news with her IELTS classes. Podcasts are also an excellent resource for IELTS students, as are articles from magazines like BBC Focus magazine.

Packaging
Show examples, then let students create their own.
Menus
Match pictures of food to items on the menu.
'In a restaurant' role play.
Text messages
Focus on the connections between the messages and the development of the conversation.
Review websites
After working with the examples, students post their own reviews on the websites.

Resumés/CVs
Choose the most suitable candidate for a job.
Write a story based on the characters whose CVs you have.

Emails

Email your students with a problem you have. Get them to reply, then screenshot/print the replies and work on the language in them. They're responding to a real text you've written. [Note from Sandy: I did something similar by asking friends on Twitter/facebook to tell my pre-intermediate students their problems so they could solve them – SS loved it!]

Points of debate

Should you pre-teach vocabulary?

It may be easier for students to access the text if you do, and some 'blocking vocabulary' (things which are vital to understanding the text) may be important so that students have an idea what's going on in the text and don't get too depressed.

If you don't pre-teach, it reflects real-life conditions more and may help them to develop coping strategies. Giving students the chance to look up vocabulary might be more useful to them than pre-teaching it, as would priming them for the content/ideas in the text rather than specific vocabulary (activating schemata – alerting the students to prior knowledge they may have of the topic).

Consider your aim: are you using it primarily for the content, or as training in how to approach authentic materials?

Should you choose materials to fit your aims or just things which take your fancy?

One idea was that it's important for the teacher to be interested in the materials, otherwise it might be difficult to put together a 'super duper' lesson! Although our training is there to help us

make boring stuff more exciting

We need to consider what materials students need to access outside class and base our choices on this.

Should you adapt or simplify the materials?

Adapting or simplifying the text removes the authenticity of the language. It is also time consuming. Managing to understand a text without knowing all the words is a vital skill which students need to develop. You can train students to use paralinguistic features, such as images or layout, to help them understand the text. Being able to understand unadapted materials can be very motivating for students.

On the other hand, simplifying the text can help students to access it in the first place, and you can build up to exposure to the original once they are familiar with the content. This could help beginner/elementary students in particular. If students become frustrated with the material because it's too difficult, they may just stop trying to understand it. Audacity is a useful tool for slowing down audio through changing the tempo.

You could also choose ‘usable excerpts’ from a text, rather than using all of it. Examples might be a short section of a longer video, or a couple of paragraphs from a longer article.

Is authenticity important in the tasks too?

i.e. Should the texts be used in a way which is faithful to real life?

Authentic tasks can be more motivating for the students, perhaps because the purpose of the tasks is clearer to them. However, they may require extra tasks (scaffolding) before you get to the authentic tasks though to ensure students are prepared sufficiently. There is also the argument that language work is a necessary part of what we do in the classroom in order to aid learning. On the other hand, authentic texts sometimes have a ‘magic’ of their own and help to motivate the students without language work.

Using materials like menus in atypical ways could add an interesting twist for students. Examples of tasks include using the menu to practise reading prices, rather than just for ordering food, or an information gap with different information blanked out for each student. The intended use of the text in real life doesn’t need to be paramount.

Can you use authentic materials with lower-level learners?

Yes! Grade the task, not the text. Give them achievable targets, for example, identifying the names of the main characters in a short story could train learners to notice the use of capital letters for names. Another activity could be reading a DVD case to find the length of the film and whether the actors have won any awards.

Support can also be provided in the form of pictures, pre-teaching vocabulary and/or a summary of the text beforehand. With audio materials, you can repeat it as many times as necessary. Pausing helps learners to assimilate the text, and you can discuss what SS have heard and what they think will come next.

Bear in mind, though, that sometimes the text is just too difficult for the students. Widdowson suggests that authentic materials may be too challenging for lower-level students, but those living in English-speaking environments have to deal with them, so as teachers we need to help them.

Is it worth it?

The general consensus was that when used correctly students really enjoy authentic materials, even if they don’t understand it all. You’re exposing learners to real patterns of language which they can use. Those teaching in English-speaking environments thought it was particularly important to use authentic materials with their students as this is what they encounter as soon as they leave class.

§3.9.Materials design with specific reference to tasks

The design of teaching materials requires the student teachers to take a set of decisions, make choices and explain the reasons for them. This practice will grant them some autonomy (in terms of taking responsibility for decision-making), and also create opportunities (and the necessity) for reflection.

Each of these practices has proved to bring challenges and contributions to both TE and student teachers development, as data collected by the TE in a series of mini action research studies based on her practice and presented in the discussion section of this paper reveal.

The choice of three different contexts for data collection is due to the richness of observing student teachers in different phases throughout their education process and being able to analyze their continuing professional growth. In the MP, their teaching practice is still assisted and simulated. In the first PB practice student teachers begin to be responsible for real classes, teaching material design and working in small groups. In the second PB, the variety of classes and design of materials are more complex. Besides, in this last PB the team is larger, composed of undergraduate and graduate students. Following these different phases in the teacher education process contributes to the understanding of how the transition from one phase to another can be planned by educators.

WHY THE DESIGN OF TEACHING MATERIALS?

Teaching materials play a central role in teaching and learning, and as Garton and Graves (2014, p.11) assert: "Materials are fundamental to language learning and teaching (...) but materials cannot be viewed independently of their users." (Emphasis added). This assertion presents two important characteristics of teaching materials that imply their relevance in teacher education; they are a fundamental part of language learning and teaching and they are dependent on their users (both teachers and learners).

Exactly because of the dependent nature of teaching materials, when a (student) teacher is assigned to design them, a number of contextual decisions have to be made and these have a great potential to raise designers' reflection about what and how to teach (who/where the learners are; what they are learning the language for; how much time is available; available resources, among others). Generally speaking, material design should consider and try to harmonize situated possibilities with learners' needs and wants.

Besides, choosing and adapting materials represent quite a challenge for most (new) language teachers. At the same time, as pointed out by Harwood 2010, (p. 4), quoting Allwright (1981), "(...) no pre-prepared teaching materials can meet the needs of any given class precisely; some level of adaptation will be necessary". It is, consequently, important that teachers become aware of that, understand why and develop informed means to perform this task, inherent to the profession.

It is possible to say that the design of teaching materials in the teacher education process is not a solution for all challenges that teacher educators have, but it can certainly bring some inspiring contribution, as this study has shown, because it grants (student) teachers opportunities to have an active role in the planning, designing and redesigning of their own practice, considering situated contexts.

§3.10.Designing visual aids

Handout 1. Before reading the article about *"Effective Use of Visual Aids"* try to give your responses you should follow according to the instruction of the Activity 1: *Psychoanalysis*

Activity1. Psychoanalysis – You with your group mates get into pairs and interview one another about a recent learning topic. The focus, however, is upon analysis of the material rather than rote memorization. Sample Interview Questions: Can you describe to me the topic that you would like to analyze today? What were your attitudes/beliefs before this topic? How did your attitudes/beliefs change after learning about this topic? How will/have your actions/decisions altered based on your learning of this topic? How have your perceptions of others/events changed?

Give your response with prediction. Then check and compare your answers and share them with class. If it is possible make posters.

Effective Use of Visual Aids

What do you need to do?

Use pictures, maps, charts, or other objects to make important points of instruction more vivid.

Why is it important?

A visual aid often makes a clearer or a more lasting impression on the mind than does the spoken word.

WHY employ visual aids in your teaching? Because doing so can make your teaching more effective.

What is Visual Aids ?

1. Visible (can be seen)

2. Aid (Assist, Help)

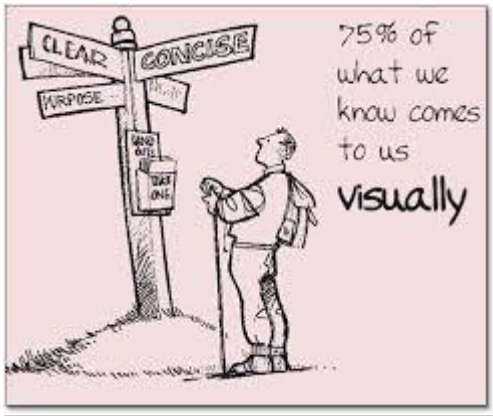
3. So, in simply word we can say that, Visual Aids means "Convey the message with the help of Visible Things"

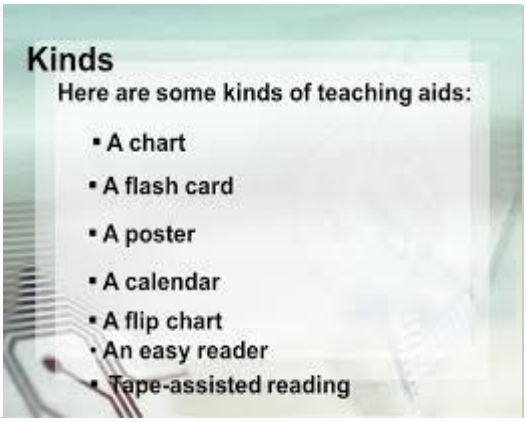
An instructional aid, such as a poster, drawing, photograph, scale model, or videotape, that presents information visually. Visual Aid:

Confucius Said : (451 BC) - In 451 BC, "What I hear I forget; what I see I remember; but what I do I understand." With this in mind, in addition to the numerous other studies that show visual aids to be very important to the effectiveness of message.

EFFECTIVE VISUAL AIDS . . .

- Should highlight or clarify things that deserve special emphasis.
- Should have instruction as their primary objective.
- Should be clearly visible to the entire audience if used on the platform.





Purpose of Visual Aid?

- ✓ Time Saver
- ✓ Gain & Hold Viewers Interest
- ✓ Increase Understanding & Retention
- ✓ Stimulate the Development of Understanding & Attitudes
- ✓ Create a Unique & Lasting Impression
- ✓ Show the buyer that you are a professional

Types of Visual Aid ?

- Traditional Visual Aid
- SKETCH & Drawing
- Chalkboard Dry Erase Board
- Chalkboard
- Dry Erase Board
- Hand Outs
- Posters, Charts, Graphs, & Maps
- Models

Advantages

&

Disadvantages

Advantages

- Strengthen of the message clarity
- Increase Interest
- increase listener's retention
- Enhance speaker's credibility
- Increase Understanding

Disadvantages

- Increase cost price
- More Expensive

The following tips will help you design effective visual aids.

Make each visual stand on its own

Each visual needs to be clear and understandable on its own. To help you accomplish this, consider using the following tips:

- limit each slide to only one topic, and give it a relevant title
- state sources where appropriate – for statistics, figures, pictures, etc.
- number headings to clearly illustrate where you are in your presentation
- know your audience: avoid abbreviations and jargon unfamiliar to them
- use meaningful graphics when they reinforce your written message
- highlight key information on charts, tables, and graphs to help focus your audience's attention (i.e., use colour, circle the information, or use a pointer)
- make points concise yet meaningful – avoid being cryptic

Achieve balanced and consistent layouts

Balance and consistency are important when creating a presentation package. While your visuals should be able to stand alone, they also need to fit together into a coherent whole. The following tips should help:

- keep type sizes and fonts consistent on all visuals in a presentation
- format headings consistently (e.g., use bold text and increased font size)
- use no more than two fonts per slide (one for headings and one for main text) or choose different sizes of the same font for headings and main text
- spread the information out so that it fills the screen
- choose contrasting colours (e.g., dark background with light lettering)
- use colour consistently but avoid overuse – two to four colours per slide
- be aware of the connotations behind colours (e.g., red on a financial statement comes with the negative connotation of having a cash deficit)
- use parallel grammar for points (e.g., begin each point with the same part of speech)

Make visuals easy to read

Visuals are only effective if your audience can physically see them. Here are some tips:

- use 24 - 28 point font for main text and 32 - 40 point font for headings
- if writing by hand on overhead slides, make your letters at least 1/2" (1.0 cm) high
- avoid distracting, unnecessary graphics and excessively complex backgrounds
- use clear, standard fonts such as Times New Roman, Arial, or Helvetica
- consider using boldface lettering to make text thicker
- avoid putting much text in italics or all upper-case letters – this slows down reading
- ensure diagrams are not too intricate to be visible from the back of the room
- limit each point to one line whenever possible to limit reading time

Include only your main points

Effective visuals should aid your audience, not you! They are not your lecture notes. The following tips will help you design concise, content-rich visuals:

- write only main points on your visuals, not the details that support them – avoid giving the audience your presentation to read
- put the key words you repeat throughout your presentation on your visuals (repetition is acceptable in presentations, since it helps audience retention)
- make your points discrete: do not simply break up paragraphs
- assume your audience will copy down everything you present on a visual – keep information clear, simple, and minimal

Teaching English with Limited Resources

One of the best ways to engage with English language students is to make EFL lessons visual. This doesn't always require lots of textbooks, white boards, art supplies, televisions and other advanced learning tools. Sometimes you can teach just as well with materials you have made yourself.

Using Visual Aids to Teach English

EFL teachers can help students learn more quickly by taking advantage of pen and paper to draw graphs or charts, maps and sketches, pictures of people or animals, stickmen drawings, objects, flags, symbols, icons and other useful images.

These can all help to make a lesson more interesting and give life to the words you are teaching. In fact, it can be easy to present new words with just a pen and paper, through mime or just using objects found around the classroom.

Teaching English with limited resources is a challenge – but it can actually improve your teaching. The challenge forces you to come up with new ideas and move outside your comfort zone.
By thinking creatively, you often end up interacting more with the students in order to forge a link between your home-made visual aids and the grammar or vocabulary point you are teaching.
One good idea is to keep old English magazines to use in EFL lessons. You can can cut pictures out and create a story board for your students to write or give a verbal description of each picture.

Perhaps a first-person narration would be most effective, speaking as if the student were the protagonist of the story.

Magazines can also be useful for creating word-based story boards or mix and match stories. You could cut out words and sentences from a story and give them to students in the class to create their own new story.

Students can take it in turns to lay down a new word or phrases and form their own paragraphs.

Making Your Own Visual Aids to Teach English
Train timetables and bus schedules can also be excellent language learning aids, as can the clock on the wall or even your own watch.

You could ask students the departure and arrival times of different trains for a comprehension lesson or a listening exercise.

Clothing is also easy to use for vocabulary, so think about what you and your students are wearing to teach this vocabulary which, depending on the level of the students, could include fabric, texture and colour.

You could also discuss what clothing you would wear for different situations, from a business meeting to a wedding, a sports event or a dance.
Visual learning might seem a difficult concept if an English language teacher is faced with a classroom without any of the usual aids. But it is here you can really let loose your creativity and come up with some fantastic new ideas to take your lesson to the next level.

Even if you only have half an hour to prepare a lesson, there are probably items to hand that you could use for visual aids. You could use the objects in the classroom, such as tables and chairs, the features of your face or emotions and characteristics, which can be displayed by acting.

Maybe you are a great actor but even if not, you have to let go of your dignity a little and let the students laugh at your miming skills and facial expressions!

The challenge of teaching English with limited resources will give you great experience. It will also give you confidence in your ability to pull together a useful lesson without all the usual props and resources.

Take advantage of anything in the EFL classroom to use as a teaching resource and don't forget that your own drawing skills will be invaluable – so get practising!

Your Experiences with Limited Resources and Visual Aids
Do you have any tips for teaching EFL with limited resources and making your own visual aids?

Have you ever found yourself in a difficult situation without sufficient teaching resources? How did you cope?
Which basic resources do you find most useful for teaching a language class?

We would love to hear your stories about teaching with your own visual aids. Let us share your ideas and experiences in the group!

§3.11.Teacher-made worksheets and work cards

Teacher-made worksheets and workcards

Even with an excellent coursebook and a wide variety of other materials available, there comes a point at which many teachers find they have to make their own occasional supplementary workcards or worksheets: because they can find what they need nowhere else, because they want to provide for the needs of a specific class, or simply for the sake of variety.

Good teacher-made materials are arguably the best there are: relevant and personalized, answering the needs of the learners in a way no other materials can.

Differences between worksheets and workcards

A worksheet is a page (or two) of tasks, distributed to each student to do either in class or at home, intended to be written on, and usually taken in by the teacher to be checked. Teacher-made tests can be seen as a specific kind of worksheet. Workcards are made in sets, each card offering a different, fairly short task.

They are not written on: a student does one card, writing answers on a separate piece of paper or in a notebook, and then exchanges it for another, working through as many of the set as there is time for. Answers are often available for self-checking at some central location in the room, or on the back of the card itself. Workcards are permanent and re-usable; worksheets are disposable - though of course further copies can be made. Workcards take more effort and time to produce,

but they are also more attractive to look at and work on (colours and cut-out pictures can be used), and more individualized: students have a choice as to which cards they do, and in which order; and the range of tasks available can be much more varied. In fact, the workcard lesson is a rudimentary self-access session, and can be developed into a fully individualized programme by varying the number and type of tasks provided.

Activity 3. Reading some guidelines about how to make worksheets and work cards and experience creating them on different topics.

Handout 2. Making materials

Stage 1: Preparation

Choose a language point for which you want to make your own learner tasks, preferably having in mind a course or class you know. If you wish to make workcards, prepare cards, coloured pens and perhaps magazine pictures, scissors and glue. Worksheets may be written by hand, or on a typewriter or word processor.

Stage 2: First draft

Make a sample worksheet or workcard, preferably for a class you know on language they are learning.

Stage 3: Feedback

If you are working in a group, exchange your resulting materials and discuss. You may find the points listed in Box 1 helpful as a basis for feedback.

BOX 1: GUIDELINES FOR TEACHER-MADE MATERIALS

Worksheets and workcards should:

- be neat: clean, with level lines of neat writing, clear margins, different components well spaced;

- begin with short and clear instructions (if appropriate, in the learners' mother tongue), usually including an example;

- be clear and attractive to look at: have a balanced and varied layout, using underlining and other forms of emphasis to draw attention to significant items; possibly using colour and graphic illustration;

- be clearly do-able by the learners on their own;

- (optionally) include a self-check facility.

Stage 4: Second draft

Remake your worksheet or workcard - or make a totally new one – implementing ideas you received from feedback on the first draft.

- **Hometask**. Ss should individually create a worksheet or a work card on a given topic and present it to the class.

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Suggested web sites:

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2. www.online-literature.com
3. www.literature.org/
4. www.pearsonlongman.com/ae/
5. www.developreading.com
6. https://en.wikipedia.org/wiki/World_Book_Encyclopedia
7. http://www3.telus.net/linguisticsissues/authenticmaterials.html
8. http://oelp.uoregon.edu/teach_authentic.html
9. http://academicguides.waldenu.edu/ASCsuccess/ASCcriticalreading
10. https://www.teachingenglish.org.uk/article/criteria-identifying-tasks-tbl
11. http://www.eslkidstuff.com/blog/classroom-management/6-different-types-of-esl-learners-and-how-to-teach-them#sthash.6ag9Hz8g.dpuf