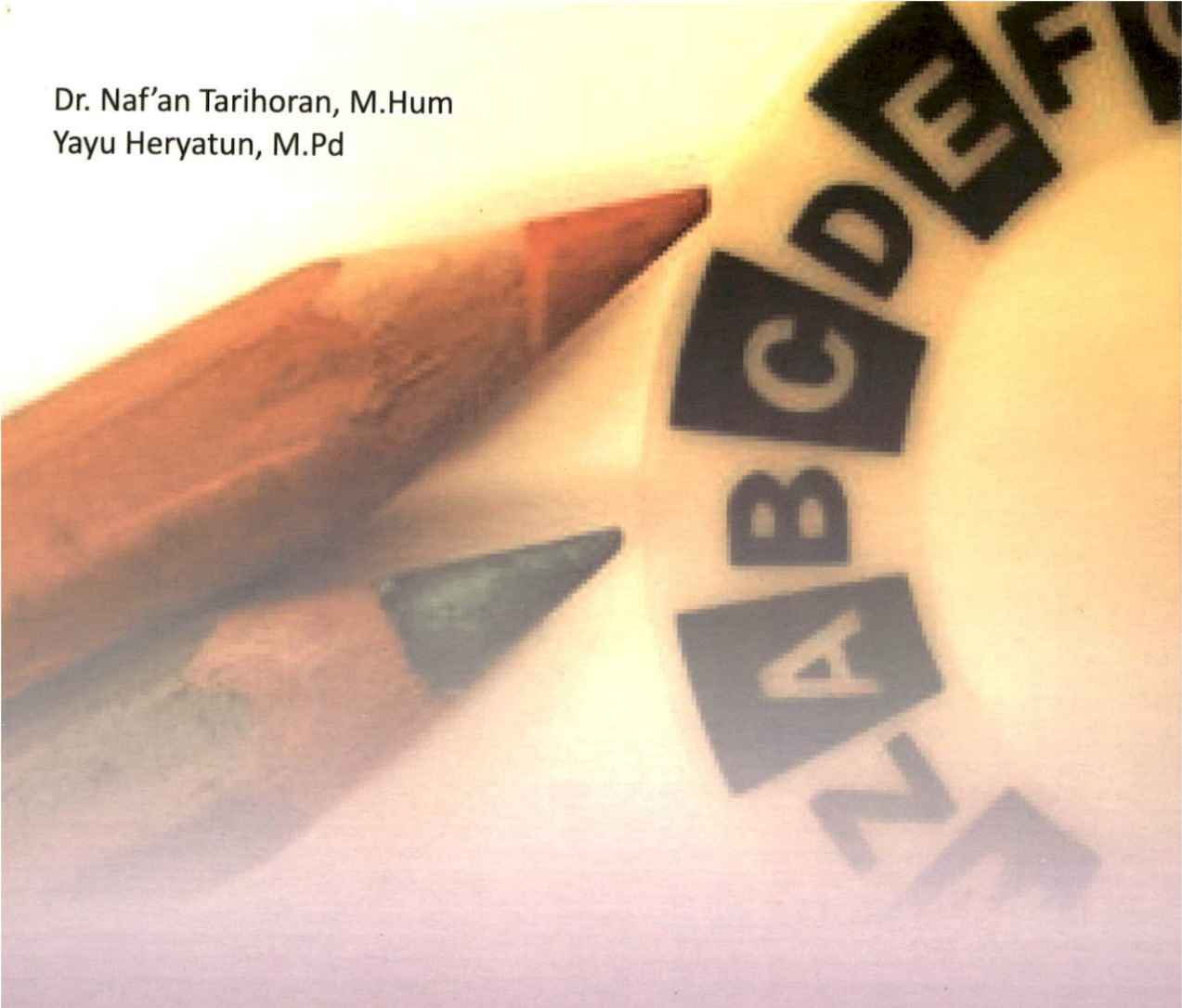


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Methodology of TEFL II



English Education Department
Faculty of Education and Teacher Training
The State Institute for Islamic Studies
Sultan Maulana Hasanuddin Banten
2014

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**ENGLISH EDUCATION DEPARTMENT
FACULTY OF EDUCATION AND TEACHER TRAINING
THE STATE INSTITUTE FOR ISLAMIC STUDIES
SULTAN MAULANA HASANUDDIN BANTEN
2014**

PREFACE

All praises belong to Alloh SWT, by grace of Him, the writers have finished compiling this module, entitled *The purpose of this book Methodology of TEFL II*.

It is an additional reference for *Methodology of TEFL II* subject. Hopefully this module is able to make students understand dealing with *Methodology of TEFL II* as one of major compulsory subjects.

This module is dedicated to the students of the English Education Department, Faculty of Education and Teacher Training, the State Institute for Islamic Studies Sultan Maulana Hasanuddin Banten.

The writers welcome any constructive criticism and suggestions for better writing of this module.

Serang, October 2014

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CHAPTER 1

HOW TO BE A GOOD TEACHER

It is often said that 'good teachers are born, not made' and it does seem that some people have a natural affinity for the job. Teaching is not an easy job, but it is a necessary one, and can be very rewarding when we see our students' progress and know that we have helped to make it happen. It is true that some lessons and students can be difficult and stressful at times, but it is also worth remembering that at its best teaching can also be extremely enjoyable. This chapter will focus on:

1. Who teachers are in class
2. Rapport
3. Teacher tasks
4. Teacher skills
5. Teacher knowledge
6. Being a good teacher

■ WHO TEACHERS ARE IN CLASS

Teachers, like any other group of human beings, have individual differences. However, one of the things, perhaps, that differentiates us from some other professions, is that we become different people, in a way, when we are in front of a class.

a. Personality

Effective teacher personality is a blend between who we really are, and who we are as teachers. In other words, teaching is much more than just 'being ourselves', however much some students want to see the real person. We have to be able to present a professional face to the students which they find both interesting and effective. When we walk into the classroom, we want them to see someone who looks like a teacher whatever else they look like. This does not mean conforming to some kind of teacher stereotype, but rather finding, each in our own way, a persona that we adopt when we cross the threshold. We need to ask ourselves what kind of personality we want our students to encounter, and the decisions we take before and during lessons should help to demonstrate that personality. This is not to suggest that we are in any way dishonest about who we are - teaching is not acting, after all - but we do need to think carefully about how we appear.

b. Adaptability

Good teachers are able to absorb the unexpected and to use it to their and the students' advantage. This is especially important when the learning outcomes we had planned for look as if they may not succeed because of what is happening. We have to be flexible enough to work

with this and change our destination accordingly (if this has to be done) or find some other way to get there. Or perhaps we have to take a decision to continue what we are doing despite the interruption to the way we imagined things were going to proceed. In other words, teachers need to be able to 'think on their feet' and act quickly and decisively at various points in the lesson. When students see that they can do this, their confidence in their teachers is greatly enhanced.

c. Teacher roles

Part of a good teacher's art is the ability to adopt a number of different roles in the class, depending on what the students are doing. If, for example, the teacher always acts as a controller, standing at the front of the class, dictating everything that happens and being the focus of attention, there will be little chance for students to take much responsibility for their own learning. Being a controller may work for grammar explanations and other information presentation, for instance, but it is less effective for activities where students are working together cooperatively on a project, for example. In such situations we may need to be prompters, encouraging students, pushing them to achieve more, feeding in a bit of information or language to help them proceed. At other times, we may need to act as feedback providers (helping students to evaluate their performance) or as assessors (telling students how well they have done or giving them grades, etc). We also need to be able to function as a resource (for language information, etc) when students need to consult us and, at times, as a language tutor (that is, an advisor who responds to what the student is doing and advises them on what to do next). The way we act when we are controlling a class is very

different from the listening and advising behaviour we will exhibit when we are tutoring students or responding to a presentation or a piece of writing (something that is different, again, from the way we assess a piece of work). Part of our teacher personality, therefore, is our ability to perform all these roles at different times, but with the same care and ease whichever role we are involved with. This flexibility will help us to facilitate the many different stages and facets of learning.

■ RAPPOR

Rapport means, in essence, the relationship that the students have with the teacher, and vice versa. In the best lessons we will always see a positive, enjoyable and respectful relationship. Rapport is established in part when students become aware of our professionalism, but it also occurs as a result of the way we listen to and treat the students in our classrooms.

a. *Recognizing students*

‘Knowing our names’ is also about knowing *about* students. At any age, they will be pleased when they realise that their teacher has remembered things about them, and has some understanding of who they are. Once again, this is extremely difficult in large classes, especially when we have a number of different groups, but part of a teacher’s skill is to persuade students that we recognise them, and who and what they are.

b. *Listening to students*

Teachers need to listen properly to students in lessons too. And we need to show that we are interested in what they have to say. Of course, no one can force us to be genuinely interested in absolutely everything and everyone, but it is part of a teacher's professional personality (see page 24) that we should be able to convince students that we are listening to what they say with every sign of attention. As far as possible we also need to listen to the students' comments on how they are getting on, and which activities and techniques they respond well or badly to. If we just go on teaching the same thing day after day without being aware of our students' reactions, it will become more and more difficult to maintain the rapport that is so important for successful classes.

c. *Respecting students*

Respect is vital, too, when we deal with any kind of problem behaviour. We could, of course, respond to indiscipline or awkwardness by being biting in our criticism of the student who has done something we do not approve of. Yet this will be counterproductive. It is the behaviour we want to criticise, not the character of the student in question. Teachers who respect students do their best to see them in a positive light. They are not negative about their learners or in the way they deal with them in class. They do not react with anger or ridicule when students do unplanned things, but instead use a respectful professionalism to solve the problem.

d. *Being even-handed*

Students will generally respect teachers who show impartiality and who do their best to reach all the students in a group rather than just concentrating on the ones who ‘always put their hands up’. The reasons that some students are not forthcoming may be many and varied, ranging from shyness to their cultural or family backgrounds. Sometimes students are reluctant to take part overtly because of other stronger characters in the group. And these quiet students will only be negatively affected when they see far more attention being paid to their more robust classmates. At the same time, giving some students more attention than others may make those students more difficult to deal with later since they will come to expect special treatment, and may take our interest as a license to become over dominant in the classroom. Moreover, it is not just teenage students who can suffer from being the ‘teacher’s pet’. Treating all students equally not only helps to establish and maintain rapport, but is also a mark of professionalism.

■ TEACHER TASKS

Teaching doesn’t just involve the relationship we have with students, of course. As professionals we are also asked to perform certain tasks.

a. *Preparation*

Effective teachers are well-prepared. Part of this preparation resides in the knowledge they have of their subject and the skill of teaching. But another feature of being well-prepared is having thought *in advance* of what we are going to do in our lessons. As we walk

towards our classroom, in other words, we need to have some idea of what the students are going to achieve in the lesson; we should have some learning outcomes in our head. Of course, what happens in a lesson does not always conform to our plans for it

b. *Keeping records*

There is one particularly good reason for keeping a record of what we have taught. It works as a way of looking back at what we have done in order to decide what to do next. And if we keep a record of how well things have gone (what has been more or less successful), we will begin to come to conclusions about what works and what doesn't. It is important for professional teachers to try to evaluate how successful an activity has been in terms of student engagement and learning outcomes. If we do this, we will start to amend our teaching practice in the light of experience, rather than getting stuck in sterile routines. It is one of the characteristics of good teachers that they are constantly changing and developing their teaching practice as a result of reflecting on their teaching experiences.

c. *Being reliable*

Being reliable in this way is simply a matter of following the old idiom of 'practising what we preach.'

■ TEACHER SKILLS

For achieving successful teaching, teachers have to possess certain teacher skills

a. *Managing classes*

Effective teachers see classroom management as a separate aspect of their skill. In other words, whatever activity we ask our students to be involved in, or whether they are working with a board, a tape recorder or a computer, we will have thought of (and be able to carry out) procedures to make the activity successful. We will know how to put students into groups, or when to start and finish an activity. We will have worked out what kinds of instructions to give, and what order to do things in. We will have decided whether students should work in groups, in pairs or as a whole class. We will have considered whether we want to move them around the class, or move the chairs into a different seating pattern. Successful class management also involves being able to prevent disruptive behaviour and reacting to it effectively when it occurs.

b. *Matching tasks and groups*

Students will learn more successfully if they enjoy the activities they are involved in and are interested or stimulated by the topics we (or they) bring into the classroom. We need to think carefully about matching activities and topics to the different groups we teach. Whereas, for example, some groups seem happy to work creatively on their own, others need more help and guidance. Where some students respond well to teacher presentation (with the teacher acting as a

controller), others are much happier when they investigate language issues on their own.

c. *Variety*

Good teachers vary activities and topics over a period of time. But even where we use the same activity types for some reason (because the curriculum expects this or because it is a feature of the materials we are using), it is important to try to ensure that learner roles are not always the same. If we use a lot of group discussion, for example, we want to be sure that the same student isn't always given the role of taking notes, rather than actually participating in the discussion themselves. When we get students to read texts, we won't always have them work on comprehension questions in the same way. Sometimes they might compare answers in pairs; sometimes they might interview each other about the text; sometimes they might do all the work on their own. Variety works within lessons, too. It is not just children who can become bored by doing the same thing all the time. Thus, although there may be considerable advantages in using language drills for beginner students, we won't want to keep a drill running for half an hour because it would exhaust both students and teacher. However, we might make a different kind of activity, such as a role-play, last for longer than this. A lot depends on exactly what we are asking students to do.

d. *Destinations*

When we take learning activities into the classroom, we need to persuade our students of their usefulness. Good activities should have

some kind of destination or learning outcome, and it is the job of the teacher to make this destination apparent. Students need to have an idea of where they are going, and more importantly, to recognise when they have got there.

■ TEACHER KNOWLEDGE

Teachers need to know a lot about the subject they are teaching (the English language).

a. The language system

Language teachers need to know how the language works. This means having a knowledge of the grammar system and understanding the lexical system: how words change their shape depending on their grammatical function, and how they group together into phrases. They need to be aware of pronunciation features such as sounds, stress and intonation.

Students have a right to expect that teachers of the English language can explain straightforward grammar concepts, including how and when they are used. They expect their teachers to know the difference between the colloquial language that people use in informal conversation and the more formal language required in more formal settings. They also expect teachers to be able to demonstrate and help them to pronounce words correctly and with appropriate intonation.

b. Materials and resources

When students ask the kind of complicated questions mentioned above, good teachers know where to find the answers. We need, in

other words, to know about books and websites where such technical information is available.

If teachers are using a coursebook, students expect them, of course, to know how the materials work. Their confidence will be greatly enhanced if they can see that the teacher has looked at the material they are using before the lesson, and has worked out a way of dealing with it.

c. *Classroom equipment*

As teachers, we need to do everything we can to keep abreast of technological change in educational resources. But we should never let technology drive our decisions about teaching and learning. We should, instead, decide what our learners want to achieve and only then see what kind of techniques and technology will help them to do this.

d. *Keeping up-to-date*

A good way of learning about new activities and techniques is to read the various teachers' magazines and journals that are available. There is now a wealth of information about teaching on the Internet, too. Magazines, books and websites often contain good descriptions of new activities and how to use them. We can also learn a lot from attending seminars and teachers' conferences, and listening to other teachers describing new activities and the successes they have had with them.

■ BEING A GOOD TEACHERS

1. *Great teachers set high expectations for all students.*

They expect that all students can and will achieve in their classroom, and they don't give up on underachievers.

2. *Great teachers have clear, written-out objectives.*

Effective teachers have lesson plans that give students a clear idea of what they will be learning, what the assignments are and what the grading policy is. Assignments have learning goals and give students ample opportunity to practice new skills. The teacher is consistent in grading and returns work in a timely manner.

3. *Great teachers are prepared and organized.*

They are in their classrooms early and ready to teach. They present lessons in a clear and structured way. Their classrooms are organized in such a way as to minimize distractions.

4. *Great teachers engage students and get them to look at issues in a variety of ways.*

Effective teachers use facts as a starting point, not an end point; they ask "why" questions, look at all sides and encourage students to predict what will happen next. They ask questions frequently to make sure students are following along. They try to engage the whole class, and they don't allow a few students to dominate the class. They keep students motivated with varied, lively approaches.

5. *Great teachers form strong relationships with their students and show that they care about them as people.*

Great teachers are warm, accessible, enthusiastic and caring. Teachers with these qualities are known to stay after school and make themselves available to students and parents who need them.

They are involved in school-wide committees and activities, and they demonstrate a commitment to the school.

6. *Great teachers are masters of their subject matter.*

They exhibit expertise in the subjects they are teaching and spend time continuing to gain new knowledge in their field. They present material in an enthusiastic manner and instill a hunger in their students to learn more on their own.

7. *Great teachers communicate frequently with parents.*

They reach parents through conferences and frequent written reports home. They don't hesitate to pick up the telephone to call a parent if they are concerned about a student.

REFLECTIVE JOURNAL FOR CHAPTER 1

1. *What I understand from this chapter is*

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2. *What I 'm still confused about*

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3. *What I want to know further about*

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4. *What my problem in learning this chapter is*

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CHAPTER 2

HOW TO DESCRIBE LEARNING AND TEACHING

The language learners need to be motivated, be exposed to language, and given chances to use it. Thus, this chapter will focus on:

1. Acquisition and learning
2. Assumptions about age and language learning
3. Comment about age and language learning
4. Teaching children
5. Teaching adolescents: student preferences
6. Teaching adults: a different relationship
7. ESA : Engage, Study and Activate

■ ACQUISITION AND LEARNING

If, as we have said, children acquire language subconsciously, what does this tell us about how students should get a second language? Can we (indeed, *should we*) attempt to replicate the child's experience in the language classroom?

Some theorists, notably the American applied linguist Stephen Krashen in the 1980s, have suggested that we can make a distinction between acquisition and learning. Whereas the former is subconscious and anxiety free, learning is a conscious process where separate items from the language are studied and practised in turn. Krashen, among others, suggested that teachers should concentrate on acquisition rather than learning and that the role of the language teacher should be to provide the right kind of language exposure, namely comprehensible input (that is, language that the students understand more or less, even if it is a bit above their own level of production). Provided that students experience such language in an anxiety-free atmosphere, the argument goes, they will acquire it just as children do, and, more importantly, when they want to say something, they will be able to retrieve the language they need from their acquired-language store. Language which has been learnt, on the other hand, is not available for use in the same way, according to this argument, because the learner has to think much more consciously about what they want to say. The principal function of learnt language is to monitor what is coming from our acquired store to check that it is OK. As a result, learnt language tends to 'get in the way' of acquired-language production and may inhibit spontaneous communication.

This apparently convoluted discussion becomes relevant when we consider what we should do with students in class. If we believe that acquisition is superior to learning, we will spend all our time providing comprehensible input. What we will not do is to ask the students to focus on how the language works. To suggest that they should not think about language if they want to (that is, learn it consciously), would seem absurd. And we should remember that for many language learners, one of the biggest differences between them and children acquiring their first language is the amount of exposure they get (in terms of hours), and the situation in which this language is used. Learners in foreign language classrooms are in a very different situation from that of children of loving parents.

■ ASSUMPTIONS ABOUT AGE AND LANGUAGE LEARNING

1. Younger children learn languages better than older ones; children learn better than adults.
2. Foreign language learning in school should be started at as early an age as possible.
3. Children and adults learn languages basically the same way.
4. Adults have a longer concentration span than children.
5. It is easier to interest and motivate children than adults.

■ COMMENT ABOUT AGE AND LANGUAGE LEARNING

- a. Young children learn languages better

This is a commonly held view, based on many people's experience seeing (or being) children transplanted to a foreign environment and picking up the local language with apparent ease. The

obvious conclusion from this experience would seem to be that children are intrinsically better learners; but this has not been confirmed by research (Singleton, 1989). On the contrary: given the same amount of exposure to a foreign language, there is some evidence that the older the child the more effectively he or she learns (Snow and Hoefnagel-Hoehle, 1978; Ellis, 1994: 484-94); probably teenagers are overall the best learners. (The only apparent exception to this is pronunciation, which is learned more easily by younger children.) The reason for children's apparently speedy learning when immersed in the foreign environment may be the sheer amount of time they are usually exposed to the language, the number of 'teachers' surrounding them, and the dependence on (foreign-language-speaking) people around to supply their needs ('survival' motive).

The truth of the assumption that young children learn better is even more dubious if applied to formal classroom learning: here there is only one teacher to a number of children, exposure time is very limited, and the 'survival' motive does not usually apply. Moreover, young children have not as yet developed the cognitive skills and self-discipline that enable them to make the most of limited teacher-mediated information; they rely more on intuitive acquisition, which in its turn relies on a larger volume of comprehensible input than there is time for in lessons.

b. Foreign language learning in school should start early

Some people have argued for the existence of a 'critical period' in language learning; if you get too old and pass this period you will have significantly more difficulty learning; thus early learning in

schools would seem essential. But this theory is not conclusively supported by research evidence: there may not be a critical period at all; or there may be several (Singleton, 1989; Long, 1990). The research-supported hypothesis discussed above -that children may actually become more effective language learners as they get older, particularly in formal teacher-mediated learning situations -means that the investment of lesson time at an early age may not be cost-effective. In other words, if you have a limited number of hours to give to foreign language teaching in school, it will probably be more rewarding in terms of sheer amount of learning to invest these in the older classes. I have heard one authority on the subject, C. Snow (in a lecture 'Using L1 skills for L2 proficiency: Why older L2 learners are better', at the Conference of the English Teachers' Association of Israel, Jerusalem, 1993) claim that twelve is the optimum age for starting a foreign language in school; my own experience is that ten is about right. Having said this, however, it is also true that an early start to language learning is likely to lead to better long-term results if early learning is maintained and reinforced as the child gets older (Long, 1990). In a situation, therefore, where there are as many teachers and teaching hours as you want, by all means start as early as you can.

c. Children and adults learn languages the same way

In an immersion situation, where people are acquiring language intuitively for daily survival, this may to some extent be true. In the context of formal courses, however, differences become apparent. Adults' capacity for understanding and logical thought is greater, and they are likely to have developed a number of learning skills and

strategies which children do not yet have. Moreover, adult classes tend on the whole to be more disciplined and cooperative -as anyone who has moved from teaching children to teaching adults, or vice versa, will have found. This may be partly because people learn as they get older to be patient and put up with temporary frustrations in the hope of long-term rewards, to cooperate with others for joint profit, and various other benefits of self-restraint and disciplined cooperation. Another reason is that most adults are learning voluntarily, have chosen the course themselves, often have a clear purpose in learning (work, travel, etc.) and are therefore likely to feel more committed and motivated; whereas most children have little choice in where, how or even whether they are taught.

d. Adults have a longer concentration span

Teachers commonly notice that they cannot get children to concentrate on certain learning activities as long as they can get adults to do so. However, the problem is not the concentration span itself - children will spend hours absorbed in activities that really interest them -but rather the ability of the individual to persevere with something of no immediate intrinsic interest to them. Here older learners do exhibit noticeable superiority, because they tend to be more self-disciplined. One implication for teaching is the need to devote a lot of thought to the (intrinsic) interest value of learning activities for younger learners.

e. It is easier to motivate children

In a sense, this is true: you can raise children's motivation and enthusiasm (by selecting interesting activities, for example) more easily

than that of older, more self-reliant and sometimes cynical learners. On the other hand, you can also lose it more easily: monotonous, apparently pointless activities quickly bore and demotivate young learners; older ones are more tolerant of them. Perhaps it would be more accurate to say that younger learners' motivation is more likely to vary and is more susceptible to immediate surrounding influences, including the teacher; that of older learners tends to be more stable.

■ TEACHING CHILDREN

Children have a greater immediate need to be motivated by the teacher or the materials in order to learn effectively. Prizes and similar extrinsic rewards can help, but more effective on the whole are elements that contribute towards intrinsic motivation: interest in doing the learning activity itself. Such elements are most likely to be effective if they are based on an appeal to the senses or activate the children in speech or movement. Three very important sources of interest for children in the classroom are pictures, stories and games: the first being obviously mainly a visual stimulus; the second both visual and aural; and the third using both visual and aural channels as well as activating language production and sometimes physical movement.

■ TEACHING ADOLESCENTS: STUDENT PREFERENCES

For inexperienced teachers, classes of adolescents are perhaps the most daunting challenge. Their learning potential is greater than that of young children (see Unit One), but they may be considerably more difficult to motivate and manage, and it takes longer to build up trusting relationships.

One source of guidance about how to teach adolescents successfully is books on developmental psychology. Another -arguably no less reliable, and perhaps under-used -is the adolescents themselves.

■ TEACHING ADULTS: A DIFFERENT RELATIONSHIP

The teaching of foreign languages to adults is arguably less important, worldwide, than the teaching of children: most language teaching takes place in schools, most basic knowledge of and attitudes towards the foreign language are acquired there. However, teaching adults is on the whole easier and less stressful (and better paid). It is, however, often directed towards special purposes (for business, for academic study and so on), demanding extra areas of expertise on the part of the teacher; and the teacher is often expected to be a native speaker of the target language.

Some of the reasons why it is usually easier to cope with and teach classes of adults than those of children. However, one aspect which may actually be more problematical is not dealt with there: that of personal relationships.

■ ESA

Engage: This is the point in a teaching sequence where teachers try to arouse the students' interest, thus involving their emotions. Children need to be amused, moved, stimulated and challenged with the activities prepared by the teacher. When students are Engaged, they learn better than when they are partly or wholly disengaged.

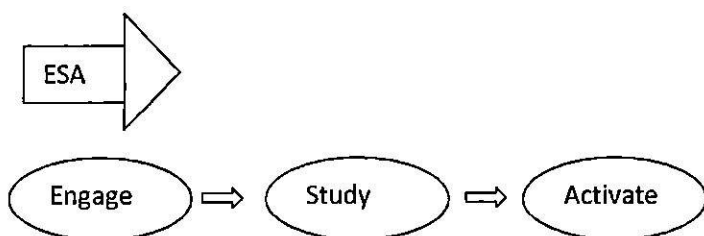
Study: *Study* activities are those where the students are asked to focus in on language (or information) and how it is constructed.

Students can study in a variety of different styles: the teacher can explain grammar, they can study language evidence to discover grammar for themselves, they can work in groups studying a reading text or vocabulary, but whatever the style, *study* means any stage at which the construction of language is the main focus.

Activate: this element describes exercises and activities which are designed to get students using language as freely and communicatively as they can. The objective for the students is not to focus on language construction and/or practice specific bits of language (grammar patterns, particular vocabulary items or functions) but for them to use all and any language which may be appropriate for a given situation or topic. Thus, *Activate* exercises offer students a chance to try out real language use with little or no restriction- a kind of rehearsal for the real world. Typical *Activate* exercises include role-plays (where students act out, as realistically as possible, an exchange between a travel agent and a client, for example), advertisement design, debates and discussions.

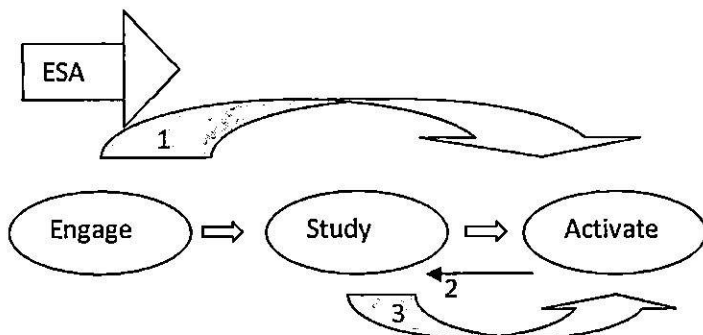
These *ESA* elements need to be present in most lessons or teaching sequences, but this does not mean they always have to take place in the same order. The last thing we want to do is bore our students by constantly offering them the same predictable learning patterns, it is our responsibility to vary the sequences and content of our lessons.

One type of teaching sequence takes students in a straight line "*Straight Arrows*" : first the teacher gets the class interested and *Engaged*, then they *Study* something and they then try to *Activate* it by putting it into production.



Straight Arrows can be used in the lower levels for straightforward language, but it might not be so appropriate for more advanced learners with more complex language.

Another type of teaching sequence of the ESA elements is a “**Boomerang’ procedure**”: In this sequence the teacher is answering the needs of the students.



Boomerang procedure may be more appropriate for students at intermediate and advanced levels since they have quite a lot of language available for them at the *Activate* stage.

In straight arrows sequences the teacher knows what the students need and takes them logically to the point where they can *Activate* the knowledge which he or she has helped them to acquire. For the boomerang sequence, however, the teacher selects the task the students need to perform, but then waits for the boomerang to come back before deciding what they need to *Study*.

REFLECTIVE JOURNAL FOR CHAPTER 2

1. *What I understand from this chapter is*

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2. *What I 'm still confused about*

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3. *What I want to know further about*

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4. *What my problem in learning this chapter is*

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CHAPTER 3

HOW TO TEACH LISTENING

Listening is good for students' pronunciation, too, in that the more they hear and understand English being spoken, the more they absorb appropriate pitch and intonation, stress and the sounds of both individual words and those which blend together in connected speech. Listening texts are good pronunciation models, in other words, and the more students listen, the better they get, not only at understanding speech, but also at speaking themselves. Indeed, it is worth remembering that successful spoken communication depends not just on our ability to speak, but also on the effectiveness of the way we listen.

This chapter will focus on:

1. Listening principles
2. Listening strategies
3. Some listening suggestions

■ LISTENING PRINCIPLES

Principle 1: Encourage students to listen as often and as much as possible.

The more students listen, the better they get at listening - and the better they get at understanding pronunciation and at using it appropriately themselves. One of our main tasks, therefore, will be to use as much listening in class as possible, and to encourage students to listen to as much English as they can (via the Internet, podcasts, CDs, tapes, etc).

Principle 2: Help students prepare to listen.

Students need to be made ready to listen. This means that they will need to look at pictures, discuss the topic, or read the questions first, for example, in order to be in a position to predict what is coming. This is not just so that they are in the right frame of mind (and are thinking about the topic), but also so that they are *engaged* with the topic and the task and really want to listen.

Principle 3: Once may not be enough.

There are almost no occasions when the teacher will play an audio track only once. Students will want to hear it again to pick up the things they missed the first time - and we may well want them to have a chance to *study* some of the language features on the tape. In the case of live listening, students should be encouraged to ask for repetition and clarification when they need it. The first listening to a text is often used just to give students an idea of what the speakers sound like, and what the general topic is (see *Principle 5*): so that subsequent listening

are easier for them. For subsequent listenings, we may stop the audio track at various points, or only play extracts from it. However, we will have to ensure that we don't go on and on working with the same audio track.

Principle 4: Encourage students to respond to the content of a listening, not just to the language.

An important part of a listening sequence is for teachers to draw out the meaning of what is being said, discern what is intended and find out what impression it makes on the students. Questions such as 'Do you agree with what they say?' and 'Did you find the listening interesting? Why?' are just as important as questions like 'What language did she use to invite him?' However, any listening material is also useful for studying language use and a range of pronunciation issues.

Principle 5: Different listening stages demand different listening tasks.

Because there are different things we want to do with a listening text, we need to set different tasks for different listening stages. This means that, for a first listening, the task(s) may need to be fairly straightforward and general. That way, the students' general understanding and response can be successful - and the stress associated with listening can be reduced. Later listenings, however, may focus in on detailed information, language use or pronunciation, etc. It will be the teacher's job to help students to focus in on what they are listening for.

Principle 6: Good teachers exploit listening texts to the full.

If teachers ask students to invest time and emotional energy in a listening text - and if they themselves have spent time choosing and preparing the listening sequence - then it makes sense to use the audio track or live listening experience for as many different applications as possible. Thus, after an initial listening, the teacher can play a track again for various kinds of *study* before using the subject matter, situation or audioscript for a new activity. The listening then becomes an important event in a teaching sequence rather than just an exercise by itself.

■ LISTENING STRATEGIES

Successful listening can also be looked at in terms of the strategies the listener uses when listening. Does the learner focus mainly on the content of a text, or does he or she also consider how to listen? A focus on how to listen raises the issues of listening strategies. Strategies can be thought of as the ways in which a learner approaches and manages a task, and listeners can be taught effective ways of approaching and managing their listening. These activities seek to involve listeners actively in the process of listening.

Buck (2001:104) identifies two kinds of strategies in listening:

1. **Cognitive strategies:**

Mental activities related to comprehending and storing input in working memory or long-term memory for later retrieval

Comprehension processes:

Associated with the processing of linguistic and nonlinguistic input

Storing and memory processes:

Associated with the storing of linguistic and nonlinguistic input in working memory or long-term memory

Using and retrieval processes:

Associated with accessing memory, to be readied for output

2. **Metacognitive strategies:**

Those conscious or unconscious mental activities that perform an executive function in the management of cognitive strategies

Assessing the situation:

Taking stock of conditions surrounding a language task by assessing one's own knowledge, one's available internal and external resources, and the constraints of the situation before engaging in a task

Monitoring:

Determining the effectiveness of one's own or another's performance while engaged in a task

Self-evaluating:

Determining the effectiveness of one's own or another's performance after engaging in the activity

Self-testing:

Testing oneself to determine the effectiveness of one's own language use or the lack thereof

Goh (1997, 1998) shows how the metacognitive activities of planning, monitoring, and evaluating can be applied to the teaching of listening.

Metacognitive strategies for self-regulation in learner listening (Goh 1997, 1998)

1. Planning

This is a strategy for determining learning objectives and deciding the means by which the objectives can be achieved.

1.1. General listening development:

- Identify learning objectives for listening development.
- Determine ways to achieve these objectives.
- Set realistic short-term and long-term goals.
- Seek opportunities for listening practice.

1.2. Specific listening task

- Preview main ideas before listening.
- Rehearse language (e.g., pronunciation) necessary for the task.
- Decide in advance which aspects of the text to concentrate on.

2. Monitoring This is a strategy for checking on the progress in the course of learning or carrying out a learning task.

2.1. General listening development

- Consider progress against a set of predetermined criteria.
- Determine how close it is to achieving short-term or long-term goals.

- Check and see if the same mistakes are still being made.

2.2. *Specific listening task*

- Check understanding during listening.
- Check the appropriateness and the accuracy of what is understood and compare it with new information.
- Identify the source of difficulty.

3. **Evaluating**

This is a strategy for determining the success of the outcome of an attempt to learn or complete a learning task.

3.1. *General listening development*

- Assess listening progress against a set of predetermined criteria.
- Assess the effectiveness of learning and practice strategies.
- Assess the appropriateness of learning goals and objectives set.

3.2. *Specific listening task*

- Check the appropriateness and the accuracy of what has been understood.
- Determine the effectiveness of strategies used in the task.
- Assess overall comprehension of the text.

Another approach to incorporating listening strategies in a listening lesson involves a cycle of activities, as seen below. Steps in guided metacognitive sequence in a listening lesson from Goh and Yusnita (2006):

Step 1 Pre-listening activity

In pairs, students predict the possible words and phrases that they might hear. They write down their predictions. They may write some words in their first language

Step 2 First listen

As they are listening to the text, students underline or circle those words or phrases (including first-language equivalents) that they have predicted correctly. They also write down new information they hear.

Step 3 Pair process-based discussion

In pairs, students compare what they have understood so far and explain how they arrived at the understanding. They identify the parts that caused confusion and disagreement and make a note of the parts of the text that will require special attention in the second listen.

Step 4 Second listen

Students listen to those parts that have caused confusion disagreement areas and make notes of any new information they hear.

Step 5 Whole-class process-based discussion

The teacher leads a discussion to confirm comprehension before discussing with students the strategies that they reported using.

In addition, classroom strategies are appropriate for the listening-as-acquisition and it consists of a two-part cycle of teaching activities:

1. Noticing activities
2. Restructuring activities

1. Noticing activities

It involves returning to the listening texts that served as the basis for comprehension activities and using them as the basis for language awareness. For example, students can listen again to a recording in order to:

- Identify differences between what they hear and a printed version of the text
- Complete a cloze version of the text
- Complete sentences stems taken from the text
- Check off entries from a list of expressions that occurred in the text

2. Restructuring activities

There are oral or written tasks that involve productive use of selected items from the listening text. Such activities could include:

- Paired reading of the tape scripts in the case of conversational texts
- Written sentence-completion tasks requiring use of expressions and other linguistic items that occurred in the texts
- Dialog practice that incorporates items from the text

- Role plays in which students are required to use key language from the texts

■ SOME LISTENING ACTIVITIES SUGGESTIONS

1. Jigsaw listening:

In three groups, students listen to three different tapes, all of which are about the same thing (witness reports after an accident or a crime, phone conversations arranging a meeting, different news stories which explain a strange event, etc). Students have to assemble all the facts by comparing notes. In this way, they may find out what actually happened, solve a mystery or get a rounded account of a situation or topic.

Jigsaw listening works because it gives students a purpose for listening, and a goal to aim for (solving the ‘mystery’, or understanding all the facts). However, it obviously depends on whether students have access to three different tape or CD players, or computer-delivered listening material.

2. Message-taking:

Students listen to a phone message being given. They have to write down the message on a message pad. There are many other kinds of message that students can listen to. For example, they may hear a recorded message about what films are on at a cinema, when they’re on, what rating they have and whether there are still tickets. They then have to decide which film to go to. They might hear the message on an answerphone, or a gallery guide (where they have to identify which

pictures are being talked about), or messages about how to place an order. In each case, they have to respond in some way. It is also appropriate for students to listen to announcements in airports and on railway stations which they can match with pictures or respond to by saying what they are going to do next.

3. Music and sound effects:

Although most audio tracks consist of speech, we can also use music and sound effects. Songs are very useful because, if we choose them well, they can be very engaging. Students can fill in blanks in song lyrics, rearrange lines or verses, or listen to songs and say what mood or message they convey. We can use instrumental music to get students in the right mood, or as a stimulus for any number of creative tasks (imagining film scenes, responding to mood and atmosphere, saying what the music is describing, etc). The same is true of sound effects, which students can listen to in order to build up a story.

4. News and other radio genres:

Students listen to a news broadcast and have to say which topics from a list occur in the bulletin and in which order. They then have to listen for details about individual stories. If the news contains a lot of facts and figures, students may be asked to convert them into chart or graph form. Other genres which students get benefit from are radio commercials (they have to match commercials with pictures or say why one - on safety - is different from the rest - which are trying to sell things), radio phone-ins (where they can match speakers to topics) and any number of games and quizzes. In all of the above cases, the degree

of authenticity will depend on the level of the radio extract and the level of the students.

5. Poetry:

Poetry can be used in a number of ways. Students can listen to poems being read aloud and say what mood they convey (or what colour they suggest to them).

They can hear a poem and then try to come up with an appropriate title. They can listen to a poem which has no punctuation and put in commas and full stops where they think they should occur. One way of getting students to predict what they are going to hear is to give them the titles of three poems and then ask them to guess what words the poems will contain. As a result, when they listen, they are eager to see if they are right, and awake to the possibilities of what the poem might be like.

6. Stories:

A major speaking genre is storytelling. When students listen to people telling stories, there are a number of things we can have them do. Perhaps they can put pictures in the order in which the story is told. Sometimes we can let students listen to a story but not tell them the end. They have to guess what it is and then, perhaps, we play them the recorded version. A variation on this technique is to stop the story at various points and say 'What do you think happens next?' before continuing. These techniques are appropriate for children and adults alike.

Some of the best stories for students to listen to are when people are talking more or less informally. But it is also good to let them hear well-read extracts from books; we can get them to say which book they think the extract comes from, or decide what kind of book it is (horror, romance, thriller, etc).

7. Monologues:

Various monologue genres can be used for different listening tasks. For example, we can ask students to listen to lectures and take notes. We can get them to listen to 'vox-pop' interviews where five different speakers say what they think about a topic and the students have to match the different speakers with different opinions. We can listen to dramatic or comic monologues and ask the students to say how the speaker feels. We can have them listen to speeches (at weddings, farewells, openings, etc) and get them to identify what the subject is and what the speaker thinks about it.

Below are other *listening activities*,

1. No overt response

The learners do not have to do anything in response to the listening; however, facial expression and body language often show if they are following or not.

Stories. Tell a joke or real-life anecdote, retell a well-known story, read a story from book; or play a recording of a story. If the story is well-chosen, learners are likely to be motivated to attend and understand in order to enjoy it.

Songs. Sing a song yourself, or play a recording of one. Note, however, that if no response is required learners may simply enjoy the music without understanding the words.

Entertainment: films, theatre, video. As with stories, if the content is really entertaining (interesting, stimulating, humorous, dramatic) learners will be motivated to make the effort to understand without the need for any further task.

2. Short responses

Obeying instructions. Learners perform actions, or draw shapes or pictures, in response to instructions.

Ticking off items. A list, text or picture is provided: listeners mark or tick off words/components as they hear them within a spoken description, story or simple list of items.

True/false. The listening passage consists of a number of statements, some of which are true and some false (possibly based on material the class has just learnt). Learners write ticks or crosses to indicate whether the statements are right or wrong; or make brief responses ('True!' or 'False!' for example); or they may stay silent if the statements are right, say 'No!' if they are wrong.

Detecting mistakes. The teacher tells a story or describes something the class knows, but with a number of deliberate mistakes or inconsistencies. Listeners raise their hands or call out when they hear something wrong.

Cloze. The listening text has occasional brief gaps, represented by silence or some kind of buzz. Learners write down what they think

might be the missing word. Note that if the text is recorded, the gaps have to be much more widely spaced than in a reading one; otherwise there is not enough time to listen, understand, think of the answer, and write. If you are speaking the text yourself, then you can more easily adapt the pace of your speech to the speed of learner responses,

Guessing definitions. The teacher provides brief oral definitions of a person, place, thing, action or whatever; learners write down what they think it is.

Skimming and scanning. A not-too-long listening text is given, improvised or recorded; learners are asked to identify some general topic or information (skimming), or certain limited information (scanning) and note the answer(s).

Written questions inviting brief answers may be provided in advance; or a grid, with certain entries missing; or a picture or diagram to be altered or completed.

3. Longer responses

Answering questions. One or more questions demanding fairly full responses are given in advance, to which the listening text provides the answer(s). Because of the relative length of the answers demanded, they are most conveniently given in writing.

Note-taking. Learners take brief notes from a short lecture or talk. *Paraphrasing and translating.* Learners rewrite the listening text indifferent words: either in the same language (paraphrase) or in another (translation).

Summarizing. Learners write a brief summary of the content of the listening passage. *Long gap-filling.* A long gap is left, at the

beginning, middle or end of a text; learners guess and write down, or say, what they think might be missing.

4. Extended responses

Here, the listening is only a 'jump-off point' for extended reading, writing or speaking: in other words, these are 'combined skills' activities.

Problem-solving. A problem is described orally; learners discuss how to deal with it, and/or write down a suggested solution.

Interpretation. An extract from a piece of dialogue or monologue is provided, with no previous information; the listeners try to guess from the words, kinds of voices, tone and any other evidence what is going on. At a more sophisticated level, a piece of literature that is suitable for reading aloud (some poetry, for example) can be discussed and analysed.

REFLECTIVE JOURNAL FOR CHAPTER 3

1. *What I understand from this chapter is*

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2. *What I 'm still confused about*

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3. *What I want to know further about*

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4. *What my problem in learning this chapter is*

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CHAPTER 4

HOW TO TEACH SPEAKING

The mastery of speaking skills in English is a priority for many foreign-language learners. Consequently, learners often evaluate their success in language learning as well as the effectiveness of their English course on the basis of how much they feel they have improved in their spoken language proficiency. Thus, this chapter will focus on:

1. Reasons for teaching speaking
2. Characteristics of a successful speaking activity
3. Problems with speaking activities
4. Some solutions for speaking problems
5. Speaking activities
6. Suggestions for teachers in teaching speaking

■ REASONS FOR TEACHING SPEAKING

There are three main reasons for getting students to speak in the classroom : Firstly, speaking activities provide rehearsal opportunities - chances to practise real-life speaking in the safety of the classroom. Secondly, speaking tasks in which students try to use any or all of the language they know provide feedback for both teacher and students. Everyone can see how well they are doing: both how successful they are, and also what language problems they are experiencing. And finally, the more students have opportunities to *activate* the various elements of language they have stored in their brains, the more automatic their use of these elements become. As a result, students gradually become autonomous language users. This means that they will be able to use words and phrases fluently without very much conscious thought. Good speaking activities can and should be extremely engaging for the students. If they are all participating fully - and if the teacher has set up the activity properly and can then give sympathetic and useful feedback - they will get tremendous satisfaction from it. We need to be clear that the kinds of speaking activities we are looking at here are not the same as controlled language practice, where, for example, students say a lot of sentences using a particular piece of grammar or a particular function. In other words, the students are using *any* and *all* of the language at their command to achieve some kind of purpose which is not purely linguistic. As with any sequence, however, we may use what happens in a speaking activity as a focus for future *study*, especially where the speaking activity throws up some language problems that subsequently need fixing. Scott Thornbury suggests that the teaching of speaking depends on there being a classroom culture of

speaking, and that classrooms need to become ‘ *talking classrooms*’ In other words, students will be much more confident speakers (and their speaking abilities will improve) if this kind of speaking *activation* is a regular feature of lessons.

■ CHARACTERISTICS OF A SUCCESSFUL SPEAKING ACTIVITY

1) *Learners talk a lot.*

As much as possible of the period of time allotted to the activity is in fact occupied by learner talk. This may seem obvious, but often most time is taken up with teacher talk or pauses.

2) *Participation is even.*

Classroom discussion is not dominated by a minority of talkative participants: all get a chance to speak, and contributions are fairly evenly distributed

3) *Motivation is high.*

Learners are eager to speak: because they are interested in the topic and have something new to say about it, or because they want to contribute to achieving a task objective.

4) *Language is of an acceptable level.*

Learners express themselves in utterances that are relevant, easily comprehensible to each other, and of an acceptable level of language accuracy.

■ PROBLEMS WITH SPEAKING ACTIVITIES

1. *Inhibition*

Unlike reading, writing and listening activities, speaking requires some degree of real-time exposure to an audience. Learners are often inhibited about trying to say things in a foreign language in the classroom: worried about making mistakes, fearful of criticism or losing face, or simply shy of the attention that their speech attracts.

2. *Nothing to say*

Even if they are not inhibited, you often hear learners complain that they cannot think of anything to say: they have no motive to express themselves beyond the guilty feeling that they should be speaking.

3. *Low or uneven participation*

Only one participant can talk at a time if he or she is to be heard; and in a large group this means that each one will have only very little talking time. This problem is compounded by the tendency of some learners to dominate, while others speak very little or not at all.

4. *Mother-tongue use.*

In classes where all, or a number of, the learners share the same mother tongue, they may tend to use it: because it is easier, because it feels unnatural to speak to one another in a foreign language, and because they feel less 'exposed' if they are speaking their mother tongue. If they are talking in small groups it can be quite difficult to get

some classes -particularly the less disciplined or motivated ones -to keep to the target language.

■ SOME SOLUTIONS FOR SPEAKING PROBLEMS

1. *Use group work.*

This increases the sheer amount of learner talk going on in a limited period of time and also lowers the inhibitions of learners who are unwilling to speak in front of the full class. It is true that group work means the teacher cannot supervise all learner speech, so that not all utterances will be correct, and learners may occasionally slip into their native language; nevertheless, even taking into consideration occasional mistakes and mother-tongue use, the amount of time remaining for positive, useful oral practice is still likely to be far more than in the full-class set-up.

2. *Base the activity on easy language*

In general, the level of language needed for a discussion should be lower than that used in intensive language-learning activities in the same class: it should be easily recalled and produced by the participants, so that they can speak fluently with the minimum of hesitation. It is a good idea to teach or review essential vocabulary before the activity starts.

3. *Make a careful choice of topic and task to stimulate interest*

On the whole, the clearer the purpose of the discussion the more motivated participants will be (see Unit Two).

4. *Give some instruction or training in discussion skills*

If the task is based on group discussion then include instructions about participation when introducing it. For example, tell learners to make sure that everyone in the group contributes to the discussion; appoint a chairperson to each group who will regulate participation.

5. *Keep students speaking the target language*

You might appoint one of the group as monitor, whose job it is to remind participants to use the target language, and perhaps report later to the teacher how well the group managed to keep to it. Even if there is no actual penalty attached, the very awareness that someone is monitoring such lapses helps participants to be more careful. However, when all is said and done, the best way to keep students speaking the target language is simply to be there yourself as much as possible, reminding them and modelling the language use yourself: there is no substitute for nagging!

■ **SOME SPEAKING SUGGESTIONS**

The following activities are also helpful in getting students to practise 'speaking-as-a-skill'. Although they are not level-specific, the last four will be more successful with higher-level students (upper intermediate plus), whereas the first two, in particular, are highly appropriate at lower levels (but can also be used satisfactorily with more advanced classes).

1. Information-gap activities:

An information gap is where two speakers have different bits of information, and they can only complete the whole picture by sharing that information - because they have different information, there is a 'gap' between them. One popular information-gap activity is called *Describe and draw*. In this activity, one student has a picture which they must not show their partner (teachers sometimes like to use surrealist paintings - empty doorways on beaches, trains coming out of fireplaces, etc). All the partner has to do is draw the picture without looking at the original, so the one with the picture will give instructions and descriptions, and the 'artist' will ask questions.

A variation on *Describe and draw* is an activity called *Find the differences* - popular in puzzle books and newspaper entertainment sections all over the world. In pairs, students each look at a picture which is very similar (though they do not know this) to the one their partner has. They have to find, say, ten differences between their pictures without showing their pictures to each other. This means they will have to do a lot of describing - and questioning and answering - to find the differences. For information-gap activities to work, it is vitally important that students understand the details of the task (for example, that they should not show each other their pictures). It is often a good idea for teachers to demonstrate how an activity works by getting a student up to the front of the class and doing the activity (or a similar one) with that student, so that everyone can see exactly how it is meant to go.

2. Telling stories:

We spend a lot of our time telling other people stories and anecdotes about what happened to us and other people. Students need to be able to tell stories in English, too.

One way of getting students to tell stories is to use the information-gap principle (see above) to give them something to talk about. Students are put in groups. Each group is given one of a sequence of pictures which tell a story. Once they have had a chance to look at the pictures, the pictures are taken away. New groups are formed which consist of one student from each of the original groups. The new groups have to work out what story the original picture sequence told. For the story reconstruction to be successful, they have to describe the pictures they have seen, talk about them, work out what order they should be in, etc. The different groups then tell the class their stories to see if everyone came up with the same versions. We can, alternatively, give students six objects, or pictures of objects. In groups, they have to invent a story which connects the objects. We can encourage students to retell stories which they have read in their books or found in newspapers or on the Internet (such retelling is a valuable way of provoking the *activation* of previously learnt or acquired language). The best stories, of course, are those which the students tell about themselves and their family or friends. We can also offer them chances to be creative by asking them to talk about a scar they have, or to tell the story of their hair, or to describe the previous day in either a positive way or a negative way. When students tell stories based on personal experience, their classmates can ask them questions in order to find out more about what happened. Storytelling like this often happens

spontaneously. But at other times, students need time to think about what they are going to say.

3. Favourite objects:

A variation on getting students to tell personal stories (but which may also involve a lot of storytelling) is an activity in which students are asked to talk about their favourite objects (things like MP3 players, objects with sentimental value, instruments, clothes, jewellery, pictures, etc). They think about how they would describe their favourite objects in terms of when they got them, why they got them, what they do with them, why they are so important to them and whether there are any stories associated with them. In groups, they then tell each other about their objects, and the groups tell the class about which was the most unusual/interesting, etc in their group.

4. Meeting and greeting:

Students role-play a formal/business social occasion where they meet a number of people and introduce themselves.

5. Surveys:

Surveys can be used to get students interviewing each other. For example, they can design a questionnaire about people's sleeping habits with questions like 'How many hours do you normally sleep?', 'Have you ever walked in your sleep or talked in your sleep?', 'Have you ever fallen out of bed?', etc. They then go round the class asking each other their questions. A variation of this is a popular activity called *Find someone who ...*. In this activity, students list activities (e.g. climb a

mountain, do a bungee jump, swim in the Pacific, act in a play, etc) and they then go round the class asking ‘Have you ever climbed a mountain?’, ‘Have you ever done a bungee jump?’, etc.

Both activities are good for getting students to ‘mill about’ in the class, talking and interacting with others in a way that is different from many other activities. There is no reason, either, why they should not go outside the classroom to conduct surveys.

6. Famous people:

Students think of five famous people. They have to decide on the perfect gift for each person. We can also get groups of students to decide on which five famous people (living or dead) they would most like to invite for dinner, what they would talk about and what food they would give them.

7. Student presentations:

Individual students give a talk on a given topic or person. In order for this to work for the individual (and for the rest of the class), time must be given for the student to gather information and structure it accordingly. We may want to offer models to help individuals to do this. The students listening to presentations must be given some kind of listening tasks too - including, perhaps, giving feedback.

8. Balloon debate:

A group of students are in the basket of a balloon which is losing air. Only one person can stay in the balloon and survive (the others have to jump out). Individual students representing famous

characters (Napoleon, Gandhi, Cleopatra, etc) or professions (teacher, doctor, lawyer, etc) have to argue why they should be allowed to survive.

9. Moral dilemmas:

Students are presented with a 'moral dilemma' and asked to come to a decision about how to resolve it. For example, they are told that a student has been caught cheating in an important exam. They are then given the student's (far-from-ideal) circumstances, and offered five possible courses of action – from exposing the student publicly to ignoring the incident - which they have to choose between.

10. Playing Cards

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

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

Each student in a group will choose a card. Then, each student will write 4-5 questions about that topic to ask the other people in the group. For example:

If the topic "Diamonds: Earning Money" is selected, here are some possible questions:

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

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

11. Picture Narrating

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

12. Picture Describing

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

13. Find the Difference

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

Below is an example sequence of speaking activities:

Pre-task activities

Introduction to topic and task

- Teachers helps Students to understand the theme and objectives of the task, for example, brainstorming ideas with the class, using pictures, mime, or personal experience to introduce the topic.
- Students may do a pre-task, for example, topic-based odd-word-out games. T may highlight useful words and phrases, but would not pre-teach new structures.
- Students can be given preparation time to think about how to do the task.
- Students can hear a recording of a parallel task being done (so long as this does not give away the solution to the problem).
- If the task is based on a text, Students read a part of it.

The task cycle

Task

- The task is done by Students (in pairs or groups) and gives Students a chance to use whatever language they already have to express themselves and say whatever they want to say. This may be in response to reading a text or hearing a recording.
- Teacher walks around and monitors, encouraging everyone's attempt at communication in the target language.
- Teacher helps Students to formulate what they want to say, but will not intervene to correct errors of form.
- The emphasis is on spontaneous, exploratory talk and confidence building, within the privacy of the small group.

- Success in achieving the goals of the tasks helps Students' motivation

Planning

- Planning prepares Students for the next stage, where they are asked to briefly report to the whole class how they did the task and what the outcome was.
- Students draft and rehearse what they want to say or write.
- Teacher goes around to advise students on language, suggesting phrases and helping Students to polish and correct their language.
- If the reports are in writing, Teacher can encourage peer editing and use of dictionaries.
- The emphasis is on clarity, organization, and accuracy, as appropriate for a public presentation.
- Individual students often take this chance to ask questions about specific language items.

Report

- Teacher asks some pairs to report briefly to the whole class so everyone can compare findings, or begin a survey. There must be a purpose for others to listen. Sometimes only one or two groups report in full; others comment and add extra points. The class may take notes.
- Teacher chairs, comments on the content of group reports, rephrases perhaps, but gives no overt public correction.

The language focus

Analysis

- Teacher sets some language-focused tasks, based on the texts student read or on the transcripts of the recordings they heard. Examples include the following:
- Find words and phrases related to the topic or text.
- Read the transcript, find words ending in “s” and say what the “s” means.
- Find all the words in the simple past form. Say which refer to past time and which do not.
- Underline and classify the questions in the transcript.
- Teacher starts Students off, then students continue, often in pairs.
- Teacher goes around to help. Students can ask individual questions.
- In plenary, Teacher then reviews the analysis, possibly listing relevant language on the board. Students may take notes.

Practice

- Teacher conducts practice activities as needed, based on the language analysis work already on the board, or using examples from the text or transcript. Practice activities can include:
- Choral repetition of the phrases identified and classified
- Memory challenge games based on partially erased examples or using lists already on blackboard for progressive deletion
- Sentence completion (base sentence set by one team for another)
- Matching the past-tense verbs (jumbled) with the subject or objects they had in the text
- Dictionary reference with words from text or transcript

■ SUGGESTIONS FOR TEACHERS IN TEACHING SPEAKING

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

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

REFLECTIVE JOURNAL FOR CHAPTER 4

1. *What I understand from this chapter is*

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2. *What I 'm still confused about*

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3. *What I want to know further about*

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4. *What my problem in learning this chapter is*

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CHAPTER 5

HOW TO TEACH READING

Reading is useful for language acquisition. Provided that students more or less understand what they read, the more they read, the better they get at it. Reading also has a positive effect on students' vocabulary knowledge, on their spelling and on their writing. Thus, this chapter will focus on :

1. Assumptions about the nature of reading
2. Reading principles
3. Reading comprehension strategy
4. Teaching students text comprehension
5. Ideas for reading activities

■ SOME ASSUMPTIONS ABOUT THE NATURE OF READING

1. We need to perceive and decode letters in order to read words.
2. We need to understand all the words in order to understand the meaning of a text.
3. The more symbols (letters or words) there are in a text, the longer it will take to read it.
4. We gather meaning from what we read.
5. Our understanding of a text comes from understanding the words of which it is composed.

■ READING PRINCIPLES

Principle 1: Encourage students to read as often and as much as possible.

The more students read, the better. Everything we do should encourage them to read extensively as well as - if not more than - intensively

Principle 2: Students need to be engaged with what they are reading

When students are reading extensively, they should be involved in joyful reading - that is, we should try to help them get as much pleasure from it as possible. Besides, we will do our best to ensure that they are *engaged* with the topic of a reading text and the activities they are asked to do while dealing with it.

Principle 3: Encourage students to respond to the content of a text (and explore their feelings about it), not just concentrate on its construction

It is important for students to study reading texts in class in order to find out such things as the way they use language, the number of paragraphs they contain and how many times they use relative clauses.

Principle 4: Prediction is a major factor in reading

When we read texts in our own language, we frequently have a good idea of the content before we actually start reading. Book covers give us a clue about what is in the book.

In class, teachers should give students 'hints' so that they also have a chance to predict what is coming. In the case of extensive reading - when students are choosing what to read for pleasure - we should encourage them to look at covers and back cover copy to help them select what to read and then to help them 'get into' a book.

Principle 5: Match the task to the topic when using intensive reading texts.

We need to choose good reading tasks - the right kind of questions, appropriate activities before during and after reading, and useful study exploitation, etc. The most useful and interesting text can be undermined by boring and inappropriate tasks; the most commonplace passage can be made really exciting with imaginative and challenging activities, especially if the level of challenge (i.e. how easy it is for students to complete a task) is exactly right for the class.

Principle 6: Good teachers exploit reading texts to the full.

Good teachers integrate the reading text into interesting lesson sequences, using the topic for discussion and further tasks, using the language for study and then activation (or, of course, activation and then study) and using a range of activities to bring the text to life.

■ **READING COMPREHENSION STRATEGY**

A *reading comprehension strategy* is a cognitive or behavioral action that is enacted under particular contextual conditions, with the goal of improving some aspect of comprehension. Anderson (1999) has broken the list of 24 strategies into 3 different groups. There are cognitive reading strategies (thinking); metacognitive reading strategies (thinking about your thinking/planning) and compensating reading strategies.

Cognitive Reading Strategies:

1. Predicting the content of an upcoming passage or section of the text
2. Concentrating on grammar to help you understand unfamiliar constructions
3. Understanding the main idea to help you comprehend the entire reading
4. Expanding your vocabulary and grammar to help you increase your reading
5. Guessing the meaning of unfamiliar words or phrases to let you use what you already know about English
6. Analyzing theme, style and connections to improve your comprehension

7. Distinguishing between facts and opinion in your reading
8. Breaking down larger phrases into smaller parts to help you understand the difficult passages
9. Linking what you know in your first language with words in English
10. Creating a map or drawing of related ideas to enable you to understand the relationships between words and ideas
11. Writing a short summary of what you read to help you understand the main ideas.

Metacognitive Reading Strategies

12. Setting goals for yourself to help you improve areas that are important to you
13. Making lists of relevant vocabulary to prepare for new reading
14. Working with classmates to help you develop your reading skills
15. Taking opportunities to practice what you already know to keep your progress steady
16. Evaluating what you have learned and how well you are doing to help you focus your reading

Compensating Reading Strategies

17. Relying on what you already know to improve your reading comprehension
18. Taking notes to help you recall important details
19. Trying to remember what you understand from a reading to help you develop better comprehension skills

20. Reviewing the purpose and tone of a reading passage so you can remember more effectively
21. Picturing scenes in your mind to help you remember and understand your reading
22. Reviewing key ideas and details to help you remember
23. Using physical action to help you remember information you have read
24. Classifying words into meaningful groups to help you remember them more clearly

Teaching Students Text Comprehension

Comprehension strategies are conscious plans — sets of steps that good readers use to make sense of text. Comprehension strategy instruction helps students become purposeful, active readers who are in control of their own reading comprehension.

The seven strategies here appear to have a firm scientific basis for improving text comprehension:

1. Monitoring comprehension

Students who are good at monitoring their comprehension know when they understand what they read and when they do not. They have strategies to "fix" problems in their understanding as the problems arise. Research shows that instruction, even in the early grades, can help students become better at monitoring their comprehension.

Comprehension monitoring instruction teaches students to:

- Be aware of what they do understand
- Identify what they do not understand
- Use appropriate strategies to resolve problems in comprehension

2. Metacognition

Metacognition can be defined as "thinking about thinking." Good readers use metacognitive strategies to think about and have control over their reading. Before reading, they might clarify their purpose for reading and preview the text. During reading, they might monitor their understanding, adjusting their reading speed to fit the difficulty of the text and "fixing" any comprehension problems they have. After reading, they check their understanding of what they read.

Students may use several comprehension monitoring strategies:

- Identify where the difficulty occurs
"I don't understand the second paragraph on page 76."
- Identify what the difficulty is
"I don't get what the author means when she says, 'Arriving in America was a milestone in my grandmother's life.'"
- Restate the difficult sentence or passage in their own words
"Oh, so the author means that coming to America was a very important event in her grandmother's life."
- Look back through the text
"The author talked about Mr. McBride in Chapter 2, but I don't remember much about him. Maybe if I reread that chapter, I can figure out why he's acting this way now."

- Look forward in the text for information that might help them to resolve the difficulty

"The text says, 'The groundwater may form a stream or pond or create a wetland. People can also bring groundwater to the surface.' Hmm, I don't understand how people can do that... Oh, the next section is called 'Wells.' I'll read this section to see if it tells how they do it."

3. *Graphic and semantic organizers*

Graphic organizers illustrate concepts and relationships between concepts in a text or using diagrams. Graphic organizers are known by different names, such as maps, webs, graphs, charts, frames, or clusters.

Regardless of the label, graphic organizers can help readers focus on concepts and how they are related to other concepts. Graphic organizers help students read and understand textbooks and picture books.

Graphic organizers can:

- Help students focus on text structure "differences between fiction and nonfiction" as they read
- Provide students with tools they can use to examine and show relationships in a text
- Help students write well-organized summaries of a text

Here are some examples of graphic organizers:

- Venn-Diagrams

Used to compare or contrast information from two sources.

- Storyboard/Chain of Events

Used to order or sequence events within a text. For example, listing the steps for brushing your teeth.

- Story Map

Used to chart the story structure. These can be organized into fiction and nonfiction text structures. For example, defining characters, setting, events, problem, resolution in a fiction story; however in a nonfiction story, main idea and details would be identified.

- Cause/Effect

Used to illustrate the cause and effects told within a text. For example, staying in the sun too long may lead to a painful sunburn.

4. Answering questions

Questions can be effective because they:

- Give students a purpose for reading
- Focus students' attention on what they are to learn
- Help students to think actively as they read
- Encourage students to monitor their comprehension
- Help students to review content and relate what they have learned to what they already know

The Question-Answer Relationship strategy (QAR) encourages students to learn how to answer questions better. Students are asked to indicate whether the information they used to answer questions about the text was textually explicit information (information that was directly stated in the text), textually implicit information (information

that was implied in the text), or information entirely from the student's own background knowledge.

There are four different types of questions:

- "Right There"

Questions found right in the text that ask students to find the one right answer located in one place as a word or a sentence in the passage. Example: Who is Frog's friend? Answer: Toad

- "Think and Search"

Questions based on the recall of facts that can be found directly in the text. Answers are typically found in more than one place, thus requiring students to "think" and "search" through the passage to find the answer. Example: Why was Frog sad? Answer: His friend was leaving.

- "Author and You"

Questions require students to use what they already know, with what they have learned from reading the text. Student's must understand the text and relate it to their prior knowledge before answering the question. Example: How do think Frog felt when he found Toad? Answer: I think that Frog felt happy because he had not seen Toad in a long time. I feel happy when I get to see my friend who lives far away.

- "On Your Own"

Questions are answered based on a students prior knowledge and experiences. Reading the text may not be helpful to them when answering this type of question. Example: How would you feel if your best friend moved away? Answer: I would feel very sad if my best friend moved away because I would miss her.

5. Generating questions

By generating questions, students become aware of whether they can answer the questions and if they understand what they are reading. Students learn to ask themselves questions that require them to combine information from different segments of text. For example, students can be taught to ask main idea questions that relate to important information in a text.

6. Recognizing story structure

In story structure instruction, students learn to identify the categories of content (characters, setting, events, problem, resolution). Often, students learn to recognize story structure through the use of story maps. Instruction in story structure improves students' comprehension.

7. Summarizing

Summarizing requires students to determine what is important in what they are reading and to put it into their own words. Instruction in summarizing helps students:

- Identify or generate main ideas
- Connect the main or central ideas
- Eliminate unnecessary information
- Remember what they read

Effective comprehension strategy instruction is explicit

Research shows that explicit teaching techniques are particularly effective for comprehension strategy instruction. In explicit

instruction, teachers tell readers why and when they should use strategies, what strategies to use, and how to apply them. The steps of explicit instruction typically include direct explanation, teacher modeling ("thinking aloud"), guided practice, and application.

1. Direct explanation

The teacher explains to students why the strategy helps comprehension and when to apply the strategy.

2. Modeling

The teacher models, or demonstrates, how to apply the strategy, usually by "thinking aloud" while reading the text that the students are using.

3. Guided practice

The teacher guides and assists students as they learn how and when to apply the strategy.

4. Application

The teacher helps students practice the strategy until they can apply it independently.

Effective comprehension strategy instruction can be accomplished through cooperative learning, which involves students working together as partners or in small groups on clearly defined tasks. Cooperative learning instruction has been used successfully to teach comprehension strategies. Students work together to understand texts, helping each other learn and apply comprehension strategies. Teachers help students learn to work in groups. Teachers also provide modeling of the comprehension strategies.

■ IDEAS FOR READING ACTIVITIES

1. **Pre-question.** A general question is given before reading, asking the learners to find out a piece of information central to the understanding of the text.
2. **Do-it-yourself questions.** Learners compose and answer their own questions.
3. **Provide a title.** Learners suggest a title if none was given originally; or an alternative, if there was.
4. **Summarize.** Learners summarize the content in a sentence or two. This may also be done in the mother tongue.
5. **Continue.** The text is a story; learners suggest what might happen next.
6. **Preface.** The text is a story; learners suggest what might have happened before.
7. **Gapped text.** Towards the end of the text, four or five gaps are left that can only be filled in if the text has been understood. Note that this is different from the conventional cloze test (a text with regular gaps throughout) which tests grammatical and lexical accuracy and actually discourages purposeful, fluent reading.
8. **Mistakes in the text.** The text has, towards the end, occasional mistakes (wrong words; or intrusive ones; or omissions). Learners are told in advance how many mistakes to look for.
9. **Comparison.** There are two texts on a similar topic; learners note points of similarity or difference of content.
10. **Responding.** The text is a letter or a provocative article; learners discuss how they would respond, or write an answer.

11. **Re-presentation of content.** The text gives information or tells a story; learners re-present its content through a different graphic medium. For example: -a drawing that illustrates the text -colouring -marking a map -lists of events or items described in the text -a diagram (such as a grid or flow chart) indicating relationships between items, characters or events.

REFLECTIVE JOURNAL FOR CHAPTER 5

1. *What I understand from this chapter is*

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2. *What I 'm still confused about*

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3. *What I want to know further about*

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4. *What my problem in learning this chapter is*

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CHAPTER 6

HOW TO TEACH WRITING

Writing should not be viewed as an activity that happens only within a classroom's walls. Teachers need to support students in the development of writing lives, habits, and preferences for life outside school. This chapter will focus on:

1. Writing as process
2. Generate Writing Ideas
3. Ideas for Teaching Writing

■ THE WRITING PROCESS

When students are writing-for-writing, we will want to involve them in the process of writing. In the ‘real world’, this typically involves planning what we are going to write, drafting it, reviewing and editing what we have written and then producing a final (and satisfactory) version. Many people have thought that this is a linear process, but a closer examination of how writers of all different kinds are involved in the writing process suggests that we do all of these things again and again, sometimes in a chaotic order. Thus we may plan, draft, re-plan, draft, edit, re-edit, re-plan, etc before we produce our final version. We will need to encourage students to plan, draft and edit in this way, even though this may be time-consuming and may meet, initially, with some resistance on their part. By doing so, we will help them to be better writers both in exams, for example, and in their post-class English lives.

One of the most important things to remember when teaching writing is that writing is a process.

■ HOW TO GENERATE WRITING IDEAS

1 Brainstorming

Brainstorming is an activity with which most people are familiar. The object in brainstorming is to compile as large a list as possible of potential examples for a given topic. This is a great activity to do in small groups or with the entire class. Brainstorming a list of ice cream flavors is an easy one to start with when introducing the concept. Naturally, one idea will spark another, so it is helpful to have students working together when brainstorming. Give your students

permission to be as creative as they like. Anything goes with brainstorming. Challenge your students to come up with as many examples as they possibly can for whatever topic you give them.

2. Free writing

Free writing is an individual activity for getting thoughts from your head on to paper. Explain the concept of stream of consciousness to your students and tell them that free writing is simply putting on paper every thought that is going through their heads. Like with brainstorming, anything goes. The goal of this activity is to never let your pen or pencil stop writing. Help students understand that though they will begin with a particular topic in mind, it is okay to veer off on tangents as they write. Spelling and grammar are not important for this activity; it is ideas that we are trying to grasp. Give your students a set length of time for this activity. If they are young you may want to limit it to two or three minutes; older students can probably write for five to ten minutes. Then when students have completed the activity, have them go back and read what they have written digging through the mire for the gems hidden within.

3 Journalistic Questions

Journalistic questions approach a topic in a more structured manner. Start by reviewing the question words: *who*, *what*, *where*, *when*, *why* and *how*. Then, for your given topic, ask questions starting with each of these words. For example, if your topic was study habits, you might ask, “Who has good study habits? Who benefits from good study habits? What are the good habits? Where do people with good

study habits study? Where do they keep their books? Where do they organize notes and homework? When do they study? When do they complete assignments? ...” There are an infinite number of questions you can ask about any given subject. This activity can be done either individually or in groups with success. Have students write answers to each question. When finished prewriting, have them go back and read what they have written and organize their thoughts in preparation for writing.

4 Cluster Mapping

Cluster mapping, also called *idea webbing*, is a great way to show relationships between ideas. Cluster mapping is also part idea generation and part organization, so students will know exactly how to group their ideas once they are ready to write. To begin, write your topic in the center of the page and put a circle around it. Then you can move in one of two directions. With younger children, have them think of questions about the topic. For example, if the topic is spiders, they may ask, “What do spiders eat? Where do spiders live? What do spiders look like?” Each question should be written in a bubble connected to the central topic. Tell students to spread these bubbles out over the page as they will be adding to each. Then, have students answer the questions connecting still smaller bubbles to the bubbles containing the questions. If their question was “What do spiders do?” then they might make connecting bubbles saying they capture flies, they spin webs, they scare nursery rhyme characters, etc. With students who have more knowledge about their central topic, their bubbles connected to the central idea should include subtopics and/or

details about the subtopics. A student may start with spiders as the central theme, make a connecting bubble with the subtopic of diet, then connect bubbles to that subtopic with different types of insects on which spiders feed. Generally speaking, each of the subtopics would be one paragraph in a composed piece of writing with examples and support for the idea surrounding it.

5 Flow Charting

Flow charting is similar to cluster mapping in that it shows relationships between ideas. However, flow charting is most effective when examining cause and effect relationships. With the central theme drug abuse in the center of your page, to the left students would make list of causes for drug abuse with arrows pointing at the central idea. What causes drug abuse? Peer pressure, medical need, parental example and boredom are all potential causes of drug abuse. Each would therefore be in its own box in the diagram with an arrow pointing from it to the central idea of drug abuse. Then examine the effects of drug abuse and place those in separate boxes to the right of the central idea each with an arrow going from the central idea to it. Homelessness, loss of jobs, failure in school, isolation, further abuse and addiction may all be results of drug abuse. When writing, students can then focus on either half of the diagram (causes of drug abuse or effects of drug abuse) or follow the cause and effect pathway from cause to effect and cause to effect. Depending on the topic, students may create a chain of cause and effect relationships and choose to write about the series.

6 Double/Triple Entry

Double or Triple Entry is another focused brainstorming activity. This is especially useful when comparing and contrasting two or three topics or when exploring two or three areas of one topic. With this prewriting method, have students make two (or three) columns on their paper. Each column should have a topic which focuses the idea generation. For example, if you were going to compare love and hate, you might label your columns similarities and differences and list your ideas in the appropriate sections. If your students are writing about their ethnic heritage in comparison to another, you could have them label one column with each culture. When finished, students should have a good idea of the points on which they can compare or contrast their topics.

■ THIRTY IDEAS FOR TEACHING WRITING

1. Use the shared events of students' lives to inspire writing

Rotkow makes use of the real-life circumstances of her first grade students to help them compose writing that, in Frank Smith's words, is "natural and purposeful." *When a child comes to school with a fresh haircut or a tattered book bag, these events can inspire a poem. When Michael rode his bike without training wheels for the first time, this occasion provided a worthwhile topic to write about. A new baby in a family, a lost tooth, and the death of one student's father were the playful or serious inspirations for student writing. Says Rotkow: "Our classroom reverberated with the stories of our lives as we wrote, talked, and reflected about who we were, what we did, what we thought, and how we thought about it. We became a community."*

2. Establish an email dialogue between students from different schools who are reading the same book.

Simmons knows that the more relevant new words are to students' lives, the more likely they are to take hold *Rather than typical teacher-led discussion, the project fostered independent conversation between students. Formal classroom discussion of the play did not occur until students had completed all email correspondence. Though teachers were not involved in student online dialogues, the conversations evidenced the same reading strategies promoted in teacher-led discussion, including predication, clarification, interpretation, and others.*

3. Use writing to improve relations among students

Determined not to ignore this unhealthy situation, Waff urged students to face the problem head-on, asking them to write about gender-based problems in their journals. She then introduced literature that considered relationships between the sexes, focusing on themes of romance, love, and marriage. Students wrote in response to works as diverse as de Maupassant's "The Necklace" and Dean Myers's *Motown and DiDi*.

In the beginning there was a great dissonance between male and female responses. According to Waff, "Girls focused on feelings; boys focused on sex, money, and the fleeting nature of romantic attachment." But as the students continued to write about and discuss their honest feelings, they began to notice that they had similar ideas on many issues. "By confronting these gender-based problems directly,"

says Waff, “the effect was to improve the lives of individual students and the social well-being of the wider school community.

4. Help student writers draw rich chunks of writing from endless sprawl

Matsuoka describes a revision conference she held with a third grade English language learner named Sandee, who had written about a recent trip to Los Angeles. “I told her I wanted her story to have more focus,” writes Matsuoka. “I could tell she was confused so I made rough sketches representing the events of her trip. I made a small frame out of a piece of paper and placed it down on one of her drawings—a sketch she had made of a visit with her grandmother.”

“Focus, I told her, means writing about the memorable details of the visit with your grandmother, not everything else you did on the trip.”

“‘Oh, I get it,’ Sandee smiled, ‘like just one cartoon, not a whole bunch.’”

Sandee’s next draft was more deep than broad.

5. Work with words relevant to students’ lives to help them build vocabulary.

Simmons knows that the more relevant new words are to students’ lives, the more likely they are to take hold. In her high school classroom, she uses a form of the children’s ABC book as a community-building project. For each letter of the alphabet, the students find an appropriately descriptive word for themselves. Students elaborate on the word by writing sentences and creating an

illustration. In the process, they make extensive use of the dictionary and thesaurus.

One student describes her personality as sometimes ‘caustic,’ illustrating the word with a photograph of a burning car in a war zone. Her caption explains that she understands the hurt her ‘burning’ sarcastic remarks can generate.

6. Help students analyze text by asking them to imagine dialogue between authors

Levine helps his college freshmen integrate the ideas of several writers into a single analytical essay by asking them to create a dialogue among those writers. He tells his students, for instance, “imagine you are the moderator of a panel discussion on the topic these writers are discussing. Consider the three writers and construct a dialogue among the four ‘voices’ (the three essayists plus you).”

Levine tells students to format the dialogue as though it were a script. The essay follows from this preparation

7. Spotlight language and use group brainstorming to help students create poetry.

Fleer helped her students get started by finding a familiar topic. (In this case her students had been studying sea life.) She asked them to brainstorm language related to the sea, allowing them time to list appropriate nouns, verbs, and adjectives. The students then used these words to create phrases and used the phrases to produce the poem itself.

As a group, students put together words in ways Fleer didn’t believe many of them could have done if they were working on their

own, and after creating several group poems, some students felt confident enough to work alone.

8. Ask students to reflect on and write about their writing.

Joyce explains one metawriting strategy: After reading each essay, he selects one error that occurs frequently in a student's work and points out each instance in which the error is made. He instructs the student to write a one page essay, comparing and contrasting three sources that provide guidance on the established use of that particular convention, making sure a variety of sources are available.

"I want the student to dig into the topic as deeply as necessary, to come away with a thorough understanding of the how and why of the usage, and to understand any debate that may surround the particular usage."

9. Ease into writing workshops by presenting yourself as a model.

Bradshaw decided to make use of experiences from her own life when teaching her first-graders how to write. For example, on an overhead transparency she shows a sketch of herself stirring cookie batter while on vacation. She writes the phrase 'made cookies' under the sketch. Then she asks students to help her write a sentence about this. She writes the words *who*, *where*, and *when*. Using these words as prompts, she and the students construct the sentence, "I made cookies in the kitchen in the morning."

Next, each student returns to the sketch he or she has made of a summer vacation activity and, with her help, answers the same questions answered for Bradshaw's drawing. Then she asks them, "Tell

me more. Do the cookies have chocolate chips? Does the pizza have pepperoni?" These facts lead to other sentences. Rather than taking away creativity, Bradshaw believes this kind of structure gives students a helpful format for creativity.

10. Get students to focus on their writing by holding off on grading.

Wilder found that the grades she gave her high school students were getting in the way of their progress. The weaker students stopped trying.

Other students relied on grades as the only standard by which they judged their own work. "I decided to postpone my grading until the portfolios, which contained a selection of student work, were complete," Wilder says. She continued to comment on papers, encourage revision, and urge students to meet with her for conferences. But she waited to grade the papers.

It took a while for students to stop leafing to the ends of their papers in search of a grade, and there was some grumbling from students who had always received excellent grades. But she believes that because she was less quick to judge their work, students were better able to evaluate their efforts themselves.

11. Use casual talk about students' lives to generate writing.

After the headlines had been posted, students had a chance to guess the stories behind them. The writers then told the stories behind their headlines. As each student had only three minutes to talk, they needed to make decisions about what was important and to clarify

details as they proceeded. They began to rely on suspense and “purposeful ambiguity” to hold listeners’ interest.

On Tuesday, students committed their stories to writing. Because of the “Headline News” experience, Ciccone’s students have been able to generate writing that is focused, detailed, and well ordered.

12. Give students a chance to write to an audience for real purpose.

She began with: “Imagine you are the drama critic for your local newspaper.

Write a review of an imaginary production of the play we have just finished studying in class.” This prompt asks students to assume the contrived role of a professional writer and drama critic. They must adapt to a voice that is not theirs and pretend to have knowledge they do not have.

Slagle developed a more effective alternative: “Write a letter to the director of your local theater company in which you present arguments for producing the play that we have just finished studying in class.” This prompt, Slagle says, allows the writer her own voice, building into her argument concrete references to personal experience. “Of course,” adds Slagle, “this prompt would constitute authentic writing only for those students who, in fact, would like to see the play produced.”

13. Practice and play with revision techniques

For Farrington’s students, practice can sometime turn to play with directions to:

- add five colors

- add four action verbs
- add one metaphor
- add five sensory details.

In his college fiction writing class, Farrington asks students to choose a spot in the story where the main character does something that is crucial to the rest of the story. At that moment, Farrington says, they must make the character do the exact opposite.

“Playing at revision can lead to insightful surprises,” Farrington says. “When they come, revision doesn’t seem such hard work anymore.”

14. Pair students with adult reading/writing buddies.

Lambert developed a list of 30 books. From this list, each student-adult pair chose one. They committed themselves to read and discuss the book and write separate reviews. Most of the students, says Lambert, were proud to share a piece of writing done by their adult reading buddy. Several admitted that they had never before had this level of intellectual conversation with an adult family member

15. Teach “tension” to move students beyond fluency.

Linebarger revised a generic writing prompt to add an element of tension.

The initial prompt read, “Think of a friend who is special to you. Write about something your friend has done for you, you have done for your friend, or you have done together.”

Linebarger didn’t want responses that settled for “my best friend was really good to me,” so “during the rewrite session we talked

about how hard it is to stay friends when met with a challenge. Students talked about times they had let their friends down or times their friends had let them down, and how they had managed to stay friends in spite of their problems. In other words, we talked about some tense situations that found their way into their writing.”

16. Encourage descriptive writing by focusing on the sounds of words.

Skjelbred asks students to make sentences from some of the words they’ve collected. They may use their own words, borrow from other contributors, add other words as necessary, and change word forms. Among the words on one student’s list: *tumble, detergent, sift, bubble, syllable, creep, erupt, and volcano*. The student writes:

- *A man loads his laundry into the tumbling washer, the detergent sifting through the bubbling water.*
- *The syllables creep through her teeth.*
- *The fog erupts like a volcano in the dust.*

“Unexpected words can go together, creating amazing images,” says Skjelbred.

17. Require written response to peers’ writing.

“I’ve found that when I require a written response on a Post-it instead of merely allowing students to respond verbally, the responders take their duties more seriously and, with practice, the quality of their remarks improves.” One student wrote:

While I was reading your piece, I felt like I was riding a roller coaster. It started out kind a slow, but you could tell there was

something exciting coming up. But then it moved real fast and stopped all of a sudden. I almost needed to read it again the way you ride a roller coaster over again because it goes too fast.

Says O’Shaughnessy, “This response is certainly more useful to the writer than the usual ‘I think you could, like, add some more details, you know?’ that I often overheard in response meetings.”

18. Make writing reflection tangible.

Trest decided to use mirrors to teach the reflective process. Each student had one. As the students gazed at their own reflections, she asked this question:

“What can you think about while looking in the mirror at your own reflection?”

As they answered, she categorized each response:

I think I’m a queen—pretending/imagining

I look at my cavities—examining/observing

I think I’m having a bad hair day—forming opinions

What will I look like when I am old?—questioning

My hair is parted in the middle—describing

I’m thinking about when I broke my nose—remembering

I think I look better than my brother—comparing

Everything on my face looks sad today—expressing emotion.

Trest talked with students about the categories and invited them to give personal examples of each. Then she asked them to look in the mirrors again, reflect on their images, and write.

“Elementary students are literal in their thinking,” Trest says, “but that doesn’t mean they can’t be creative.”

19. Make grammar instruction dynamic.

Ireland believes in active learning. One of his strategies has been to take his seventh-graders on a “preposition walk” around the school campus.

Walking in pairs, they tell each other what they are doing:

I’m stepping *off the grass*.

I’m talking *to my friend*.

“Students soon discover that everything they do contains prepositional phrases.

I walk among my students prompting answers,” Ireland explains.

“I’m crawling *under the tennis net*,” Amanda proclaims from her hands and knees. “The prepositional phrase is *under the net*.”

“The preposition?” I ask.

“*Under*.”

20. Ask students to experiment with sentence length.

Stafford wants his students to discard old notions that sentences should be a certain length. He explains to his students that a writer’s command of long and short sentences makes for a “more pliable” writing repertoire. He describes the exercise he uses to help students experiment with sentence length.

“I invite writers to compose a sentence that goes on for at least a page—and no fair cheating with a semicolon. Just use ‘and’ when you have to, or a dash, or make a list, and keep it going.” After years of being told not to, they take pleasure in writing the greatest run-on sentences they can.

“Then we shake out our writing hands, take a blank page, and write from the upper left to the lower right corner again, but this time letting no sentence be longer than four words, but every sentence must have a subject and a verb.”

Stafford compares the first style of sentence construction to a river and the second to a drum. “Writers need both,” he says. “Rivers have long rhythms. Drums roll.”

21. Help students ask questions about their writing.

Chancer has paid a lot of attention to the type of questions she wants her upper elementary students to consider as they re-examine their writing, reflecting on pieces they may make part of their portfolios. Here are some of the questions:

Why did I write this piece? Where did I get my ideas?

Who is the audience and how did it affect this piece?

What skills did I work on in this piece?

Was this piece easy or difficult to write? Why?

What parts did I rework? What were my revisions?

Did I try something new?

What skills did I work on in this piece?

What elements of writer’s craft enhanced my story?

What might I change?

Did something I read influence my writing?

What did I learn or what did I expect the reader to learn?

Where will I go from here? Will I publish it? Share it? Expand it? Toss it? File it?

Chancer cautions that these questions should not be considered a “reflection checklist,” rather they are questions that seem to be addressed frequently when writers tell the story of a particular piece.

22. Challenge students to find active verbs.

Building on an idea from Stephanie Harvey (*Nonfiction Matters*, Stenhouse, 1998) Lilly introduced the concept of “nouns as stuff” and verbs as “what stuff does.”

In a brainstorming session related to the students’ study of the rain forest, the class supplied the following assistance to the writer:

Stuff/Nouns	What Stuff Does/Verbs
jaguar	leaps, pounces
jaguar’s	legs pump
jaguar’s	teeth crush
jaguar’s	mouth devours

This was just the help the writer needed to create the following revised paragraph:

As the sun disappears from the heart of the forest, the jaguar leaps through the underbrush, pumping its powerful legs. It spies a gharial gliding down the river. The jungle cat pounces, crushing the turtle with his teeth, devouring the reptile with pleasure.

23. Require students to make a persuasive written argument in support of a final grade.

Loren asks her high school students to make a written argument for the grade they think they should receive. Drawing on work they

have done over the semester, students make a case for how much they have learned in the writing class.

“The key to convincing me,” says Lorenz, “is the use of detail. They can’t simply say they have improved as writers—they have to give examples and even quote their own writing...They can’t just say something was helpful—they have to tell me why they thought it was important, how their thinking changed, or how they applied this learning to everyday life.”

24. Ground writing in social issues important to students.

Hicks and Johnson have developed a way to help high school students create brief, effective dramas about issues in their lives. The class, working in groups, decides on a theme such as jealousy, sibling rivalry, competition, or teen drinking. Each group develops a scene illustrating an aspect of this chosen theme.

Considering the theme of sibling rivalry, for instance, students identify possible scenes with topics such as “I Had It First” (competing for family resources) and “Calling in the Troops” (tattling). Students then set up the circumstances and characters.

Hicks and Johnson give each of the “characters” a different color packet of Post it Notes. Each student develops and posts dialogue for his or her character. As the scene emerges, Post-its can be added, moved, and deleted. They remind students of the conventions of drama such as conflict and resolution. Scenes, when acted out, are limited to 10 minutes.

“It’s not so much about the genre or the product as it is about creating a culture that supports the thinking and learning of writers,” write Hicks and Johnson.

25. Encourage the “framing device” as an aid to cohesion in writing.

Hillebrand asks her university students to find a literary or historical reference or a personal narrative that can provide a fresh way into and out of their writing, surrounding it much like a window frame surrounds a glass pane.

Hillebrand provides this example:

A student in her research class wrote a paper on the relationship between humans and plants, beginning with a reference to the nursery rhyme, ‘Ring around the rosy, a pocket full of posies...’ She explained the rhymes as originating with the practice of masking the stench of death with flowers during the Black Plague. The student finished the paper with the sentence, “Without plants, life on Earth would cease to exist as we know it; ashes, ashes we all fall down.”

Hillebrand concludes that linking the introduction and the conclusion helps unify a paper and satisfy the reader.

26. Use real world examples to reinforce writing conventions.

Cherry has her own way of dramatizing the comma splice error. She brings to class two pieces of wire, the last inch of each exposed. She tells her college students “We need to join these pieces of wire together right now if we are to be able to watch our favorite TV show. What can we do? We could use some tape, but that would probably be

a mistake as the puppy could easily eat through the connection. By splicing the wires in this way, we are creating a fire hazard.”

A better connection, the students usually suggest, would be to use one of those electrical connectors that look like pen caps.

“Now,” Cherry says (often to the accompaniment of multiple groans), “let’s turn these wires into sentences. If we simply splice them together with a comma, the equivalent of a piece of tape, we create a weak connection, or a comma splice error. What then would be the grammatical equivalent of the electrical connector? Think conjunction—*and*, *but*, *or*. Or try a semicolon. All of these show relationships between sentences in a way that the comma, a device for taping clauses together in a slapdash manner, does not.”

“I’ve been teaching writing for many years,” Cherry says. “And I now realize the more able we are to relate the concepts of writing to ‘real world’ experience, the more successful we will be.

27. Think like a football coach.

The writing teacher should apply the KISS theory: Keep it simple stupid. Holt explains for a freshman quarterback, audibles (on-field commands) are best used with care until a player has reached a higher skill level. In writing class, a student who has never written a poem needs to start with small verse forms such as a cinquain or haiku.

Practice and routine are important both for football players and for writing students, but football players and writers also need the “adrenaline rush” of the big game and the final draft.

28. Allow classroom writing to take a page from yearbook writing.

Here are some ideas that yearbook writing inspired:

Take pictures, put them on the bulletin boards, and have students write captions for them. Then design small descriptive writing assignments using the photographs of events such as the prom and homecoming. Afterwards, ask students to choose quotes from things they have read that represent what they feel and think and put them on the walls.

Check in about students' lives. Recognize achievements and individuals the way that yearbook writers direct attention to each other. Ask students to write down memories and simply, joyfully share them. As yearbook writing usually does, insist on a sense of tomorrow

29. Use home language on the road to Standard English.

Sometimes Kennedy, encourages these students to draft writing in their native Creole. The additional challenge becomes to re-draft this writing, rendered in patois, into Standard English.

She finds that narratives involving immigrant Caribbean natives in unfamiliar situations—buying a refrigerator, for instance—lead to inspired writing. In addition, some students expressed their thoughts more proficiently in Standard English after drafting in their vernaculars.

30. Introduce multigenre writing in the context of community service.

Wilcox requires his college students to volunteer at a local facility that serves the community, any place from the Special

Olympics to a burn unit. Over the course of their tenure with the organization, students write in a number of genres: an objective report that describes the appearance and activity of the facility, a personal interview/profile, an evaluation essay that requires students to set up criteria by which to assess this kind of organization, an investigative report that includes information from a second source, and a letter to the editor of a campus newspaper or other publication.

Wilcox says, “Besides improving their researching skills, students learn that their community is indeed full of problems and frustrations. They also learn that their own talents and time are valuable assets in solving some of the world’s problems—one life at a time.”

REFLECTIVE JOURNAL FOR CHAPTER 6

1. *What I understand from this chapter is*

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2. *What I 'm still confused about*

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3. *What I want to know further about*

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4. *What my problem in learning this chapter is*

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CHAPTER 7

HOW TO TEACH VOCABULARY

In a classroom where students are not finding themselves comfortable with L2, language learning can be made interactive and interesting with the introduction of appropriate vocabulary exercises.

Thus, this chapter focuses on:

1. Definition of vocabulary
2. What we need to be taught in teaching vocabulary
3. Key strategies in teaching vocabulary
4. Ways of presenting the meaning of new items
5. Ideas for vocabulary activities

■ DEFINITION OF VOCABULARY

Vocabulary can be defined, roughly, as the words we teach in the foreign language. However, a new item of vocabulary may be more than a single word: for example, *post office* and *mother-in-law*, which are made up of two or three words but express a single idea. There are also multi-word idioms such as *call it a day*, where the meaning of the phrase cannot be deduced from an analysis of the component words. A useful convention is to cover all such cases by talking about vocabulary 'items' rather than 'words'.

■ WHAT WE NEED TO BE TAUGHT IN TEACHING VOCABULARY

1. Form: pronunciation and spelling

The learner has to know what a word sounds like (its pronunciation) and what it looks like (its spelling). These are fairly obvious characteristics, and one or the other will be perceived by the learner when encountering the item for the first time. In teaching, we need to make sure that both these aspects are accurately presented and learned.

2. Grammar

The grammar of a new item will need to be taught if this is not obviously covered by general grammatical rules. An item may have an unpredictable change of form in certain grammatical contexts or may have some idiosyncratic way of connecting with other words in sentences; it is important to provide learners with this information at the same time as we teach the base form. When teaching a new verb, for example, we might give also its past form, if this is irregular (*think*,

thought), and we might note if it is transitive or intransitive. Similarly, when teaching a noun, we may wish to present its plural form, if irregular (*mouse, mice*), or draw learners' attention to the fact that it has no plural at all (*advice, information*). We may present verbs such as *want* and *enjoy* together with the verb form that follows them (*want to, enjoy-ing*), or adjectives or verbs together with their following prepositions (*responsible for, remind someone of*).

3. Collocations

The collocations typical of particular items are another factor that makes a particular combination sound 'right' or 'wrong' in a given context. So this is another piece of information about a new item which it may be worth teaching. When introducing words like *decision* and *conclusion*, for example, we may note that you *take* or *make* the one, but usually *come* to the other; similarly, you *throw a ball* but *toss a coin*; you may talk about someone being *dead tired* but it sounds odd to say **dead fatigued*.

Collocations are also often noted in dictionaries; either by providing the whole collocation under one of the head-words, or by a note in parenthesis.

4. Aspects of meaning (1): denotation, connotation, appropriateness

The meaning of a word is primarily what it refers to in the real world, its denotation; this is often the sort of definition that is given in a dictionary. For example, *dog* denotes a kind of animal; more specifically, a common, domestic carnivorous mammal; and both *dank* and *moist* mean slightly wet. A less obvious component of the meaning

of an item is its connotation; the associates, or positive or negative feeling it evokes, which may or may not be indicated in a dictionary definition. The word *dog*, for example, as understood by most British people, has positive connotations of friendship and loyalty; whereas the equivalent in Arabic, as understood by most people in Arab countries has negative associations of dirt and inferiority. Within the English language, *moist* has favourable connotations while *dank* has unfavourable; so you could describe something as 'pleasantly moist' where 'pleasantly dank' would sound absurd.

A more subtle aspect of meaning that often needs to be taught is whether a particular item is the appropriate one to use in a certain context or not. Thus it is useful for a learner to know that a certain word is very common, or relatively rare, or 'taboo' in polite conversation, or tends to be used in writing but not in speech or is more suitable for formal than informal discourse, or belongs to a certain dialect. For example, you may know that *weep* is virtually synonymous in denotation with *cry*, but it is more formal, tends to be used in writing more than in speech, and is in general much less common.

5. Aspects of meaning (2): meaning relationships

How the meaning of one item relates to the meaning of others can also be useful in teaching. There are various such relationships: here are some of the main ones.

-Synonyms: items that mean the same, or nearly the same; for example, *bright*, *clever*, *smart* may serve as synonyms of *intelligent*.

-Antonyms: items that mean the opposite; *rich* is an antonym of *poor*.

-Hyponyms: items that serve as specific examples of a general concept; *dog, lion, mouse* are hyponyms of *animal*. -Co-hyponyms or co-ordinates: other items that are the 'same kind of thing'; *red, blue, green* and *brown* are co-ordinates. -Superordinates: general concepts that 'cover' specific items; *animal* is the superordinate of *dog, lion, mouse*. -Translation: words or expressions in the learners' mother tongue that are (more or less) equivalent in meaning to the item being taught.

Besides these, there are other, perhaps looser, ways of associating meaning that are useful in teaching. You can, for instance, relate parts to a whole (the relationship between *arm* and *body*); or associate items that are part of the same real-world context (*tractor, farmer, milking* and *irrigate* are all associated with *agriculture*).

All these can be exploited in teaching to clarify the meaning of a new item, or for practice or test materials.

6. Word formation

Vocabulary items, whether one-word or multi-word, can often be broken down into their component 'bits'. Exactly how these bits are put together is another piece of useful information -perhaps mainly for more advanced learners.

You may wish to teach the common prefixes and suffixes: for example, if learners know the meaning of *sub-*, *un-* and *-able*, this will help them guess the meanings of words like *substandard*, *ungrateful* and *untranslatable*. They should, however, be warned that in many common words the affixes no longer have any obvious connection with their root meaning (for example, *subject*, *comfortable*). New

combinations using prefixes are not unusual, and the reader or hearer would be expected to gather their meaning from an understanding of their components (*ultra-modern, super-hero*).

Another way vocabulary items are built is by combining two words (two nouns, or a gerund and a noun, or a noun and a verb) to make one item: a single compound word, or two separate, sometimes hyphenated words (*bookcase, follow-up, swimming pool*). Again, new coinages using this kind of combination are very common.

■ KEY STRATEGIES IN TEACHING VOCABULARY

Some of the key strategies to unfold the information and meaning of a new word to a class are as follows:

1. **Definitions**

Definitions in the target language may be very handy if they are expressed in terms that are better known or more easily guessed than the word that is defined. In this direction teachers and students can refer to authentic and reliable dictionaries.

2. **Self-defining Context**

The context makes the situation clear, and this in turn illuminates the meaning of the new word. This practice saves time and develops an intensive reading habit and better understanding.

3. **Antonyms**

When one member of a pair of opposites is understood, the meaning of the other can be easily comprehended. This helps the student to understand the different shades of meanings of a word.

4. **Synonyms**

A synonym may be used to help the student to understand the different shades of meaning if the synonym is better known than the word being taught. Synonyms help to enrich a student's vocabulary bank and provide alternative words instantly.

5. **Dramatization**

This method can be practiced at ease. It can win the favour of the students as learners like dramatizations and can easily learn through them. Many situations can be dramatized or demonstrated.

Examples

- Sing [Sing a song]
- Open [Open a book]
- Close [Close the book]

6. **Pictures and Drawings**

Pictures of many types and colours can be used successfully to show the meaning of words and sentence. Handmade pictures can also be used as there is no need to be very artistic.

Examples

- into [Raj goes into the circle.]
- in [Rahman is in the circle.]

Drawings can be used to explain the meaning of things, actions, qualities, and relations. A line drawing of a head, for example, provides many useful nouns and verbs.

7. Realia

Real objects or models of real objects are very effective and meaningful in showing meanings but in handling of real objects, a teacher must be practical and should not be superfluous.

8. Series, Scales, Systems

The meaning of words such as the months of the year, the days of the week, the parts of the day, seasons of the year, ordinal numbers, cardinal numbers, etc. that form part of well-known series can be made clear by placing them in their natural order in the series.

9. Parts of Words

The parts of complex and compound words may be more common than the words themselves. Separating such words into their component parts generally elaborates the meaning.

10. Illustrative Sentences

Most words have a variety of restrictions on their use. Systematic descriptions of these restrictions and idiomatic uses would be laborious and not very effective in teaching. It is better to give appropriate examples that elucidate the range and variation of usage.

11. Practice from Meaning to Expression

This is controlled practice in which the class does not create new uses or new contexts but simply recalls the ones presented. There are many types of practices for this purpose. Pictures, realia, context, and dramatization can be used. Series and systems can also be used.

12. Reading the Word

Reading words aloud is also very beneficial. It makes a learner familiar with the word and also improves pronunciations of the learners.

13. Writing the Word

It will enable the class to write the new word while the auditory memory is fresh, even if the objective is only to read. Writing or copying the word from the blackboard will give the student a chance to understand the grammatical aspect of the word such as noun, verb, adverb, adjective etc.

14. Shift of Attention

Under this practice, the teacher provides a context by description or through reading which elicits the use of the word. The learners should be asked to pay attention to and develop an attitude or a point of view which he defends or attacks.

15. Strategy for Special Types of Words

Specific techniques or special combinations of the above techniques may be applicable for particular groups of words.

- **Words That Are Easy to Learn**

It has been seen that the words that are similar in form and meaning to the first language are easy to understand and comprehend. They should be taught for listening and reading rather than for speaking and writing.

- **Words of Normal Difficulty**

Words of normal difficulty are best taught in contextual realms, such as food, clothing, sports, work, and so on. There are advantages to using a connected context illustrating the words that are to be taught. Additional words can be taught as alternatives to those chosen in the connected context. Practice can be controlled in varying situations by changing a key word or phrase.

- **Difficult Words**

Some words and sets of words are especially difficult to understand. They have to be taught as special problems with the strategy determined by the particular problem in each case.

■ **WAYS OF PRESENTING THE MEANING OF NEW ITEMS**

-concise definition (as in a dictionary; often a superordinate with qualifications: for example, a cat is an animal which ... J

-detailed description (of appearance, qualities ...J

-examples (hyponyms)

-illustration (picture, object)

-demonstration (acting, mime)

-context (story or sentence in which the item occurs)

-synonyms

-opposite(s) (antonyms)

-translation

-associated ideas, collocations

■ IDEAS FOR VOCABULARY ACTIVITIES

1. Brainstorming round an idea

Write a single word in the centre of the board, and ask students to brainstorm all the words they can think of that are connected with it. Every item that is suggested is written up on the board with a line connecting it to the original word, so that the end result is a 'sun-ray' effect. For example, the word *tree* might produce something like the sketch below.

- Tree : - Leaf
- Branch
- Root
- Trunk
- High
- flowers
- family
- Green
- Forest
- Bird
- Climb
- shade

This activity is mainly for revising words the class already knows, but new ones may be introduced, by the teacher or by students. Although there are no sentences or paragraphs, the circle of associated items is in itself a meaningful context for the learning of new vocabulary. The focus is on the meaning of isolated items.

2. Identifying words we know

As an introduction to the vocabulary of a new reading passage: the students are given the new text, and asked to underline, or mark with fluorescent pens, all the words they know. They then get together in pairs or threes to compare: a student who knows something not known to their friend(s) teaches it to them, so that they can mark it in on their texts. They then try to guess the meaning of the remaining unmarked items. Finally the teacher brings the class together to hear results, checking guesses and teaching new items where necessary.

This activity tends to be morale-boosting, in that it stresses what the students know rather than what they do not; it encourages student cooperation and peer teaching; it also entails repeated exposure to the text and vocabulary items, through individual, group and teacher-led stages

REFLECTIVE JOURNAL FOR CHAPTER 7

1. *What I understand from this chapter is*

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2. *What I 'm still confused about*

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3. *What I want to know further about*

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4. *What my problem in learning this chapter is*

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CHAPTER 8

HOW TO TEACH GRAMMAR

Grammar is sometimes defined as 'the way words are put together to make correct sentences'. Thus, this sentence will focus on

1. Units of language
2. Theoretical issues in teaching grammar
3. Two core approaches in grammar presentation
4. Five-step procedure in teaching grammar

■ UNITS OF LANGUAGE

Linguists usually define the largest unit of language as 'discourse' or 'text'; but for most practical teaching purposes, the sentence is probably the most convenient 'base' unit. Smaller units are the clause, the phrase, the word, the morpheme.

- The sentence is a set of words standing on their own as a sense unit, its conclusion marked by a full stop or equivalent (question mark, exclamation mark). In many languages sentences begin with a capital letter, and include a verb.
- The clause is a kind of mini-sentence: a set of words which make a sense unit, but may not be concluded by a full stop. A sentence may have two or more clauses (*She left because it was late and she was tired.*) or only one (*she was tired.*).
- The phrase is a shorter unit within the clause, of one or more words, but fulfilling the same sort of function as a single word. A verb phrase, for example, functions the same way as a single-word verb, a noun phrase like a one-word noun or pronoun: *was going, a long table.*
- The word is the minimum normally separable form: in writing, it appears as a stretch of letters with a space either side.
- The morpheme is a bit of a word which can be perceived as a distinct component: within the word *passed*, for example, are the two morphemes *pass*, and *-ed*. A word may consist of a single morpheme (*book*).

■ SOME THEORETICAL ISSUES IN TEACHING GRAMMAR

Practice

To begin with, it is claimed that practice is one of the keys to learning incorporated into a methodology with the following features:

1. a specific grammatical feature is isolated for focused attention;
2. the learners are required to produce sentences or statements comprising the targeted feature;
3. the learners will be provided with opportunities for repetition of the targeted feature;
4. there is expectation that the learners will perform the grammatical feature correctly; and
5. the learners receive feedback (immediate or delayed) on whether their performance of the grammatical structure is correct or incorrect (Ellis, 2002; Richards, 2002).

Consciousness-raising

The main characteristics of consciousness-raising activities proposed by Ellis (2002) involve:

1. there should be an effort to isolate a specific linguistic feature for focused attention;
2. the learners are provided with data which illustrate the targeted feature and an explicit rule description or explanation;
3. the learners are expected to utilize intellectual effort to understand the targeted feature;
4. misunderstanding or incomplete understanding of the grammatical structure by the learners leads to clarification in the form of further data and description or explanation; and

5. learners are required (though not crucial) to articulate the rule describing the grammatical feature.

In short, in consciousness-raising, learners are required to notice a certain feature of language (that is, sentence patterns), but there is no requirement to produce or communicate the certain sentence patterns taught.

To summarize, practice is directed at the acquisition of implicit knowledge of a grammatical structure. That is the sort of tacit knowledge required for applying the structure effortlessly for communication. Consciousness-raising is geared for the formation of explicit knowledge: the kind of intellectual knowledge which we are able to gather about any subject (Ellis, 2002).

Explicit knowledge (conscious learning)

According to Ellis (2004), in a practical definition, explicit knowledge deals with language and the uses to which language can be put. This knowledge facilitates the intake and development of implicit language, and it is useful to monitor language output. Explicit knowledge is generally accessible through controlled processing. In short, it is conscious knowledge of grammatical rules learned through formal classroom instruction. In this respect, a person with explicit knowledge knows about language and the ability to articulate those facts in some way (Brown, 2000). For instance, Achmad knows every rule about present tense, but he frequently makes mistakes in speaking and writing. However, such knowledge is easy for him while having time to think of the rule and apply it (that is, in the context of a grammar exercise or a writing assignment). Thus, on the basis of

Achmad's case, explicit knowledge is learnable; for example, when grammatical items are given to learners, they learn the items first in a controlled learning process. Explicit knowledge is also obtained through the practice of error correction, which is thought to help learners come to the correct mental representation of a rule. This works if there is enough time to operate it; the speaker is concerned with the correctness of her/his speech/written production; and s/he knows the correct rules (Krashen, 1987).

Implicit knowledge

Implicit knowledge is automatic and easily accessed and provides a great contribution to building communicative skills. Implicit knowledge is unconscious, internalized knowledge of language that is easily accessed during spontaneous language tasks, written or spoken (Brown, 2000). Implicit knowledge is gained in the natural language learning process. It means that a person applies a certain grammatical rule in the same way as a child who acquires her/his first language (for example, mother tongue). According to Brown (2000), the child implicitly learns aspects of language (for example, phonological, syntactical, semantic, pragmatic rules for language), but does not have access to an explanation of those rules explicitly. As an example, Jack speaks and writes English with good use of present tense, although he has no idea about the grammatical rule behind it. To sum up, implicit knowledge is gained through a sub-conscious learning process. This is illustrated by the fact that native speakers of a certain language do not always "know" (consciously) the rules of their language (Krashen, 1987).

In comparing the two terms: explicit and implicit knowledge, Noonan (2004) proposes a challenging question: “May explicit grammar knowledge become implicit knowledge in the context of EFL learners?” In response to this, there are two answers. First, in Krashen’s view, explicit knowledge can never be implicit knowledge inasmuch as the two are located in dissimilar parts of the brain. In contrast, the interface position claims that explicit knowledge can have some impact on implicit knowledge. This position has two views. The first maintains that explicit knowledge becomes internalized through practice or frequent exposure to target language similar to the acquisition of other skills. The second goes along with the Krashen’s view.

■ TWO CORE APPROACHES IN GRAMMAR PRESENTATION

Broadly speaking, in teaching grammar, there are two approaches that can be applied: deductive and inductive.

Deductive approach

Dealing with the teaching of grammar, the deductive approach can also be called rule driven learning. In such an approach, a grammar rule is explicitly presented to students and followed by practice applying the rule. This approach has been the bread and butter of language teaching around the world and still enjoys a monopoly in many course books and self-study grammar books (Fortune, 1992). The deductive approach maintains that a teacher teaches grammar by presenting grammatical rules, and then examples of sentences are presented. Once learners understand rules, they are told to apply the rules given to various examples of sentences. Giving the grammatical

rules means no more than directing learners' attention to the problem discussed. Eisenstein (1987) suggests that with the deductive approach, learners be in control during practice and have less fear of drawing an incorrect conclusion related to how the target language is functioning. To sum up, the deductive approach commences with the presentation of a rule taught and then is followed by examples in which the rule is applied. In this regard, learners are expected to engage with it through the study and manipulation of examples.

In the case of the application of the deductive approach, therefore, Michael Swan (cited in Thornbury, 1999, p. 32) outlines some guidelines for when the rule is presented. Among them are:

1. the rules should be true;
2. the rules should show clearly what limits are on the use of a given form ;
3. the rules need to be clear;
4. the rules ought to be simple;
5. the rules needs to make use of concepts already familiar to the learners; and
6. the rules ought to be relevant

Advantages and disadvantages of the deductive approach to teaching grammar

Advantages :

1. The deductive approach goes straightforwardly to the point and can, therefore, be time-saving.
2. A number of rule aspects (for example, form) can be more simply and clearly explained than elicited from examples

3. A number of direct practice/application examples are immediately given.
4. The deductive approach respects the intelligence and maturity of many adult learners in particular and acknowledges the role of cognitive processes in language acquisition.
5. It confirms many learners' expectations about classroom learning particularly for those who have an analytical style.

Disadvantages

1. Beginning the lesson with a grammar presentation may be off-putting for some learners, especially younger ones.
2. Younger learners may not be able to understand the concepts or encounter grammar terminology given.
3. Grammar explanation encourages a teacher-fronted, transmission-style classroom, so it will hinder learner involvement and interaction immediately.
4. The explanation is seldom as memorable as other forms of presentation (for example, demonstration).
5. The deductive approach encourages the belief that learning a language is simply a case of knowing the rule.

Inductive approach

An inductive approach comes from inductive reasoning stating that a reasoning progression proceeds from particulars (that is, observations, measurements, or data) to generalities (for example, rules, laws, concepts or theories) (Felder & Henriques, 1995). In short,

when we use induction, we observe a number of specific instances and from them infer a general principle or concept.

In the case of pedagogical grammar, most experts argue that the inductive approach can also be called rule-discovery learning. It suggests that a teacher teach grammar starting with presenting some examples of sentences. In this sense, learners understand grammatical rules from the examples. The presentation of grammatical rules can be spoken or written. Eisenstein (cited in Long & Richards, 1987) maintains that the inductive approach tries to utilize the very strong reward value of bringing order, clarity and meaning to experiences. This approach involves learners' participating actively in their own instruction. In addition, the approach encourages a learner to develop her/his own mental set of strategies for dealing with tasks. In other words, this approach attempts to highlight grammatical rules implicitly in which the learners are encouraged to conclude the rules given by the teacher.

Advantages and disadvantages of the inductive approach to teaching grammar

Advantages

1. Learners are trained to be familiar with the rule discovery; this could enhance learning autonomy and self-reliance.
2. Learners' greater degree of cognitive depth is "exploited".
3. The learners are more active in the learning process, rather than being simply passive recipients. In this activity, they will be motivated.

4. The approach involves learners' pattern-recognition and problem solving abilities in which particular learners are interested in this challenge.
5. If the problem-solving activity is done collaboratively, learners get an opportunity for extra language practice.

Disadvantages

1. The approach is time and energy-consuming as it leads learners to have the appropriate concept of the rule.
2. The concepts given implicitly may lead the learners to have the wrong concepts of the rule taught.
3. The approach can place emphasis on teachers in planning a lesson.
4. It encourages the teacher to design data or materials taught carefully and systematically.
5. The approach may frustrate the learners with their personal learning style, or their past learning experience (or both) would prefer simply to be told the rule.

■ **FIVE-STEP PROCEDURE IN TEACHING GRAMMAR:**

1. Building up students' knowledge of the rule or rule initiation;
2. Eliciting functions of the rule or rule elicitation;
3. Familiarising students with the rule in use through exercises or rule practice;
4. Checking students' comprehension or rule activation; and
5. Expanding students' knowledge or rule enrichment.

Step 1: Building up students' knowledge of the rule or rule initiation

The proposed procedure starts with teaching grammar by some leading questions and providing model sentences in which the grammatical item to be taught is underlined. Such activities are geared to build up learners' knowledge of the grammatical items taught. At this stage, a teacher is required to ask students to respond to the questions orally. This can stimulate students' self-confidence in using the grammatical item learned communicatively. The teachers should not tell students what grammatical item s/he is going to explain. Some leading questions can be asked in the form of yes/no and information (w-h) questions. It is crucial to note that the students need to be asked the questions in a complete statement. As explained in the inductive approach, in this step, the teacher implicitly directs the students to the whole form of the sentences using the grammatical item in focus. More importantly, this activity encourages students to communicate in a spoken form; thus building the students' confidence in using the rule and the students' awareness of using it in the context of communicative tasks (for example, speaking). At more advanced level, this activity can be carried out through short conversations using the rule learned. For examples of Step 1 relating to teaching present perfect tense, see Tables below.

Step One: Yes/No question input

- | |
|---|
| <ol style="list-style-type: none">1) Have you had breakfast?2) Has your sister been abroad?3) Have you finished your homework?4) Has your teacher corrected your work?5) Have you ever gone climbing? |
|---|

Step One: Information question input

- 1) How many times **have** you **read** this book?
- 2) How many years **has** your father **lived** in this town?
- 3) How long **have** you **learned** English?
- 4) How many times **have** your sister and brother **been** to Bali?
- 5) How long **has** your teacher **taught** you

Step One: Noticing model sentences

- 1) We have gone to Singapore.
- 2) He has recently written some letters.
- 3) They have seen the movie "The World Is Not Enough" four times.
- 4) My brother has been here for five years.
- 5) I have learned Dutch since 1999.

Step 2: Eliciting functions of the rule or rule elicitation

Step 2 aims to elicit the functions of the grammatical item taught accompanied with examples. This step furnishes the students with clear descriptions of the languagefocus uses so that students can apply the language focus appropriately incommunicative settings. In this step, the teacher explicitly tells the students some features of the sentence, such as the verb form, commonly used time signals, and functions of the present perfect tense, so that students are well prepared for the exercises following the presentation/explanation. In addition, this step consolidates the students' comprehension about what they have guessed in Step 1 so that the students' wrong conclusion about the rule can be avoided. In other words, Step 2 enhances students' confidence in applying the rule communicatively. Any teaching media

and aids could be used for eliciting the functions of the grammatical item (that is, the present perfect tense) taught.

Functions (<i>Present Perfect</i> can be used to) :	Examples
Express an action/event that happened at unspecified/ indefinite time in the past. In this case, we do not know when this action/event occurred. In other words, the exact time is unimportant.	<ul style="list-style-type: none"> - She has climbed a mountain. - They have seen this movie. - I have complained about the traffic before.
Express an action/event that has recently occurred, and it often may have a result in the present	<ul style="list-style-type: none"> - He has broken the glass. - We have cleaned the floor. (Now, the floor is clean) - I have washed the car. (Now, It looks lovely)
Express an action/event that began in the past and continues up to the present (often used with 'for' or 'since'). In this instance, the action/event is incomplete. Note that when using time signals <i>for</i> and <i>since</i> , both are different in use. The former denotes length of time, while the latter indicates a certain period of time.	<ul style="list-style-type: none"> -John has lived in New York for four years. (He still lives in New York) - I have learned German since 1990. (I still learn German) - I have worn glasses for ten years. (I still wear glasses)
Express an action that happened repeatedly before now. In other words, such an action/event occurred more than once in the past. It may be repeated in the present or future. Note that this function should be differentiated from that of <i>simple present tense</i> indicating present habits.	<ul style="list-style-type: none"> -We have seen this movie twice. (We may see it again) - She has been here many times. (She may be here again) - John has visited Ohio four times. (He may visit it again)

Step 3: Familiarizing students with the rule in use through exercises or rule practice

Step 3 focuses upon familiarizing the students with the grammatical item in use. The process followed in this step is that the teacher presents some exercises, checks for students' comprehension, and encourages active student involvement. The forms of the exercises used in Step 3 may vary according to the particular grammatical item being taught. For example, in the materials that we designed for

teaching present perfect tense, I use a series of seven exercises. we start by providing the exercise in the form of written question input. The students are required to write their answers using complete sentences on the basis of the questions asked. The reason for having the students write their answer in a complete sentence is that this ensures they are trained to make a complete sentence using the rule given.

Step Three, Exercise 1: Written question input

Answer the following questions in a complete sentence.

1. How many letters has she written this month?
2. Where have you put my book?
3. How long have you studied here?
4. How many times has she been to Bali?
5. With whom has Maria spoken?

The next exercise is a correct verb form completion problem. Students are required to fill out the appropriate grammatical item in the bracket based on the rule taught. This exercise trains the students to be more familiar with the verb form used. Being familiar with the verb form is crucial because the verb form identifies the rule and its meaning.

Step Three, Exercise 2: Correct verb form completion

Change the words in the bracket with an appropriate form.

1. She has not (attend) any meetings since she worked here.
2. Bill (be) (be) here since four hours ago.
3. I have never (see) snow before.
4. Bill's parents have (grow) rice crops since he was a child.
5. We have not (take) the TOEFL test.

The third exercise given in Step 3 is a sentence transformation problem. For example, the students have to change sentences using simple present tense into those using the present perfect tense. In this respect, the students are challenged to write a correct sentence using the present perfect tense, and students are trained to be alert to using time signals as well.

Fourthly, a sentence composition problem using the time signals is given. In this case, the data are given, and the students are required to write sentences on the basis of the data available. The sample answer is provided to help the students to do this exercise easily. The students are also trained to apply the commonly used time signals (for example, *for* and *since*) in the case of using a certain rule (that is, the present perfect tense). For a more challenging activity, the time signals can be extended (that is, the use of *already* and *yet*; *during the four past years*, *over a few years*, and so on). In other words, the time signal-based exercise is given since in some cases, tenses are much influenced by certain time signals.

Step Three, Exercise 3: Tense-based sentence transformation

Change the following sentences into the present perfect form. You may include a certain time signal if required.

1. She does not go to school yet.

2. We drink coffee.

3. They read these books.

4. He has breakfast.

5. My mother boils much water.

Step Three, Exercise 4: Sentence composition 1

Make a sentence using time signals: "for" and "since" based on the following data.
Number 1 has been done for you as an example.

No	Participant	Activity	A Period of Time	Length of Time
1	Pusporini	Take an English course	January 1996	10 years
2	Maria's Father	Work for a shoes company	1968	25 years
3	John and Bill	Study at college	Three months ago	3 months

1. a. Pusporini has taken an English course since January 1996.
 b. Pusporini has taken an English course for 10 years.

2. a. _____
 b. _____

3. a. _____
 b. _____

In the fifth exercise, like the fourth, the students are required to write sentences using the time signals in which the data in the form of time expressions are provided. This exercise is intended to check students' progress in using the time signals (for example, *for* and *since*). In this respect, the teacher can monitor students' progress in such a form of exercise.

Step Three, Exercise 5: Sentence composition 2

Make a sentence using the following key words.
Number 1 has been done for you as an example.

No.	Linking Verbs	Main Verbs	Adverb Signals
1.	Have	Be	Seven months
2.	Has	Visit	Lately
3.	Have	Write	Many years

1. They have been here for seven months.
2. _____.
3. _____.

The sixth exercise focuses on error recognition and correction. In this sense, the students have to identify and correct the mistakes in the sentences given. In the case of present perfect tense, error problems include verb form and time signals. This exercise checks students' comprehension about the application of the rule (that is, the present perfect tense). Moreover, the exercise trains the students to carefully notice inappropriate features of the rule (for example, the present perfect tense).

Step Three, Exercise 6: Error recognition and correction

Correct the sentences below.

1. They has moved into a new apartment.
2. She has already saw this movie.
3. Maria and Anna have flown on an airplane since many times.
4. Mr. Regan has working for his company for 1977.
5. I have waited for you for three hours ago.

The final exercise is sentence construction or composition based on the tense functions. The exercise enables the students to practise with both form and function-based exposure. Furthermore, the function-based exercise can assist students to apply the rule in communicative tasks (that is, speaking and writing).

Step Three, Exercise 7: Rule-function based sentence composition

Make two sentences using present perfect tense indicating:

1. An action that began in the past and is still occurring now with “for”
2. An action that happened more than once in the past, and may occur again in the future
3. An action that happened at indefinite time in the past
4. An action that began in the past and is still occurring now with ‘since’
5. An action that has recently occurred, and it often may have a result in the present

To sum up, in Step 3, a set of exercises are oriented towards form-function exposure so that the students have many opportunities to get closer to both forms and functions of the grammatical item learned. The aim is to enable students to use the grammatical item correctly in communicative tasks

Step 4: Checking students’ comprehension or rule activation

This step is geared to check students’ comprehension of the grammatical item being taught. At this stage, the teacher provides an assessment of student comprehension to gauge whether the students completely grasp what they have been taught. The form of the evaluation can be in the form of sentence construction. This is used in order to have the students apply the concept of the grammatical item learned productively, not receptively. In this case, the students are required to work individually. This step can help the teacher redesign her or his further grammar teaching to facilitate the students’ progress

in applying the rule taught. An example of Step 4 relating to present perfect tense can be seen below in table

Step Four: Students' comprehension of rule-based sentence construction

<p>Make a sentence using the <i>present perfect tense</i> with time signals: <i>already,</i> <i>recently, for, during the past years, since, just, twice, and many times.</i></p> <p>1. _____ .</p> <p>2. _____ .</p> <p>3. _____ .</p> <p>4. _____ .</p> <p>5. _____ .</p>

Step 5: Expanding students' knowledge or enrichment

The last step is focused on expanding students' comprehension of the grammatical item being taught. In this phase, the teacher employs other activities to reinforce some concepts and even to relate new ones. S/he gives the students opportunities to do independent work and can set certain activities or tasks from the lesson as homework or an assignment. In the example of materials designed for teaching present perfect tense: pattern identification in a passage or a text and inter-pattern comparison in meaning. Pattern identification in a passage or text provides students with an opportunity to do noticing or consciousness-raising. In this respect, the students are expected to be expert in applying the rule on the basis of their cognitive capacity. Inter-pattern comparison encourages the students to differentiate

between the concepts they already know and the newly introduced grammatical item. This task can train students to think analytically.

Step Five: Pattern identification in the passage or the text

Identify the clauses or sentences using present perfect in the following passage, and underline the verbs.

The whale is the largest animal that has ever lived. Some species grow to a length of over 30 meters and weigh up to 90 metric tons, or 90,000 kilos. Millions of years ago, whales lived on land and walked on four legs. Before recorded history, however, they went into the sea. It was really a return to the sea; the remote ancestors of all animals had originated in the sea. The remains of the whale's hind legs still exist inside its body, and there is other evidence that it was once a land mammal. It is warm-blooded, for example, and has respiratory, digestive, and reproductive systems somewhat like those of other mammals.

Step 5: Inter-pattern comparison in meaning

Differentiate a couple of sentences based on aspect of meaning below.

1. A. She has had breakfast.
B. She had breakfast.
2. A. We have visited Bali four times.
B. We visited Bali four times a year.
3. A. They have lived in a remote area.
B. They lived in a remote area.
4. A. He has broken the cup.
B. He broke the cup.
5. A. I have studied Japanese for five years.
B. I studied Japanese for five years.

REFLECTIVE JOURNAL FOR CHAPTER 8

1. *What I understand from this chapter is*

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.....

2. *What I 'm still confused about*

.....
.....
.....
.....
.....

3. *What I want to know further about*

.....
.....
.....
.....
.....

4. *What my problem in learning this chapter is*

.....
.....
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