МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

ВІННИЦЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ
ім. М.М.КОЦЮБИНСЬКОГО

ФАКУЛЬТЕТ ІНОЗЕМНИХ МОВ

Навчально-методичний посібник

З МЕТОДИКИ ВИКЛАДАННЯ ІНОЗЕМНИХ МОВ У ЗАКЛАДАХ ВИЩОЇ ОСВІТИ

(для для здобувачів ступеня вищої освіти магістра, за спеціальністю 035 Філологія, спеціалізацією 035.041 Германські мови та літератури (переклад включно), перша -англійська, 1 курсу магістратури денної форми навчання)

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У навчально-методичному посібнику з методики викладання іноземних мов у закладах вищої освіти для здобувачів ступеня вищої освіти магістра, за спеціальністю 035 Філологія, спеціалізацією 035.041 Германські мови та літератури (переклад включно), перша -англійська, денної форми навчання представлені розділи програми курсу методики навчання іноземних мов, що призначені для вивчення на 1 курсі магістратури факультету іноземних мов – методика формування мовленнєвих умінь читання, аудіювання, говоріння, письма; тестовий контроль; планування навчального процесу; типи помилок, корекція помилок, історія розвитку методичної науки, методи навчання. У лекціях враховані сучасні тенденції зарубіжної та вітчизняної методичної науки. Матеріал подається у формі лекцій, завдань для практичних занять та самостійної роботи.

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ПЕРЕДМОВА

У цьому посібнику пропонується короткий виклад дев'яти тем загальної методики викладання іноземних мов. Він є своєрідним узагальненням досвіду вітчизняної та зарубіжної методичних шкіл.

У лекції 1 розглядається проблема навчання читання як виду мовленнєвої діяльності, розглядаються підходи до навчання читання − «знизу догори» та «згори донизу», описуються − методика навчання різних видів читання, характеристики цих видів, етапи роботи з текстом.

У лекції 2 описується аудіювання як вид мовленнєвої діяльності, висвітлюються труднощі аудіювання та шляхи їх подолання, типові вправи та етапи роботи з аудіотекстом.

У лекції 3 показана методика навчання говоріння, психологічні та мовні особливості монологічного та діалогічного мовлення.

У лекції 4 розглядаються функціональні типи монологу та діалогу, типові вправи та опори для навчання монологу та діалогу.

Лекція 5 присвячена вивченню різниці між усним та писемним мовленням, різним підходам до навчання письма, етапам та вправам з навчання писемного мовлення.

У лекції 6 розглядаються особливості тестового контролю, характеристики ефективного тесту. Окремо характеризуються та наводяться приклади різних видів тестових завдань, надаються рекомендації стосовно коректної розробки та обчислювання тестів.

У лекції 7 розглядаються особливості планування навчально-виховного процесу; урок, його типи та структура; планування цілей та результатів уроку.

Лекція 8 присвячена опису типових помилок іншомовного мовлення, висвітленню причин їх виникнення у процесі вивчення іноземної мови, оцінюванню роботи студента викладачем та іншими студентами, роботі над помилками в усному та писемному мовленні.

У лекції 9 дається короткий історичний огляд методів навчання іноземних мов (перекладних, прямих, гуманістичних, усного методу Г. Пальмера, методичної системи навчання читання М.Уеста, аудіо-лінгвального, аудіо-візуального методів),
характеризуються більш сучасні методи навчання іноземних мов – ситуативний, когнітивний, афективно-гуманістичний, комунікативний.

Всі лекції супроводжуються списками рекомендованої літератури з проблеми, що дозволить більш глибоко самостійно ознайомитися з її змістом та суттю.

До курсу лекцій пропонується електронний додаток з опорними схемами, таблицями та ілюстративними прикладами по кожній з тем у форматі Power Point Presentation.

Частина 2 посібника містить розробки практичних занять, посилання на аудіо-та відеоматеріали, тексти для читання.

PART 1. LECTURES

LECTURE 1

Teaching Reading Skills

Lecture plan **(Slide 1)**:

1. Receptive skills.
2. Processes involved in reading or how we read (schemata knowledge, top-down, bottom-up processes, predicting and guessing).
3. Different speeds and subskills of reading.
4. Reading lesson procedure and activities.
5. Reading Problems and Solutions.

1. Receptive skills.

We have already looked at the teaching of the underlying language systems of grammar, vocabulary and phonology and seen how these are important to develop because they contribute to learners performing better when they speak, listen, read and write. We will now turn our attention to the teaching of these four language skills.

Communicative approaches to language teaching put an emphasis on the direct practice and development of the skills of speaking, listening, reading and writing because they are the means by which people communicate. One important point to note is that these skills frequently combine. In a conversation, a participant has both to be able to speak and listen effectively. When we receive text messages, we write responses (combining reading and writing) and when we read an interesting story in a newspaper, we tell someone about it (reading and speaking). To some extent these combinations are inevitable because communication involves both the interpretation of language (through listening or reading) and the production of language (through speaking or writing).

As the skills are integrated in everyday use, there is a clear argument that they should be integrated when they are taught, too. A lesson, or piece of teaching material, may well focus primarily on one skill, but others will almost certainly be used. The four skills are usually categorised as being either productive (where language is produced) or receptive (where language is processed and interpreted).

We will begin by considering the receptive skills and deal with productive skills in later lectures.

Receptive skills

Both listening and reading are concerned with making sense of language that others produce. In the past, these skills were sometimes described as being 'passive' skills, but that is inaccurate because listeners and readers have to be very active. Not only do they decode the words used by another person, but they have to fit the new information into what they already know about the subject matter. Listeners and readers do not passively receive messages, but instead actively create meaning as they interpret what they hear in the light of what they already know.

There are generalities about this kind of processing which apply to both reading and listening - and which will be addressed in this lecture - but there are also significant differences between reading and listening processes too, and in the ways we can teach these skills in the classroom.

2. Processes involved in reading or how we read (schemata knowledge, top-down, bottom-up processes, predicting and guessing).

Understanding a piece of discourse involves much more than just knowing the language. In order to make sense of any text we need to have 'pre-existent knowledge of the world'. Such knowledge is often referred to as **schema** (plural **schemata**). Each of us carries in our heads mental patterns of typical situations that we come across. When we are stimulated by particular words, discourse patterns, or contexts, such schematic knowledge is activated and we are able to recognise what we see or hear because it fits into patterns that we already know.

Let's consider the following situation as an example:

A British reader walks past a newspaper stand and sees the headline 'England in six-wicket collapse'. He or she will almost certainly guess that the England cricket team has been beaten in an international match. This guess will be based on the reader's *pre-existing knowledge* of newspapers, their experience of how headlines are constructed, their understanding that wicket is a cricketing term, and their knowledge that England has not been doing too well in the sport lately. However, a reader who did not have such pre-existing knowledge (because he or she did not know anything about cricket, for example), would find the reading task more difficult.

[When we see a written text our schematic knowledge may first tell us what kind of text genre we are dealing with. Thus if we recognise an extract as coming from a novel we will have expectations about the kind of text we are going to read. These will be different from the expectations aroused if we recognise a piece of text as coming from an instruction manual. Knowing what kind of a text we are dealing with allows us to predict the form it may take at the text, paragraph, and sentence level. Key words and phrases signal about the subject of a text, and this again allows us, as we read, to predict what is coming next.

Without the right kind of pre-existing knowledge, comprehension becomes much more difficult. And that is the problem for some foreign language learners who, because they have a different knowledge of cultural reference and discourse patterning in their own language and culture from that in the English variety they are dealing with, have to work doubly hard to understand what they see or hear.]

There are essentially two processes at work when we listen or read. One process is usually described as being **top- down.** From such things as our existing knowledge, visual clues, expectations of the text type and what we have already understood from the text, we build up an idea of what we anticipate will follow. These expectations help us to process the new information quickly.

The other process is characterised as being **bottom-up.** This means that we decode the smallest units (words and phrases) of the text to build up the bigger picture. For example, when reading we see letters, perhaps voice the sounds they correlate with, until we form a word we recognise, and from words we make phrases and so on, until we get an understanding of the whole.

In metaphorical terms the distinction between the two processes can be likened to the difference between looking at a forest, or studying the individual trees within it. At the same time, neither type of processing can fully account on its own for how we process a text. Instead, it seems that we continually switch between the two modes, using the detail derived from bottom-up processing to either confirm or reassess our expectations based on top-down processes. How we balance the two processes may depend on several issues, including the reason we are listening or reading.

Two more essential processes of reading are **predicting** and **guessing**: both readers and listeners sometimes guess in order to try and understand what is being written or talked about, especially if they have first identified the topic. Sometimes they look forward, trying to predict what is coming; sometimes they make assumptions or guess the content from their initial glance or half-hearing - as they try and apply their schemata to what is in front of them. Their subsequent reading and listening helps them to confirm their expectations of what they have predicted or to readjust what they thought was going to happen in the light of experience.

4. Different speeds and subskills of reading

The processes we go through when reading a novel are likely to be different from those we use when we are looking for someone's number in a telephone book/directory, or when we are reading an ad in a newspaper or on a computer. Our use of different skills will frequently depend on the reason we are reading for.

Look at the three descriptions of reading. In what ways are they similar and how are they different? Think about the speed of reading and the attention to detail. **(Slide 2)**

Carmen is writing a thesis and is re-reading a book to find a particular quotation. She needs to check that she copied them accurately - she knows it's somewhere in Chapter 8!

Josh is glancing at an old letter from his insurance company *to see if he can throw it away.*

David's *child is unwell and he is reading a website in* order *to understand potential treatments.*

From the examples above it is important to note two things. The people in the examples all have a reason for reading - Carmen needs to find a quotation for her study, Josh needs to know what can be thrown away and David needs a detailed understanding of medical treatments so he can help his child. Also, because these people have different reasons for reading, they read in different **ways**.

In the classroom, learners also need to have clear reasons for reading a text and to develop such similarly flexible reading skills as:

Skimming/ Reading for gist. Leaners read quickly to understand the gist of a text or to **skim** for key topics, main ideas, overall theme, basic structure (approx. speed – 180 words/min).

Typical skimming tasks:

a) to answer a general question from the teacher, such as "Is this story set in a school or restaurant?";

b) to put the illustrations of the text in the right order;

c) to choose the most appropriate heading for the text, etc.

Scanning. Learners find some very specific information or **scan** the text for specific individual pieces of information (e.g. names, addresses, dates, facts, numbers, etc.) (approx. speed - 500 words/min).

Typical scanning tasks:

a) to answer a question from the teacher, such as "What time does the Birmingham train leave?"

b) to read several short texts, f.ex. menu cards and then say what the specials in each of them are.

Intensive reading. Learners read usually short texts (instruction manual, leaflets with guidelines, recipe, chapters/abstracts from fiction, etc.) closely and carefully with the intention of gaining an understanding of as much detail as possible . - (approx. speed – 50-60 words/min).

Typical intensive reading tasks:

a) to do multiple choice, true/false, matching tests concerning the general and detailed information from the text;

b) to make a plan of the text;

c) to put the parts of the text in the right logical/chronological order.

As well as **scan, skim** and **intensive** reading, teachers often talk of **extensive** reading. This usually refers to learners reading longer texts outside class time. It is associated with reading for pleasure rather than study, although research suggests that learners who engage in extensive reading are also likely to improve in terms of grammar and vocabulary development.

4. Potential Reading lesson procedure.

Many reading lessons move from 'big' to 'small', i.e. 'top-down'- from overview to details. But just like any other part of teaching, there is no one *right* way to teach reading skills. However, many *reading lessons* do follow a similar pattern. Here *is* a potential *outline of* a reading lesson sequences **(Slide 3)** :

Reading Lesson Sequences

Pre - text stage

1) the teacher builds interest in the topic of the text *(initial discussion of key tppoics; prediction from illustrations, headlines; making an explicit link between the topic of the text and students' own experience)*

2) the teacher pre-teaches vocabulary (if necessary)

3) the teacher sets a gist *(put illustrations/events in the correct order) and/or scanning task (find single items of information in the text)*

Text stage

4) the learners read

5) the learners compare answers to the task

6) the learners check answers with the teacher

7) the teacher sets an intensive reading task *(summarising arguments, comparing viewpoints, doing multiple choice, true/false, matching tests)*

8) the learners read

9) the learners compare answers

10) the learners check answers with the teacher

11) the learners study vocabulary, grammar or pattern *of* the text *(if this is appropriate)*

Post-text stage

12) the teacher sets an extension activity *(such as a discussion, role-play based on the topic of the text)*

Of course, there is flexibility regarding which stages a teacher includes in a lesson and in which sequence they are used. For example, a teacher may decide that the class already does a lot of language study in other sections of the course and may therefore leave out stage 11 completely. Similarly, a teacher may decide that no pre-teaching of vocabulary is required. However, the stages outlined here are a useful template for the way in which a reading lesson might be structured.

Activities for teaching reading

Different task types will be more or less suitable depending on the context of the lesson, including the nature of the class and the text type. Here are some ideas of possible things that could be done in reading lessons.

Before reading:

- encourage learners to discuss the topic of the text and share what they already know about it
- ask learners to predict the content of the text, based on titles, pictures or key words that are in the text

To support reading:

- as a gist reading task, elicit learners' predictions and then ask the class to read quickly to decide whose prediction is closest
- offer two possible titles to the text and ask learners to choose the most appropriate
- provide two short summaries and ask learners which is the most accurate as an intensive reading task, use *Who? What? When? Why?* type questions
- use multiple choice questions (so that learners do not get sidetracked by the demands of writing)
- ask learners to sequence events in a story
- use jigsaw tasks, where different learners read different parts of the text and then share information
- ask learners to read the text in short sections and after each ask them if they wish to change previous predictions they have made
- ask learners to mark the bits of a text they agree/ disagree with, find funny, shocking etc. so that they respond emotionally to the text
- give learners a summary of the text that includes some factual errors. Ask the learners to correct the errors
- provide learners with a glossary of new words that they can use if they need to and experiment with creating personalised glossaries (to cater for learners with different needs within the class)

After reading:

- discuss the learners' reactions to the text
- role play a situation in the text

- study the vocabulary, grammar or structure of the text

5. Reading Problems and Solutions

The teaching and learning of receptive skills presents a number of particular problems which will need to be addressed. These are to do with language, topic, the tasks students are asked to perform, and the expectations they have of reading.

Language problem

Both sentence length and the percentage of unknown words both play their part in a text's comprehensibility. If readers do not know half the words in a text, they will have great difficulty in understanding the text as a whole.

Problem Solution:

- pre-teaching vocabulary (however, if we want to give students practice in reading for general understanding then getting past words they do not understand is one of the skills they need to develop)
- using extensive reading (makes students more positive about reading, improves their overall comprehension skills)
- considering alternatives to authentic language (use authentic material if the tasks that go with it are well designed and help students understand it better, rather than showing them how little they know)

Topic/Genre/Construction Problem

- Many receptive skill activities prove less successful because the topic is not appropriate or because students are not familiar with the genre they are dealing with. If students are not interested in a topic, or if they are unfamiliar with the text genre, they may be reluctant to engage fully th the activity.

Problem Solution:

- choose the right topics
- create interest (by talking about the topic, by showing a picture for prediction, by having them look at headlines or captions before they read the whole thing)
- activate schemata/students' pre-existing knowledge (by giving students predictive tasks and interesting activities).
- vary topics and genres (expose students to a variety of different text types, from written instructions to stories in books, from Internet pages to business letters)

Literature

1. Lecture 1

2. Watkins P. Learning to Teach English. Second Edition. – Delta Publishing, Surrey. – 2014. – 168 p.
3. Jeremy Harmer.The practice of English language teaching. Third edition. – Longman Publishing. 2006. – 386p.

4. "Teens and reading skills" by Samantha Lewis
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5. "Interacting with texts – Directed activities related to text (DARTs)" by Cheron Verster.

LECTURE 2

Teaching Listening

Lecture plan:

1. How we listen (three communicative modes of listening - two-way/ one-way/self-dialog communication, interactional/transactional language functions, Richards' four-cell grid).
2. Listening Difficulties and Strategies.
3. Different Listening Subskills. Popular Listening Activities.
4. Potential Listening Lesson Procedure.

1. How we listen

Listening along with reading has had a traditional label of "passive skill." Nothing could be further from the truth. Anderson and Lynch (1988) reject an idea of listening as a "passive act," calling it a "listener-as-tape-recorder" explanation of listening. They claim that such a perspective on listening is false as it doesn't take into consideration the interpretations listeners make as they "hear" the spoken text according to their own purposes for listening, their expectations, and their own store of background knowledge.

One of the obvious implications for instruction is to bring students to an understanding that listening is *not* a passive skill, but one that not only is active but very demanding. This can be done gradually as a part of listening activity work, especially activities that are in the task- based and communicative outcomes mode, where the "work" can be rather enjoyable in a problem-solving and discovery-process format.

Every day we engage in communicative listening in one way or another most of our waking hours. Probably the first mode that comes to mind is listening in ***two-way communication***, or **'interactive"** listening. Here there are two (or more) active participants who take turns in speaker-role and listener-role as the face-to-face (or telephone) interaction moves along.

A second mode is listening in ***one-way communication.*** Auditory input often seems to surround us as we move through the day. The input comes from a variety of sources:

conversations overheard; public address announcements; recorded messages ; the media (e.g., radio, television, films); instructional situations of all kinds; public performances (e.g., lectures, religious services, plays, operas, musicals, concerts). As we hear speakers but cannot "interact," we often "talk to ourselves" in a "reactive" self-dialog manner, as we consider what we hear. We may subvocalize or even vocalize responses as we react to what we hear.

The third communicative mode— ***self-dialog communication***—is one in which we may not be aware of our *internal* roles as "speaker" and "listener/reactor" *in our own thought processes.* Sometimes as we think through alternatives, plan strategies, and make decisions we may simply "talk to ourselves" and "listen to ourselves".

All of these three communicative modes are highly active participatory experiences. That's why foreign language learners need to have instructional opportunities in both two-way and one-way communicative modes. Self-dialog communication may be something to discuss with students and to encourage them to use in the other modes, as well as a mode in its own right.

Language functions and accordingly listening functions are subdivided into two major divisions: language for interactional purposes and language for transactional purposes. (Brown and Yule,1983)

Interactional Language Function. Interactional language function is listener-oriented more than message-oriented, focuses more on person than on information, and has as an important objective: the establishment and maintenance of cordial social relationships.

Transactional Language Function. Transactional language is message-oriented, with a focus on content and a concern for "getting things done in the real world." There is a premium on language clarity and precision. Some features of transactional language are instructing, giving directions, explaining, describing, ordering, inquiring, requesting, relating, checking on the correctness of details, and verifying of understanding.

Teachers need to make students aware of these two language functions and to provide practice experiences for both. Sometimes transitions between transactional or "business-type" talk and interactional or "social talk" are clear, but sometimes they are closely intertwined. That's why students need guidance and practice in learning how to recognize and how to respond appropriately.

In listening as well as in reading "bottom-up" and "top-down" processes work together, in cooperation. During listening **bottom-up comprehension** of speech is worked out proceeding from sounds, into words, into grammatical relationship and lexical meaning, and so on. The composite meaning of the "message" is arrived at based on the incoming language data.

Top-down processing include prediction, prior or schemata knowledge, expectations about language and expectations about the "world." Here the processing of language information comes from an internal source. That is, it is evoked from a bank of prior knowledge and global expectations.

As with language function, students need awareness of these two kinds of language processing and practice opportunities for both. Taking dual perspectives into account, Richards (1990) proposes a model of materials design for second language listening comprehension that combines *language functions* (interactional and transaction) and *language processes* (top-down and bottom-up). He observes that the extent to which one or the other *process* (top-down or bottom-up) dominates is determined by (a) the *purpose* (transactional or interactional) for listening, (b) the kind of background knowledge which can be applied to the task, and (c) the degree of familiarity listeners have with the topic of discourse.

Too often, listening texts require students to adopt a single approach in listening, one which demands a detailed understanding of the content of a discourse and the recognition of every word and structure that occurs in a text. Students should not be required to respond to interactional discourse as if it were being used for a transactional purpose, nor should they be expected to use a bottom-up approach to an aural text if a top-down one is more appropriate.

Richards uses the two language *functions* and the two language *processes* to construct the following four-part grid, which allows for a listening activity to be classified according to the *function* necessary for listening and the *process* which can be expected to be most prominently involved.

INTERACTIONAL

BOTTOM UP	I	III	**TOP DOWN**
	II	IV	

TRANSACTIONAL

Richards gives an example for each of the four cells as follows. In the **bottom-up mode**:

I. Listening closely to a joke **(interactive)** in order to know "when to laugh."

II. Listening closely to instructions **(transactive)** during a first driving lesson.

In the **top-down mode**:

III. Listening casually to cocktail party "talk" **(interactive).**

IV. Experienced air traveler listening casually to verbal air safety instructions **(transactive)** which have been heard many times before.

Other examples of interactional uses are greetings, small talk, jokes, compliments, and passing the time of day with friends or with strangers. Other examples of transactional uses are instructions, descriptions, lectures, news broadcasts.
In many situations *both* interactional and transactional purposes are involved. In particular, it is suggested that effective classroom participation requires both: *interactional* to interact with teacher and other students while accomplishing class tasks, and *transactional* to assimilate new information, construct new concepts, and acquire new skills.

2. Listening Difficulties

Iteraction activity (slide 3):

Here are some comments by learners of English on their experience of listening in English. In each case, try to think of a way the teacher could help the situation.

Learner 1 (Margarita): *I worry more about listening than reading because you can't go back to check.*

Learner 2 (Jacques) : *English people speak too fast and sometimes the words sound different to the way I learned them.*

Learner 3 (Alejandra): *I can understand my teacher but other people with different accents are really hard for me to understand.*

Learner 4 (Anja): *I can understand English people when they speak only to me but I find it hard to join in their conversation.*

Learner 5 (Milena): *I can listen ok for a short time but then I get tired and miss things.*

Difficulty 1: when listening there is a pressure to respond almost immediately and having only 'one go/attempt' at understanding (unlike reading where you can back track and read again).

Strategy 1: teach learners ways of asking for repetition and clarification (i.e. *Sorry, could you repeat that, please?/ Could you speak slower, please?)* and also ways of checking that they are following the speaker *(So, she forgot to pay for the dress?)*

Difficulty 2: when people connect words together in rapid speech they can sound a little different. So, there is a need to understand intonation patterns, features of fast connected speech and to deal with the possible distractions of background noise.

Strategy 2: exposure learners to more realistic listening examples that sound natural, include both dialogs and monologs.

Difficulty 3: difficulties may also be to do with unfamiliar accents.

Strategy 3: provide learners with examples of different speakers so that they listen to varieties of English other than their teacher. Remember, many people use English to

speak to other non-native speakers and so not all the accents need necessarily be from the UK or other places that use English as a first language.

Difficulty 4: if listening is very challenging, then it can be difficult to have the mental resources available to speak in a second language too.

Strategy 4: teach learners to benefit from practice in how people signal they are about to finish speaking (such as falling intonation) so that they are better prepared to take opportunities to speak in conversation.

Difficulty 5: listening can be very tiring and tense.

Strategy 5: break classroom listening into smaller section in the short term, in the longer term learners may benefit from extensive listening, where they are not assessed and are therefore under less pressure.

Difficulty 6: sometimes it's difficult to identify the number, gender or age of speakers.

Strategy 5: expose learners to both dialogs and monologs delivered by different categories of speakers.

Some more supporting strategies

If a listening activity is particularly difficult:

- allow learners to read the tapescript quickly before listening
- pre-teach key words
- try breaking the text down into shorter sections
- summarise each section before you move on so that learners do not get 'lost'.

3. Different Listening Subskills

When we listen, we use a variety of strategies to help us pick up the message. Some of these are connected with understanding the 'big' picture or getting the general meaning, using various types of previous (schemata) knowledge to help us make sense of the message, etc. Listening in this way is sometimes termed **'gist listening'**.

Extensive listening just like reading will usually take place outside the classroom, in the students' home, car, or on personal devices as they travel from one place to another. The motivational power of such an activity increases dramatically when students make their own choices about what they are going to listen to.

In order to encourage extensive listening we can have students perform a number of tasks. They can record their responses to what they have heard in a personal journal , or fill in report forms which we have prepared asking them to summarise the contents of the recording.

Other strategies are connected with the small pieces of the text, e.g. correctly hearing precise sounds, working out exactly what some individual words are, catching precise details of information, etc. This is often called **'listening for detail' or "intensive listening"** that may be of two kinds – **"recorded" and "live".**

The advantages of the "recorded/taped" intensive listening:

- taped/online materials are extremely portable and readily available.
- provide a significant source of language input.

The disadvantages of the "recorded/taped" intensive listening:

- everyone has to listen at the same speed, a speed dictated by the tape, not by the listeners.
- learners cannot interact with the recorded speakers in any way.
- having a group of people sit around listening to a disk player is not an entirely natural occupation.

A popular way of ensuring genuine communication is **"intensive live listening"** where the teacher and/or visitors to the class talk to the students. This has obvious advantages since students can interrupt speakers and ask for clarification .They can, by their expressions and behavior, indicate if the speaker is going too slowly or too fast. Above all they can see who they are listening to. Live listening can take the following forms: (reading aloud as done by the teacher with conviction and style, story-telling when students can be asked to predict what is coming next, interviews and conversations with teachers and guest visitors.)

"Jigsaw listening" mode/ technique is a teachers' favourite! The main reason is that you can run listening activities that allow learners to work at their own speed, controlling the CD player or tape-recorder themselves and repeatedly playing parts of a text until they are really happy with their understanding of it. It also involves a lot of message-oriented communication and useful group co-operation. Here's the basic idea:

- Working in small groups, learners listen to separate small parts of a longer

recording, i.e. each group hears different things. |

- They then meet up, perhaps in pairs, threes or fours, with people from groups that listened to other parts of the recording.
- They report to each other on what they have heard and compare ideas and

reach a conclusion or consensus or complete some specific task. The task might be simply to construct a full picture of the recording's contents.

4. Potential Listening Lesson Procedure

The likely stages of a listening lesson and the sequence of those stages, will also be similar to those of a reading lesson. However, we should be aware of certain differences.

When we listen, we probably adopt a continually varying combination of top- down and bottom-up strategies, so work on both areas is useful to learners.

Many teachers nowadays believe though that we mainly listen 'top-down' in real life, and so structure lesson sequences starting with **top-down work.**

Discuss the general topic	Learners start to think about the topic, raising a number of issues that will be discussed later on the recording. This preparation may help them to hear these things being discussed later.
Predict the specific content	Students hypothesize specific issues that may be raised.
Predict the structure	Students consider/discuss possible organisational structures of the recorded text (who speaks? what kind of questions? typical exchanges? etc.). This may help learners to recognise the content more easily.
Gist listening for overview	Learners get an overall impression of the content without worrying about small items or individual words.
Gist listening for attitudes	Learners interpret intonation, paralinguistic features (sighs, etc.).
More careful listening for complex meanings	By catching and interpreting smaller parts of the text, learners confirm their understanding.
Listening to pick out specific small language details	This focused work (e.g. on pronunciation) may raise learner awareness (e.g. of weak forms) and thus help students to listen better in future.
Extension Activity	Speaking, writing as follow up activities

The most popular listening comprehension activities:

1. Multiple choice, true/false, matching, gap-fill tests.
2. Drawing a picture, figure, or design.

3. Locating routes of specific points on a map.
4. Selecting a picture of a person, place, or thing from description.
5. Identifying a person (a person's gender, age, emotional state), place, or thing from description.
6. Performing hand or body movements.
7. Operating a piece of equipment, such as a camera, a recorder, a microwave oven, a pencil sharpener.
8. Carrying out steps in a process, such as, for example, a cooking sequence, etc.

Literature:

1. Lecture 2
2. Watkins P. Learning to Teach English. Second Edition. – Delta Publishing, Surrey. – 2014. – 168 p.
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LECTURE 3
Speaking (Part 1)

Lecture plan:

1. What speaking involves
2. What FL learners need to learn to produce effective speaking
3. Different types of spoken language

1. What speaking involves

In the preceding lectures we have looked at teaching the receptive skills of reading and listening. We will now look at speaking skills and further on at writing skills in a little more detail.

Speaking is so much a part of daily life that we take it for granted. The average person produces tens of thousands of words a day, although some people - like politicians - may produce even more than that. So natural and integral is speaking that we forget how we once struggled to achieve this ability - until we have to learn how to do it all over again in a foreign language.

What then is involved in speaking? The first point to emphasize is that speech production takes place in real time and is therefore essentially **linear.** Words follow words, and phrases follow phrases. Likewise, at the level of **utterance** speech is produced utterance-by-utterance, in response to the word-by-word and utterance-by-utterance productions

of the person we are talking to (our **interlocutor).** This **accidental** nature of speech, whereby each utterance is dependent on a preceding one, accounts for its **spontaneity.** This is not to say that speech is unplanned, only that the planning time is severely limited. And the planning of one utterance may overlap with the production of the previous one. These 'real-time processing' demands of speech production explain many of the characteristics of spoken language, which are also determined by the purposes for speaking.

Very broadly, there are two main purposes for speaking. Speaking serves either a **transactional** function, in that its primary purpose is to convey information and facilitate the exchange of goods or services, or it serves an **interpersonal** function, when its primary purpose is to establish and maintain social relations. A typical transactional speech event might be phoning to book a table at a restaurant. A typical interpersonal speech event might be the conversation between friends that takes place *at* the restaurant. These two basic purposes for speaking generate different types of speech events. These, in turn, will be sequenced and structured in accordance with the kinds of social and mental processes that they accompany. For example story-telling, which a **narrative script by nature,** if to put it very simply, traditionally has a beginning, middle, and end. **Service encounters (conversations),** such as buying goods, getting information, or requesting a service, are transactional speech events that follow a fairly predictable script. Typically, the exchange begins with a greeting, followed by an offer, followed by a request, and so on. For example:

- Good morning.
- Good morning.
- What would you like? A dozen eggs, please. Anything else? ... etc.

A certain amount of variation is generally permitted. Different cultures and sub-cultures may develop their own variants. Some service encounters in some cultures may permit bargaining, for example.

Over time and within particular speech communities, these speech events have evolved into specific **genres.** An important factor that determines the structure of a genre is whether it is **interactive** or **non-interactive.** Multi-party speech, as in a shopping exchange or casual conversation between friends, is jointly constructed and interactive. **Monologues,** such as a television journalist's report, a university lecture, or when you leave a voice-mail message, are non-interactive.

A distinction also needs to be made between **planned** and **unplanned** speech. Certain speech genres, such as public speeches and business presentations (Monologue), are typically planned, to the point that they might be completely scripted in advance. This means that their linguistic features will resemble or replicate features of written language. On the other hand, a phone conversation (Dialogue) to ask for train timetable

information, while following a predictable sequence, is normally not planned in advance: each participant has to make strategic and spontaneous decisions on the basis of the way the discourse unfolds. This, in turn, will affect the kind of language used.

So, people speak to maintain existing social relationships and to make new ones. They also speak to pool and exchange information and to ease the performance of transactions.

In order to express what they want to, speakers recall the appropriate words and organise them into units (using vocabulary and grammar awareness). They must also move lips, tongue and so on to form the appropriate sounds, monitor what comes out and be prepared to correct it. In addition to all this, speakers need an awareness of cultural conventions, which may limit what it is appropriate to say or how something is expressed.

For native speakers this all happens exceptionally quickly, but is much slower when operating in a new language.

As a result, even fairly high-level learners can find it difficult to participate effectively when in unpredictable conversational settings.

2. What learners need to learn to produce effective speaking

The ability to speak fluently presupposes not only a knowledge of language features, but also the ability to process information and language ‘on the spot’.

Here is a summary of what learners need to be able to do in order to speak effectively in a variety of situations:

· learners need to carry out ‘routine’, predictable exchanges - for example,

when greeting someone or **asking for directions**

· learners need to take part in unpredictable exchanges - for example, **casual conversation**

· learners need to know such things as when it is appropriate to speak, how they can **politely interrupt** and how direct contributions should be

· learners need to monitor what they say, so that they can **rephrase parts as necessary**

· learners need to be able to **negotiate and manage exchanges — inviting others to speak, asking for repetition, clarification and so on**

· learners need to develop strategies to cope when they are unable to express exactly what they want, such as **paraphrasing skills**

· learners need to **select appropriate vocabulary and use grammar** to express and organise what they want to say. Spontaneous speech is marked by the use of a number of common lexical phrases, especially in the performance of certain language

functions. Teachers should therefore supply a variety of phrases for different functions such as agreeing or disagreeing, expressing surprise, shock, or approval.

- learners need to speak with **intelligible pronunciation**

- **Connected speech:** effective speakers of English need to be able not only to produce the individual phonemes of English (as in saying *I would have gone)* but also to use fluent 'connected speech' (as in *I'd've gone).* In connected speech sounds are modified (assimilation), omitted (elision), added (linking r), or weakened through contractions and stress patterning

- **Expressive devices:** native speakers of English change the pitch and stress of particular parts of utterances, vary volume and speed, and show by other physical and non-verbal (paralinguistic) means how they are feeling (especially in face-to-face interaction). The use of these devices contributes to the ability to convey meanings. They allow the extra expression of emotion and intensity.

In order for learners to acquire the skills and knowledge necessary to become confident speakers in English, teachers need to provide plenty of varied opportunities to use the language communicatively in the classroom.

3. Different types of spoken language

There are many different types of spoken language. The most basic distinction is that between monologue and dialogue. The first form of speech (monologue or performance) requires one person (i.e. a lecture) and doesn't imply any verbal response on the part of the recipient. The second form of spoken speech (dialogue – interpersonal/transactional) requires more than one person and it implies interaction. Interaction produces patterns of conversation or exchange of ideas. Some more definitions of monologue and dialogue are:

Monologue: a long utterance by one person (especially one that prevents others from participating in the conversation)

Dialogue: a reciprocal conversation between two or more entities.

In Ukrainian secondary schools teaching speaking is aimed at practicing and developing both monologue and dialogue speech types. When choosing teaching strategies though it is important to be aware of the fact that each of the two speech types is characterised by its own communicative functions, psychological and linguistic features.

Speeches have different **functions.** These include being **persuasive** (e.g. trying to convince the audience to vote for you), **informative** (e.g. speaking about the dangers of climate change), **entertaining** (e.g. a best man's speech at a wedding) or celebratory (e.g. to introduce the winner of an award). Some speeches may have more than one of these aims. Dialogues alone can perform the communicative functions of **enquiry/request, sharing information and exchange of ideas,** etc.

Dialogue features

Psychological features of the Dialogue	**Linguistic features of the Dialogue**
• Motivated • Situational • Reciprocal (taking speaking turns) • Two-way communication (listenig↔speaking) • Addressed • Emotional (voice pitch, intonation) • Spontaneous (each utterance is dependent on a preceding one)	• Elliptical sentences (-Coffee, please) • Pause fillers (well, let me see, ...) • Contracted forms ('d, 've, 'll,) • Stock phrases/cliches (Thank's a lot / Excuse me,…)

Monologue Features

Psychological features of the Monologue	**Linguistic features of the Monologue**
• Contextual • Coherence (the text makes sense) • Cohesion (connective devices) • Topic-based	• Extended utterances • Primarily complex sentences • Transitional/ connective/ linking words (firstly, secondly, but, etc.)

• Situational (a long extended utterance (micro monologue in a dialogue)	

Monologue Functional Types

The common **monologue / public performance functional types** taught at a secondary school are:

- **Description.** Common grammar structures and tenses: there is / there are ; Present Continuous, Present Indefinite, Past Indefinite.
- **Narrative** (1-st person/ 3-rd person story, report, presentation). Common grammar structures and tenses: Past Indefinite, Past Perfect; adverbial clauses of time, time adverbials - in the morning, then, after that, etc.
- **Opinion?.** Common grammar structures and tenses: complex sentences of **cause and effect.**

Dialogue Functional Types

The common **dialogue functional types** taught at a secondary school are:

- **Informal small talk.** Common speech acts: greetings and partings, apologies, compliments.
- **Inquiry.** (one-way/two-way). Common speech acts: asking for and sharing information; Who? What? Where? When? questions.
- **Agreement.** Common speech acts: requests ↔ agreement/refusal, invitations↔ agreement/refusal, proposals ↔ agreement/refusal.
- **Discussion: Sharing information/Exchange of ideas/debate.** Common speech acts: expressing agreement /disagreement, approval/disapproval, doubt, convincing arguments.

Literature:

1. Lecture 3
2. Scott Thornburry. How to Teach Speaking. Longman Publising. – 184p.
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LECTURE 4

Speaking (Part 2)

Lecture plan:

1. Teaching different speech types.
   - Dialogue (interactional, transactional)
   - Monologue (performance)
2. Classic speaking activities

Oral skills have hardly been neglected in EFL/ESL courses, though how best to approach the teaching of oral skills has long been the focus of methodological debate. Teachers and textbooks make use of a variety of approaches, ranging from **direct approaches** focusing on specific features of oral interaction (e.g., turn-taking, topic management, and questioning strategies) to **indirect approaches** that create conditions for oral interaction through group work, task work, and other strategies (Richards, 1990).

In designing speaking activities or instructional materials for second language or foreign-language teaching, it is necessary to recognize the very different functions speaking performs in daily communication and the different purposes for which our students need speaking skills.

In the previous lecture we considered the two main purposes for speaking – interactional and transactional (Brown and Yule (1983)) and the corresponding speech types they generate for: ***talk as interaction, talk as transaction (Dialogue speech types); talk as performance (Monologue speech type).***

Each of these speech types is quite distinct in terms of form and function and requires different teaching approaches.

Talk as interaction

Talk as interaction refers to what we normally mean by **"conversation"** and describes interaction that serves a **primarily social function**. When people meet, they exchange greetings, engage in small talk, recount recent experiences, and so on, because they wish to be friendly and to establish a comfortable zone of interaction with others.

Talk as interaction is best taught by providing examples embedded in naturalistic dialogs that model features such as opening and closing conversations, making small talk, and reacting to what others say and so on. One rule for making small talk is to initiate interactions with a comment concerning something that both participants have knowledge of. The comment should elicit agreement, since agreement is face-preserving and non-threatening. Hence, safe topics, such as the weather, traffic, and so

on, must be chosen. Students can initially be given models such as the following to practice (see PP Presentation):

A: Nice weather today.

B: **Yes, it is.**

A: I hope the weather is nice for the weekend.

B: **Me, too.**

A: The buses to school are always so crowded.

B: **Yes, they are.**

Later, students can be given situations in which small talk might be appropriate (e.g., meeting someone at a movie, running into a friend in the cafeteria, or waiting at a bus stop). They can then be asked to think of small talk topic comments and responses.

The **conversation** is highly interactive and is in a collaborative conversational style. Examples of these kinds of talk are:

- Chatting to an adjacent passenger during a plane flight.
- Chatting to a school friend over coffee.
- A student chatting to his or her professor while waiting for an elevator.
- Telling a friend about an amusing weekend experience, and hearing him or her recount a similar experience he or she once had.

Some of the skills involved in using talk as interaction involve knowing how to do the following things:

- Opening and closing conversations
- Choosing topics
- Making small-talk
- Joking
- Recounting personal incidents and experiences
- **Turn-taking** (реплікування)
- Using **adjacency pairs.*** (діалогічна єдність)
- Interrupting
- Reacting to others
- Using an appropriate style of speaking

Adjacency pairs: A sequence of two related utterances by two different speakers. The second utterance is always a response to the first. For example, complain - apologize, compliment - accept, invite - decline.

Second language learners need a wide range of topics at their disposal in order to manage talk as interaction. Initially, learners may depend on familiar topics to get by. However, they also need practice in introducing new topics, utterances into conversation to move beyond this stage and to be able to keep the conversation going. (PP Presentation)

Talk as transaction

Talk as transaction refers to situations where the focus is on what is said or done. **The message** and making oneself understood clearly and accurately is the **central focus**, rather than the participants and how they interact socially with each other. In such transactions,

Examples of talk as transaction are:

- Classroom group discussions and problem-solving activities
- Discussing sightseeing plans with a hotel clerk or tour guide
- Making a telephone call to obtain flight information
- Asking someone for directions on the street
- Buying something in a shop
- Ordering food from a menu in a restaurant

Some of the skills involved in using talk for transactions are:

- Explaining a need or intention
- Describing something
- Asking questions
- Asking for clarification
- Confirming information
- Justifying an opinion
- Making suggestions
- Clarifying understanding

- Making comparisons
- Agreeing and disagreeing

Common prompts for teaching dialogue: Model Dialogue, Open Dialogue, Deleted / Gapped Dialogue, Question Sheets, PowerPoint Captions, Substitution Tables, Menu Cards, Route Maps. (PP Presentation slides)

Teaching talk as performance

Teaching talk as performance requires a different teaching strategy.

Initially, talk as performance needs to be prepared for and scaffolded in much the same way as written text, and many of the teaching strategies used to make understandings of written text accessible can be applied to the formal uses of spoken language. Jones (1996:17)

This approach involves providing examples or models of speeches, oral presentations, stories, etc., through video or audio recordings or written examples. These are then analyzed, or "deconstructed," to understand how such texts work and what their linguistic and other organizational features are. Questions such as the following guide this process:

- What is the speaker's purpose?
- Who is the audience?
- What kind of information does the audience expect?
- How does the talk begin, develop, and end? What moves or stages are involved?
- Is any special language used?

Students then work jointly on planning their own texts, which are then presented to the class.

Common prompts for teaching performance/monologue: model monologue (written or recorded), head sentences/sentence stems, useful phrases, a plan in a form of guiding questions, pictures, photos.

Different speaking activities such as conversations (interactional dialogue), group discussions (transactional dialogues), and performances (monologues) make different types of demands on learners. They require different kinds and levels of preparation and support, and different criteria must be used to assess how well students carry them out.

2. Classic speaking activities

Sentence stems

Dictate the beginning of five or six sentences. The learners must write what they hear and complete the sentences for themselves. For example:

The teacher dictates:

In the future I hope to...

My perfect job would be...

After the lesson, I...

The learners complete the sentence stems appropriately, for example: *'In the future I hope to travel around the world.'* The teacher then puts the learners into groups to discuss the ways in which they have completed the sentences and to ask each other questions about what they have written: *'What countries would you like to go to*?' and so on. The teacher listens to the discussion and later gives feedback.

Role play

Set up a role play. For example:

There is a proposal to build a new chemical factory in a town. Some residents think this is a good idea because there is currently high unemployment. Some residents think this is a bad idea because they are concerned about the risks of pollution.

Each student is given a card with their role described. For example, there are two representatives from the company, concerned parents, a doctor, unemployed workers and so on. The learners are given time to prepare what they want to say and then they perform the role play. The teacher monitors and only becomes involved if communication breaks down. Feedback is given after the role play.

A distinction should be made though between *role-plays, simulations and dramas*. The former involve the adoption of another 'person', as when students pretend to be an employer interviewing a job applicant or celebrities mingling at a party. Information about their roles can be supplied in the form of individualized role-cards, as in the example above.

In a *simulation*, on the other hand, students 'play' themselves in a simulated situation: they might be stuck in a lift or phoning to arrange an outing, for example. *Drama* is the more general term, encompassing both role-play and simulation, as well as other types of activities, such as play-reading, recitation, and improvisation.

Moving discussion/ moving circles / onion rings

The teacher organises the room so that there are two concentric circles. The learners sit or stand facing each other. The teacher writes three topics on the board such*: Blood sports should be banned. Why I love my country. Tourism is nearly always a bad thing.*

The learners work in pairs (with the person they are facing) and must choose one of the topics which they then discuss for three minutes. The teacher then stops the activity and writes two or three more topics on the board. All the learners in the outer

circle move around one place and with their new partner decide on which topic they want to talk about — and again they have three minutes in which to do so. The activity continues until all the learners in the outer circle have spoken to all the learners in the inner circle. If there is the odd number of students in the classroom each person will act as an active listener in turn. The teacher then conducts a feedback session, including some correction of errors.

Survey

Set up a mingling activity whereby learners briefly interview other members of the class. They could find out information such as what people had for breakfast, how they travel to school or favourite pastimes. After the survey, results can be reported back.

Alibi

Set up a situation such as this one: *The institution you work in was broken into last night between the hours of 8.00 and midnight and the police are investigating.* Members of the class are suspects. Nominate two learners to leave the room for a few minutes - their task is to provide an alibi for each other by agreeing the details of where they went and what they did last night. One learner re-enters the room and is quizzed by the rest of the class. When this has finished the second 'suspect' re-enters and is similarly interviewed. If their stories coincide, they are innocent, if not...

Telling stories

Ask learners to prepare stories in small groups. These could be based on a particular genre (a ghost story, for example), or set of vocabulary, or some pictures. Allow time for the learners to prepare, and then ask them to tell their stories to other learners.

Managing a conversation

Teach and practise expressions such as:

So, do you mean that...?

I didn't understand the last thing you said.

Could you speak a little slower, please? I'm sorry, I didn't mean to interrupt you.

Sorry, you go first.

This enables learners to manage conversations more effectively.

Moral dilemmas

Set up some moral dilemma type situations and ask learners to discuss them. For example:

Your company is bidding for an important government contract, winning it will secure jobs and even create some new ones. A very important government official suggests that you pay $100,000 directly to her to help win the contract. What would you do?

Solving problems

Set up a problem-solving activity, for example, a survival game in which learners must work together to develop a survival strategy.

For example:

Ask learners to imagine that the light aircraft they have been travelling in has been forced to make an emergency landing. There are items in the plane that they can take and they must put them in order of usefulness. The items include such things as water, a box of matches, a gun and so on. The learners think for a couple of minutes about what they think is important and then work in groups to discuss their strategy and the potential value of each item. The teacher monitors the activity and later invites each group to report on their decisions before conducting feedback.

Information gaps

Set up an activity in which each learner has some information, but not all the information required.

For example, the learners plan a trip to New York and each member of the group has different information about places to stay. They must share their information so that together they can decide on the most suitable accommodation.

Keep talking

The class is divided into teams. Each learner is given a different topic and must try to speak for 60 seconds on that topic without excessive hesitation. If they are successful, they score a point for their team. If they only manage to speak for a part of the time, a member of the other team has to speak for the remainder of the time to score a point.

Ask me my questions

Learners each write three questions that they themselves would like to answer about their lives. They then give the questions to another learner, who uses them as a basis of an interview.

It is worth mentioning that in all of the activities described above, speaking combines with other skills, principally listening. In the previous section we looked at how preparation time can be beneficial to learners. Some of these activities, such as *Sentence stem* and *Alibi* have preparation time built into them and in other cases it can be added. As well as allowing preparation time, repeating tasks can also be very beneficial. Research suggests that repeating the same task with different partners can also help to improve the accuracy, fluency and complexity of the language used. Many of these activities would lend themselves to this, with learners doing essentially the same task with different partners.

Some learners respond particularly well to activities in which they can express their own thoughts, ideas and feelings. *Sentence stems*, *Moral dilemmas* and *Ask me*

my questions and information gap type activities can be easily personalised, where learners discuss information that is true for them (their favourite movies, pastimes and so on). On the other hand, some learners may find expressing personal opinions challenging or embarassing and may prefer activities of the role play type, where they only express the opinions of the character they take on.

Several of the activities described above are very flexible and can be easily adjusted for level. For example, if learners are to construct a story, the teacher can easily adjust the amount of support that is offered through doing such things as pre-teaching relevant vocabulary, useful phrases or giving a model story from which the structure can be copied. Role plays can be adjusted for level through the choice of scenario and the amount of support that is given before learners act it out.

Literature:

1. Lectures 3, 4
2. Scott Thornburry. How to Teach Speaking. Longman Publising. – 184p.
3. Teaching Listening and Speaking. From Theory to Practice. Jack C. Richards. – Cambridge University Press. 2008. – 48p.
4. Watkins P. Learning to Teach English. Second Edition. – Delta Publishing, Surrey. – 2014. – 168 p.

LECTURE 5
Writing

Lecture plan:

1. Differences between written and spoken language.
2. Approaches to teaching writing.
3. Writing lesson sequences and activities.

1. Differences between written and spoken speech.

Despite the fact that speaking and writing have many common features as productive skills, there are some clear distinctions between them. Most of the distinctions are based on typical samples of written and typical samples of spoken language. Of course, there is also writing which resembles speech (something a script writer would try to master) and some writing may become spoken language (a political speech, or news broadcast, for example). Therefore, texts can be considered as typically written texts (for example, formal academic writing) and typically spoken texts (such as chatting to friends).

How we write and speak depends on the context in which we are writing and speaking, taking into account factors such as the topic we are communicating about and our relationship with the person we are communicating with.

Interaction phase 1. (mini group work)

Look at the characteristics of the written and spoken language on the slide. For each one indicate whether you associate it with writing **(W)** or speech **(S).**

1. It develops automatically in healthy children. **(S)**
2. It is taught to children later in their development. **(W)**
3. It is used with physical movements, such as gestures. **(S)**
4. There is a time constraint - you need to produce language quite quickly. **(S)**
5. There is typically little or no time constraint. **(W)**
6. Accuracy is expected. **(W)**
7. There is a greater tolerance of inaccuracy. **(S)**
8. The language produced is rarely organised into 'complete sentences'. **(S)**
9. There is a high degree of planning. **(W)**
10. The language is produced spontaneously. **(S)**
11. Words and ideas are often repeated. **(S)**
12. The language is highly organised and develops logically and sequentially. **(W)**

As seen from some of the distinctive characteristics above, the lack of planning time for spoken language, for example, means that speakers often try to gain a little time by adding items such as *erm, ah,* and *I mean* to their language. Also they may start an utterance and realise that it does not fit with what they wanted or were able to say and therefore they choose to start again *(I won't... it's not that I don't want you to get married.).* This phenomenon is usually referred to as a 'false start'.

So, when analysed, spoken language can seem chaotic, whereas typical written language tends to be organised and logically sequenced. Part of the reason for this is that most writing has already been corrected and redrafted before it is read. The reader only usually sees the tidied up version, whereas this is not possible when dealing with speech. The listener witnesses all the 'redrafting' as it happens in real time. (Watkins)

2. Approaches to teaching writing.

There are a number of different approaches to the practice of writing skills both in and outside the classroom. It is necessary to choose between them, deciding whether we want students to focus more on the **process** of writing than its **product** or whether we want them to study different written **genres**.

So, according to the purposes of writing there are three main approaches towards teaching writing skills: a **product approach**, a **process approach** and a **genre approach**.

Process and product

In the teaching of writing we can focus on the product of that writing or on the writing process itself. When concentrating on the product we are only interested in the aim of a task and in the end product. Those who advocate a process approach to writing, however, pay attention to the various stages that any piece of writing goes through. By spending time with learners on pre-writing phases, editing, redrafting, and finally ‘publishing" their work, a process approach aims to get to the heart of the various skills that should be employed when writing.

In its simplest form a **process approach** asks students to consider the procedure of putting together a good piece of work. In order to realise and experience the writing procedure it might be a good idea to encourage students to discuss the concept of first and final drafts.

Interaction phase 2.

Try it out: ***place the following activities in the right place in the table – first or final stage) and put them in the best order.***

First draft	Final draft
f …….	…… ……

a Check language use (grammar, vocabulary, linkers).
b Check punctuation (and layout).
c Check your spelling.
d Check your writing for unnecessary repetition of words and/or information.
e Decide on the information for each paragraph, and the order the paragraphs should go in.
f Note down various ideas.
g Select the best ideas for inclusion.
h Write a clean copy of the corrected version.
i Write out a rough version.

Now look at the next slide for confirmations.

In reality, the writing process is more complex than this of course, and the various stages of drafting, reviewing, redrafting and writing, etc. are done in a recursive way (characterised by reccurence or repetition): when we move backwards and forwards

between these various stages (Tribble 1997: 37-39). Thus at the editing stage we may feel the need to go back to a pre-writing phase and think again or we may edit bits of our writing as we draft it.

One of the disadvantages of getting students to concentrate on the process of writing though is that it takes a lot of time:

- time to brainstorm ideas or collect them in some other way
- time to draft a piece of writing
- review it and edit it in various ways (alone or with the teacher's help)
- changing the focus, generating more ideas (optional stage)
- redrafting
- re-editing and so on.

Obviously, all these things cannot be done in fifteen minutes. The various stages may also involve discussion, research, language study, and a considerable amount of interaction between teacher and students and between the students themselves. So, when process writing is handled properly it may stretch across the whole curriculum and then it is hardly appropriate and realistic within the limit of the classroom time.

Writing and genre

In a **genre approach** to writing students study texts in the genre they are going to be writing before they start on their own writing. Thus, if we want them to write letters of various kinds we let them look at typical models of such letters before starting to compose their own. If we want them to write magazine articles, reports or resumes we have them study real examples to discover facts about construction and specific language use which is common in that genre.

A genre approach is especially appropriate for students of English for Specific Purposes. But it is also highly useful for general English students if we want them, even at low levels, to produce written work they can be proud of.

Students who are writing within a certain genre need to consider a number of different factors. They need to have knowledge of the topic, the conventions and style of the genre, and the context in which their writing will be read, and by whom. (Harmer)

3. Writing lesson sequences and activities.

Not a long while ago writing was used primarily as a learning tool: for revision and memorising new vocabulary and speech patterns, testing language skills (vocabulary, grammar), developing spoken speech (monologue), etc. The current FL

School Curriculum considers writing as an effective learning tool and a means of communication.

In Ukrainian secondary schools teaching writing skills is realised at all the three levels: primary school, lower secondary school and higher secondary school.

Primary school writing skills: writing answers to questions, writing questions on the tetx, writing dictations.

Lower secondary school writing skills: note taking, making a plan, filling an application form, filling a questionnaire, writing informal letters (a friendly letter, a letter of invitation, etc.) , e-mails, writing a magazine/newspaper article, notices, CV (resume), writing an essay.

Higher secondary school writing skills: writing a plan, thesis, summary, report, review (of an article, book, film), essays, formal letters (a letter of complaint, a letter of application).

Out of the three approaches mentioned above, the **genre** approach, which is also known as **guided** writing, is the most popular one in teaching writing skills at local secondary schools. The central idea of this approach is that a student can learn to become a better and independent writer in future by : 1) being actively encouraged and helped to go through a series of preparatory steps before the final text is produced and 2) becoming more aware of that preparation process.

According to the local FL methodology, **genre** or **guided writing** process goes through the three stages similar to those of the **PPP** approach: (PP slide)

I. **Presentation stage** − students do primarily "**receptive"** preparatory **exercises** studying the sample and model texts of the target genre (focus on the purpose of writing, style, content, message, layout and structure, paragraphing of the target written text).

II. **Practice stage** – students develop their text building skills through a set of **"reproductive" exercises** (reconstruct the model text, reproduce the introductory, closing paragraph, the main body of the target written text following the planner and typical phrases provided by the teacher or textbook, select and appropriate connective/linking words).

III. **Production stage** – students **produce/build** their own written texts.

Alternatively, a typical route for classroom work on helping students to write (as suggested by James Scrievener, p.195-195), might involve some or all of the following steps: (PP slide)

1.	**Introduce the topic**	Get students interested, maybe by reading a text (article, letter, advert, etc.) showing pictures, discussing some key issues, etc.

2.	**Introduce and summarise the main writing task**	Make sure students are clear what they have to do. They need to know the genre (magazine article? letter? formal report? etc.), who they are writing for and why. Avoid bland, 'genre-free text for no particular audience' writing tasks.
3.	**Brainstorm ideas**	Whole class: use the board to collect as many ideas as possible. Small groups: speak and take notes.
4.	**Fast-write**	A very good way to overcome 'blank page' terror and get ideas flowing is to 'fast-write'.
5.	**Select and reject ideas**	What's worth leaving out?
6.	**Sort and order ideas**	Start to plan structure of text by arranging ideas.
7.	**Decide on specific requirements: style, information, layout, etc.**	How is the text to be iaid out, paragraphed, organised? Are there any special rules (e.g. if it's a letter, report, etc.)?Are there things that must be included or stated in a certain way?
8.	**Focus on useful models**	Help students to study one or more samples of written texts similar to the one they are writing. Focus on content, message, organisation, grammar, phrases, etc.
9.	**Plan the text**	Use notes, sketches or cut-up cards to start organising a possible shape for the text.
10.	**Get feedback**	At various points, you, other individual students or groups can read and make helpful comments and suggestions about a text. This help may be on the content and message, the organisation, the language, etc.
11.	**Prepare draft(s)**	Students often benefit from preparing a draft version before the final one. This gives them the chance to get reader reactions and corrections.
12.	**Edit**	Students carefully go through their own text, checking if it says what they want it to, if it reads clearly and smoothly, if its language is correct, etc.
13.	**Prepare final text**	Based on feedback, students write a finished text.

Interaction phase 3.

Task: Decide in mini groups which of the following steps/stages should be compulsory and which might be optional.

Commentary: in many cases the tasks we set our students will determine the kinds and number of activities and lesson stages that are appropriate, but anyway some stages will remain compulsory for any kind of writing lesson. (highlighted in green colour). Successful writing would hardly ever be possible without some of the following effective classroom activities:

Brainstorming

It can be hard to get enough good ideas to write about. Brainstorming is a way to get the ideas running. It means 'opening your mind and letting ideas pour out"
Here's a way to brainstorm in class:

- Write the topic or title in a circle in the middle of the board.
- Tell students to call out anything that comes to mind connected with the topic.
- Write up everything on the board.
- There should be no discussion or comments - just ideas.

Procedure: Learners call out ideas. You write them up. It may take a while to get going, but after a bit, the ideas will probably start flowing. After a reasonable period of time (i.e. however long it takes to fill the board with thoughts), you can stop. Now there is a lot to look back over. Invite students to select ideas they like and can use, or maybe allow some discussion time in groups to continue the sifting process. Everyone should have something they can make use of.

Text-starts

A lot of real-life writing involves looking at other texts and summarising, reporting, responding to them, selecting ideas from them, commenting on them, etc. Supplying 'text-starts' can be a good way to provide useful writing work for students as the actual content of the texts provides a lot of 'support' for the writer.

Example:

Resource material

Full data and illustrations of three different up-to-date household products or gadgets. Possible extra information about consumer trends, the economy, etc.

Writing task

You are a senior manager and will attend a meeting to decide on one new product to produce. Write a brief report on each product, then outline your recommendations as to which one to choose, with reasons.

Fast-writing

For many writers, the single most difficult thing is simply to start writing. The longer you fail to write, the harder that first sentence becomes. Instead, imagine that your students could have a whole page of their own writing to start from; not a final version, but something on which to base their new writing. This is what fast-writing aims to achieve.

Procedure: Tell students that they need a few pieces of blank paper. The rules are that when you say 'start', they should:

- start writing about the topic;

- not stop writing;
- not put their pen down at all;
- not worry about spelling, grammar, etc.;
- write ‘um, um, um’ or ‘rubbish’ or something else if they can’t think of what to write;
- not stop to go back and read what they have written;

Looking at sample texts

It is often helpful if students see samples of the kind of texts they are working on. If you offer this as an activity early on in the lesson sequence, it is likely that this sample will be viewed as a kind of model on which to base their own work. The final product may then be substantially similar to the original, especially in layout and organisation, but with substitutions of content.

What can you study in a sample text?

- The layout
- The overall message
- How the items are organised
- Specific phrases and sentences used
- Distinctive grammatical features
- The style and tone
- The effect on the reader

Literature for further reading:

1. Jeremy Harmer. The practice of English language teaching. Third edition. – Longman Publishing. 2006. – pp. 257-262.
2. Jim Scrivener. Learning Teaching. A guidebook for English language teachers. Second edition. Macmillan. 2004. – pp.192-200.
3. Watkins P. Learning to Teach English. Second Edition. – Delta Publishing, Surrey. – 2014. – pp.73-77.

LECTURE 6

Testing

Lecture Plan:

1. Different types of tests.
2. Characteristics of a good test.
3. Types of test items (direct (skills) /indirect, discreet- point/integrative, classifying test items, test item format).
4. Writing and scoring tests. Test Design Checklist.

1. Different types of tests.

In the last decade testing has become one of the most popular and convenient measuring and control instruments, a source of constructive feedback for both teachers and learners, for the former – in terms of the efficacy of the chosen teaching strategy and for the latter – in terms of their progress or achievements in FL learning .

There are four main reasons for testing which give rise to four categories of test:

Placement tests: placing new students in the right class in a school is facilitated with the use of placement tests. Usually based on syllabuses and materials the students will follow and use once their level has been decided on, these test grammar and vocabulary knowledge and assess students' productive and receptive skills.

Some schools ask students to assess themselves as part of the placement process, adding this self-analysis into the final placing decision.

Diagnostic tests: while placement tests are designed to show how good a student's English is in relation to a previously agreed system of levels, diagnostic tests can be used to expose learner difficulties, gaps in their knowledge, and skill deficiencies during a course. Thus, when we know what the problems are, we can do something about them.

Progress or achievement tests: these tests are designed to measure learners' language and skill progress in relation to the syllabus they have been following.

Achievement tests only work if they contain item types which the students are familiar with. This does not mean that in a reading test, for example, we give them texts they have seen before, but it does mean providing them with similar texts and familiar task types. If students are faced with completely new material, the test will not measure the learning that has been taking place, even though it can still measure general language proficiency.

Achievement tests at the *end of a term* (like progress tests *at the end of a unit*, a fortnight, etc.) should *reflect progress*, not failure. They should reinforce the learning that has taken place, not go out of their way to expose weaknesses. They can also help us to decide on changes to future teaching programmes where students do significantly worse in (parts of) the test than we might have expected.

Proficiency tests: proficiency tests give a general picture of a student's knowledge and ability (rather than measure progress). They are frequently used as

stages people have to reach if they want to be admitted to a foreign university, get a job, or obtain some kind of certificate. (FCE, TEFL, IELTS)

2. Characteristics of a good test

In order to judge the effectiveness of any test it is sensible to lay down criteria against which the test can be measured, as follows:

Validity: a test is valid if it tests what it is supposed to test. Thus it is not valid, for example, to test writing ability with an essay question that requires specialist knowledge of history or biology - unless it is known that all students share this knowledge before they do the test.

A particular kind of 'validity' that concerns most test designers is face validity. This means that the test should look, on the 'face' of it, as if it is valid.

A test which consisted of only three multiple choice items would not convince students of its face validity however reliable or practical teachers thought it to be.

Reliability: a good test should give consistent results. For example, if the same group of students took the same test twice within two days - without reflecting on the first test before they sat it again - they should get the same results on each occasion. If they took another similar test, the results should be consistent. Reliability asks whether a test given to the same respondents a second time would produce the same results. One of the crucial factors relating to test reliability is the length of the test – the longer, the more reliable.

In practice, 'reliability' is enhanced by making the test instructions absolutely clear, restricting the scope for variety in the answers, and making sure that test conditions remain constant.

Reliability also depends on the people who mark the tests - the scorers. Clearly a test is unreliable if the result depends to any large extent on who is marking it. Much thought has gone into making the scoring of tests as reliable as possible.

3. Types of test item

Whatever purpose a test or exam has, a major factor in its success or failure as a good measuring instrument will be determined by the item types that it contains.

3.1. Direct and indirect test items

A test item is **direct** if it asks candidates to perform the communicative skill (reading/ listening/ speaking/ writing) which is being tested. **Indirect** test items, on the other hand, try to measure a student's knowledge and ability that lies beneath their receptive and productive skills. Whereas direct test items try to be as much like real-life language use *as* possible, indirect items try to find out about a student's language knowledge through more controlled items, such as multiple choice questions or

grammar transformation items. These are often quicker to design and, crucially, easier to mark, and produce greater scorer reliability.

Another distinction needs to be made between **discrete-point** testing and **integrative** testing. Whereas discrete-point testing only tests one thing/objective at a time (such as asking students to choose the correct tense of a verb), integrative test items test more than one point or objective at a time. Sometimes an integrative item is really more a procedure than an item, as in the case of a free composition which could test a number of objectives.

The **objectivity** of an item refers to the way it is scored. A multiple-choice item, for example, is objective in that there is only one right answer. A free composition may be more **subjective** in nature if the scorer is not looking for any one right answer, but rather for a series of factors, including, say, creativity, style, cohesion and coherence, grammar, and mechanics.

In many proficiency tests where students sit a number of different papers, there is a mixture of direct and indirect, discrete-point and integrative testing. Test designers find that this combination gives a good overall picture of student ability. Placement tests often use discrete-point testing to measure students against an existing language syllabus, but may then compare this with more direct and integrative tasks to get a fuller picture.

3.2. Indirect/ discrete-point most common test items examples:

Although there is a wide range of indirect test possibilities, certain types are in common use:

For many years multiple choice questions (MCQs) were considered to be ideal test instruments for measuring students' knowledge of grammar and vocabulary in the first place.

- **MULTIPLE CHOICE QUESTIONS (MCQs):**

Choose the word or phrase which best completes each sentence.

If I went to Jakarta, _____buy some jewellery.
a) I'll b) I c) I will d) I'd

Answer: d

The advantages of **MCQS**: easy to mark, and since the advent of computers can be read by machines, not people, thereby cutting out the possibility of scorer error, can be used for more than simple gap-filling tests.

The disadvantages of **MCQS**: extremely difficult to write well, especially in the design of the incorrect choices; while it is possible to train students so that their MCQ abilities are enhanced, this may not actually improve their English; though they score highly in terms of practicality and scorer reliability, their Validity' and overall 'reliability[1] are suspect.

- **GAP-FILL (Single sentence)**

Fill in the blanks. Use only one word in each space.
I'd _____ go to the cafe than the pub.
Answer: *rather*

(If answers of more than one word are allowed, then other answers are possible; instructions need to be clear!)

- **CLOZE**

A cloze test is a gap-fill exercise using a longer text and with a consistent number of words between gaps (e.g. every ninth word). The word 'cloze' is often incorrectly used to describe any gap-filling task.

They sat on a bench attached to a picnic table. Below them they 2_____ the river gurgling between overgrown 3_____.The sky was diamond blue, with 4_____ white clouds dancing in the freshening 5_____.They could hear the call of 6_____ and the buzzing of countless insects. 7_____ were completely alone.

Cloze testing seems, on the face of it, like a perfect test instrument, since, because of the randomness of the deleted words, anything may be tested (e.g. grammar, collocation, fixed phrases, reading comprehension), and therefore it becomes more integrative in its reach. However, it turns out that the actual score a student gets depends on the particular words that are deleted, rather than on any general English knowledge.

- **USING GIVEN WORDS**

Put one word from the list below in each gap.
thought switched unlocked arrived

He (1)_____ home late that night. As he (2)_____ the front door, he (3)_____he heard a noise in the sitting room. He tiptoed carefully into the room and (4)_____ on the light.

Answers: *1 arrived 2 unlocked 3 thought 4 switched*

· **TRANSFORMATION OF A GIVEN WORD**

He could produce no_____evidence to support his argument. (photograph)
Answer: *photographic*

· **SENTENCE TRANSFORMATION**

Using given words

Start with (or make use of) a given word or words; change the form, but keep the meaning!
He liked the theatre but hated the play.
Although...
Answer: *Although he liked the theatre, he hated the play.*

Following a given instruction

Change this sentence so that it describes the past:
She's looking closely at the sculpture, trying to decide if she likes it.

Possible answer: *She looked closely at the sculpture, trying to decide if she liked it.*

· **SENTENCE CONSTRUCTION AND RECONSTRUCTION**

Rearranging words
brother / much / he's / than / his / taller
Answer: *He's much taller than his brother.*

Using given words

Although /1 / bad headache / go / concert
Possible answer: *Although I have a bad headache, I'll still go to the concert.*

· **FINDING AND CORRECTING MISTAKES**

Cross out the incorrect word.
When I will visit you, I'll see your new baby.
Answer: *When I <u>will</u> visit you, I'll see your new baby*

- **SITUATIONAL**

You want to borrow some money from a colleague. What question would you ask?
I wonder borrow?
Possible answer: *I wonder if I could borrow ten dollars?*

- **TRUE / FALSE**

Often used after a reading passage e.g.
*Paul wanted to visit the castle. (*True /False?)

- **MATCHING (pictures, words, sentence pieces, labels, etc.)**

Pictures and words

Write the correct word under each picture (sketches of transport)
car bike ship motorbike van lorry caravan plane

- **Placing words in correct sets, lists, etc.**

- **Putting the following words in the correct list:**

water, cheese, wine, lemonade, lunch, bread, butter, supper Grammatical labelling

- **Putting jigsaw pieces together. Match the beginning with the right ending.**

1. He planted	**a)** the stones and weeds.
2. She picked	**b)** some beautiful red apples.
3. She dug up	**c)** the seeds in three separate rows.

Probable answers: 1 c 2 b 3 a

4. 3. Direct test item types

The following direct test item types are a few of the many which attempt to meet the criteria we have mentioned above:

READING

- multiple choice questions to test comprehension of a text

- matching written descriptions with pictures of the items, or procedure, they describe
- transferring written information to charts, graphs, maps, etc. (though special care has to be taken not to disadvantage non-mathematically minded candidates)
- choosing the best summary of a paragraph or a whole text
- matching jumbled headings with paragraphs
- inserting sentences or parts of the sentences provided by the examiner in the correct place in the text

LISTENING

- completing charts with facts and figures from a listening text
- identifying which of a number of objects (pictures on the test paper) is being described
- identifying which (out of two or three speakers) says what
- identifying whether speakers are enthusiastic, encouraging, in disagreement, or amused
- following directions on a map and identifying the correct house or place

SPEAKING

- an interviewer questioning a candidate about themselves
- 'information gap' activities where a candidate has to find out information either from an interlocutor or a fellow candidate.
- 'decision-making' activities, such as showing paired candidates ten photos of people and asking them to put them in order of the best and worst dressed
- using pictures for candidates to compare and contrast, whether they can both see them or whether (as in many communication games) they have found similarities and differences without being able to look at each other's material
- role-play activities where candidates perform tasks such as introducing themselves, or ringing a theatre to book tickets

WRITING

- writing compositions and stories
- 'transactional letters' where candidates reply to a job advertisement, or pen a complaint to a hotel based on information given in the exam paper
- information leaflets about their school or a place in their town
- a set of instructions for some common task
- newspaper articles about a recent event

4. Writing and scoring tests. Test Design Checklist.

At various times during our teaching careers we may have to write tests for the students we are teaching, and mark the tests they have completed for us. These may range from a lesson test at the end of the week to an achievement test at the end of a term or a year.

Writing tests

Before designing a test and then giving it to a group of students, there are a number of things we need to do:

· **Assess the test situation:** before we start to write the test we have to decide how much time should be given to the test-taking, when and where it will take place, and how much time there is for marking.

· **Decide what to test:** we have to list what syllabus items, skills, topics, we want to include in our test.

· **Balance the elements:** if we are to include direct and indirect test items we have to make a decision about how many of each we should put in our test. (i.e. MCQS vs Procedure writing tasks)

· **Weight the scores:** however well we have balanced the elements in our test, our perception of our students' success or failure will depend upon how many marks are given to each section or sections of the test. If we give two marks for each of our ten MCQs, but only one mark for each of our ten transformation items, it means that it is more important for students to do well in the former than in the latter.

· **Making the test work:** When we write test items the first thing to do is to get fellow teachers to try them out. Frequently they spot problems which we are not aware of and/or come up with possible answers and alternatives that we had not anticipated.

Scoring tests

Test scoring procedure depends on the kind and format of the test item. Fixed tests items like multiple choice, matching, true/false, etc. are more objective and easy to score as they are provided with the answer key and assessed according to the total number of the correct answers/scores got by the testee. Structured, open-ended or procedure test items like a free composition writing or role-play which are used for testing productive skills of speaking and writing are evaluated according to specific assessment criteria, both qualitative (f . ex. language accuracy, communicative functions, etc.) and quantitative (size, fluency) .

Test Design Checklist:

Instructions

- Are the instructions for each section clear? Do all the items in a section fit the instructions for that section??
- Are there good examples of how to complete each section (where applicable)? In structured or open-ended sections, do the instructions indicate the approximate length of the response that is to be made?
- If the test time realistic?

Content

- Is the test adequately covering the instructional objectives for the course? (Remember that a good test should reveal gaps in the instructor's teaching as well as in the students' learning.)
- Is the test testing the desired receptive/productive language skills?

Item Format and Layout of the Test

- Is the test as a whole too long or too short? (If too short, it may not be reliable.)
- Have the correct true/false and multiple-choice responses been adequately randomized so as not to set up a response pattern (e.g., all T/F items should not be "true" and all M-C items should not have either "b" or "c" as the correct answer
- Are the item response formats the most appropriate for what you want to test ?
- How good is the layout?
- Is the spacing between and within items adequate?

Scoring

- Have the methods for scoring the test or procedure been adequately determined?
- Are the items and/or sections weigh appropriately in scoring—i.e., do the most important objectives weigh more?

Tips for writing good multiple choice questions

- Write the stem either as a question or an incomplete statement. Generally questions are preferable to statements because they make it obvious what the student is expected to answer.

- State the question or statement positively, avoiding negatives. A negatively worded question challenges even intelligent readers and students.

- After you've crafted the stem, write the correct or best answer. Make it brief and clear. It shouldn't be longer than the incorrect options.

• Now write the incorrect answers, known as distractors. Common student errors make good, plausible distractors. It's generally best to avoid humorous options as they are obviously not the right answer so students who don't know the material are now guessing between fewer options.

• Include all the words needed to answer the question in the stem. Don't repeat words or phrases in the distractors that could be put in the stem.

• Terms like "all," "never," or "always" are more often in the incorrect options than the correct ones. Test-wise students understand this and use it to their advantage.

• Check for grammatical consistency between the stem and the options. If an answer option isn't grammatically correct, it doesn't sound right, and most students won't select it.

• Generally avoid using "none of the above" and "all of the above". "All of the above" is obviously a wrong answer and "none of the above" is very likely a wrong answer. Most test experts recommend four or five answer options!

• When the test is complete, mark the right answers so you can be sure they are randomly distributed among the options. Students quickly learn if, for example, you tend to use "C" as your correct answer and use that knowledge when they don't know the answer.

Literature:

1. Jeremy Harmer. The practice of English language teaching. Third edition. – Longman Publishing. 2006. – 386p.

2. http://www.facultyfocus.com/articles/teaching-professor-blog/writing-good-multiple-choice-questions/

LECTURE 7

Planning

Lecture Plan:

1. Reasons for Planning. Pre-planning.
2. The formal lesson plan.
3. Planning a sequence of lessons.

1. Pre-planning.

Warming - up

Task 1. Look at the following comments on planning made by experienced teachers. What do they tell you about planning?

Tracy: *The best lessons are the ones that I don't plan at all.*

*(**Commentary:*** Tracy's view is that **some** unplanned lessons work well, partly because the lesson can sometimes develop a life or scenario of its own which the teacher manages to control effectively. In the situation like this one the lack of a plan may focus the teacher on making the most of every learner contribution, rather than being concerned with how much of their plan they should have covered at any point in time).

Jenny: *It's exhausting! I'm planning lessons until about 10.30 every night.*

(**Commentary:** Jenny's view that planning simply takes too long has probably been felt by most teachers at some point. The teachers new to the profession can often find planning particularly difficult, although most teachers get much quicker at planning lessons as they gain experience).

Gary: *I try to plan a bit for each lesson but I usually end up changing it.*

(**Commentary:** Gary comments that he changes his plan frequently. This is not necessarily a bad thing, as it may be a result of responding to the needs of individuals in the class. However, changes should be made in a fairly principled way with the teacher trying to think of the pros and cons of the changes).

Alex: *If I don't have a plan for the lesson then it soon becomes total chaos. I have to plan carefully.*

(**Commentary:** Alex's view is also common - many unplanned lessons lack focus and coherence and this can lead to the learners becoming irritated).

Task 2. Discuss in mini groups the reasons for planning.

Commentary:

Planning is usually considered a very important part of teaching. As well as helping the flow and progression of an individual lesson, careful planning can help teachers to feel more confident and this confidence can lead to teachers performing with more conviction and authority. The conventional wisdom is that in order to write an effective plan, the teacher needs to think carefully about the precise aim of the lesson and ask *What will the learners learn?* Once the learning outcome is clear, the teacher should ensure that all the stages of the lesson contribute to achieving that linguistic aim.

Lesson planning is the art of combining a number of different elements into a coherent whole so that a lesson has a procedure which students can recognise, work within, and react to.

Before we start to make a lesson plan we need to consider a number of crucial factors such as the language level of our students, their educational and cultural background, their likely levels of motivation, and their different learning styles. When we are not yet familiar with the character of a group/class, we need to do our best to gain as much understanding of them as we can before starting to make decisions about what to teach.

When getting ready for school lessons we also need a knowledge of the content and organisation of the syllabus or curriculum we are working with, and the requirements of any exams which the students are working towards.

Armed now with our knowledge of the students and of the syllabus we can go on to consider the four main planning areas:

Activities: when planning, it is vital to consider what students will be doing in the classroom; we have to consider the way they will be grouped, whether they are to move around the class, whether they will work quietly side-by-side researching on the Internet or whether they will be involved in an exciting group-writing activity.

The best lessons offer a variety of activities within a class period. Students may find themselves standing up and working with each other for five minutes before returning to their seats and working for a time on their own. The same lesson may end with a whole-class discussion or with pairs writing dialogues to practise a language function or grammar point.

Skills: we need to make a decision about which language skills we wish our students to develop. This choice is sometimes determined by the syllabus or the coursebook. However, we still need to plan exactly how students are going to work with the skill and what sub-skills we wish to practise.

Planning decisions about language skills and sub-skills are co-dependent with the content of the lesson and with the activities which the teachers will get students to take part in.

Language: we need to decide what language to introduce and have the students learn, practise, research or use.

One of the dangers of planning is that where language is the main focus it is the first and only planning decision that teachers make. Once the decision has been taken to teach the present continuous, for example, it is sometimes tempting to slip back into a drill-dominated teaching session which lacks variety and which may not be the best way to achieve our aims. But language is only one area that we need to consider when planning lessons.

Content: lesson planners have to select content which has a good chance of provoking interest and involvement. Since they know their students personally they are well placed to select appropriate content.

Even where the choice of subject and content is to some extent dependent on a coursebook, we can still judge when and if to use the coursebook's topics, or whether to replace them with something else. We can predict, with some accuracy, which topics will work and which will not.

However, the most interesting content can be made bland if the activities and tasks that go with it are unimaginative. Similarly, subjects that are not especially fascinating can be used extremely successfully if the good planner takes time to think about how students can best work with them.

When thinking about the four areas we have considered above it is important to remember about an appropriate balance between variety and coherence.

2. Different approaches to lesson planning. The formal lesson plan .

Having done some pre-planning and made decisions about the kind of lesson we want to teach, we can make the lesson plan. This may take a number of different forms, depending upon the circumstances of the lesson and depending also, on the teachre's attitude to planning in general.

Experienced teachers may either do all the pre-planning in their head or make actual decisions about what to include in the lesson as they hurry along the corridor to the class or can even get away with this sometimes because they have a number of familiar routines to fall back on. Another scenario occurs when teachers are following a coursebook and they do exactly what the book says, letting the coursebook writers, in effect, do their planning for them. The most "extreme" scenario though is the kind of lesson described by one writer as the 'jungle path', where teachers walk into class with no real idea of what they are going to do (Scrivener 1994b: 34-37). Instead, they may start with the question "*What did you do last weekend?"* and base the class on what replies they get.

So, experienced teachers may well be able to run effective lessons in this way, without making a plan at all. When such lessons are successful they can be immensely rewarding for all concerned. But more often they run the risk of being muddled and aimless and 'then nothing useful or meaningful can be achieved at all' (Malamah-Thomas 1987:3).

Sometimes though, even experienced teachers will have to write formal plans for their classes which detail what they are going to do and why, perhaps because they are about to be observed or because they are required to do so by some authority. Alternatively, they may scribble things in their notebooks, sometimes only noting the page of a book, the name of an activity or the web sites they want their students to visit.

Other teachers may write something more complex - like lists of words they are going to teach or write down questions they wish to ask.

Formal plans are an absolute must for the novice or trainee teachers as they serve as a safe guide and reminder of what they hope their students will achieve in the class, of what they decided to do, what materials they need, and how long they planned to spend on certain activities.

A **formal plan** should contain some or all of the following elements:

Class description: a class description tells us who the students are, and what can be expected of them. It can give information about how the group and how the individuals in it behave. The necessary information about learners' needs can be gained through such means as observation, analysis of homework and students' test scores is invaluable if we are to meet individual needs.

We also need to say where the lesson fits in a sequence of classes (the before and after).

Lesson aims: the best classroom aims are specific and directed towards an outcome which can be measured.

For example, if we say '*My aim is that my students should/can ...by the end of the class'*, we will be able to tell, after the lesson, whether that aim has been met or not.

A lesson will often have more than one aim. We might well say, for example, that our overall objective is to improve our students' reading skills, but that our specific aims are to encourage them to predict content, to use guessing strategies to overcome lexical problems.

Aims can be written in plans as in the following example:

- *To allow students to practise speaking spontaneously and fluently about something that may provoke the use of words and phrases they have been learning recently.*

- *To give students practice in reading both for gist and for detail.*

- *To enable students to talk about what people have "done wrong" in the past,using the "should (not) have+done" construction*

- *To have students think o the interview genre and list the kinds of questions which are asked in such a situation.*

Activities, procedures, and timing: the main body of a formal plan lists the activities and sequences in that lesson, together with the times we expect each of them to take. We should include the aids we are going to use, and show the different modes of interactions which will take place in the class.

When detailing procedure, 'symbol' shorthand is an efficient tool to describe the interactions that are taking place:

T = *teacher;*

S = an individual student;

T→C = the teacher working with the whole class;

S,S,S - students working on their own;

S↔S = students working in pairs;

SS↔SS - pairs of students in discussion with other pairs;

GG = students working in groups,

The following Slide shows how the procedure of an activity can be described:

	Activity/Aids	**Procedure**	**Interaction**	**Time**
1.	Group decision-making Pen and paper	T tells students to list 5 things they would take into space with them (except essentials) SS make their lists individually In pairs students have to negotiate their items to come up with a shared list of only 5 items to take to a space station Pairs join with other pairs. The new groups have to negotiate their items to come up with a shared list of only five items to take to a space station The T encourages the groups to compare their lists	a) *T→C* b) S, S, S c) *S↔S* d) *SS↔SS* e) T↔GG	1 min. 2 min. 3 min. 4 min. 3 min.

Problems and possibilities: a good plan tries to predict potential pitfalls and suggests ways of dealing with them. It also includes alternative activities in case we find it necessary to divert from the lesson sequence we had hoped to follow.

When listing anticipated problems it is a good idea to think ahead to possible solutions we might adopt to resolve them, as shown in the following Slide:

Anticipated problems	**Possible solutions**
Student smay not be able to think o fitems to take to space station with them for Activity 1.	I will keep my eyes open tom prompt any individuals who look 'blank' or puzzled with with questions about what *music, books, pictures* they might want to take.

Where we need to modify our lesson dramatically, we may choose to abandon what we are doing and use different activities altogether. If our lesson proceeds faster than we had anticipated, on the other hand, we may need additional material anyway. It is therefore sensible, especially in formal planning, to list additional possibilities, like for example: extra speaking, news broadcast, video clip, etc.

However well we plan, our plan is just a suggestion of what we might do in class. Everything depends upon how our students respond and relate to it. In Jim Scrivener's words, 'prepare thoroughly. But in class, teach the learners - not the plan' (Scrivener 1994b: 44).

3. Planning a sequence of lessons.

Planning a sequence of lessons is based on the same principles as planning a single lesson, but there are number of additional issues which we need to pay special attention to:

Before and during: however carefully we plan, in practice unforeseen things are likely to happen during the course of a lesson, and so our plans are continually modified in the light of these. Even more than a plan for an individual lesson, a scheme of work for weeks or months of lessons is only a proposal of what we hope to achieve in that time. We will need to revisit this scheme constantly to update it.

Short and long-term goals: however motivated a student may be at the beginning of a course, the level of that motivation may fall dramatically if the student is not engaged or if they cannot see where they are going - or know when they have got there.

Thus, when we plan a sequence of lessons, we need to build in goals for both students and ourselves to aim at, whether they are end-of-week tests, or major revision lessons.

Thematic strands: one way to approach a sequence of lessons is to focus on different content in each individual lesson. This will certainly provide variety. It might be better, however, for themes to carry over for more than one lesson, or at least to reappear.

Language planning: when we plan language input of such syllabus elements as grammar, lexis, and functions we also need to build in sufficient opportunities for recycling or remembering this language, and for using it in productive skill work. Language does not exist in a vacuum, however. Our decisions about how to weave it through the lesson sequence will be heavily influenced by the need for a balance of activities.

Activity balance: over a period of weeks or months we would expect students to have received a varied diet of activities. In other words they should not have to role-play every day, nor would we expect every lesson to be devoted exclusively to language study. What we should look for, instead, is a ‘ wise’ blend of the familiar and the new.

So, planning a successful sequence of lessons means taking all these factors into consideration and weaving them together into a colourful but coherent whole.

Literature for further reading:

1. Jeremy Harmer.The practice of English language teaching. Third edition. – Longman Publishing. 2006. – pp. 309-320.

2. Watkins P. Learning to Teach English. Second Edition. – Delta Publishing, Surrey. – 2014. – pp.124-129.

LECTURE 8

Mistakes and feedback

Lecture plan:

1.Types of mistakes. Causes for mistakes.

2. Assessing student performance

- Teachers assessing students
- Students assessing themselves

3. Feedback during oral work

3. Feedback on written work

1. Types of mistakes.

One of the things that puzzles many teachers is why students go on making the same mistakes even when such mistakes have been repeatedly pointed out to them. Not all mistakes though are the same; sometimes they seem to be deeply ingrained, at other times students correct themselves with apparent ease.

As suggested by Julian Edge, mistakes can be divided into three broad categories: **slips** (that is mistakes which students can correct themselves once the mistake has been pointed out to them), **errors** (mistakes which they cannot correct themselves - and which therefore need explanation), and **attempts** (that is when a student tries to say

something but does not yet know the correct way of saying it) (Edge 1989). Of these, it is the category of errors that most concerns teachers.

It is now widely accepted that there are two distinct causes for the errors which most if not all students make at various stages:

LI Interference: students who learn English as a second language already have a deep knowledge of at least one other language, and where LI and English come into contact with each other there are often confusions which provoke errors in a learner's use of English. This can be at the level of sounds, tense or article usage and so on. It may, finally, be at the level of word usage where similar sounding words have slightly different meanings, which are also known as the so-called 'false friends'. For example, *librerfa* in Spanish means 'bookshop', not 'library', *самин* in Russian is not the same as *satin* in English.

Developmental errors: with foreign language students this accounts for mistakes like *'She is more nicer than him'* where the acquisition of *more* for comparatives is over-generalised and then mixed up with the rule that the student has learnt - that comparative adjectives are formed of an adjective + *-er*. Errors of this kind are part of a natural acquisition process. When second language learners make errors, they are demonstrating part of the natural process of language learning.

Errors are part of the students' **interlanguage**, that is the version of the language which a learner has at any one stage of development, and which is continually reshaped as he or she aims towards full mastery. When responding to errors teachers should be seen as providing feedback, helping that reshaping process rather than telling students off because they are wrong.

2. Assessing student performance

Assessment of student performance can come from the teacher or from the students themselves.

Teachers assessing students

Assessment of performance can be explicit when we say '*That was really good'*, or implicit when, during a language drill for example, we pass on to the next student without making any comment or correction (there is always the danger, however, that the student may misunderstand our silence as something else).

Because the assessment we give is either largely positive or somewhat negative students are likely to receive it in terms of praise or criticism. Indeed, one of our roles is to encourage students by praising them for work that is well done, just as it is one of our duties to say when things have not been successful. Yet the value of this praise and blame is not always quite clear-cut.

While it is true that students respond well to praise, over-complimenting them on their work - particularly where their own self-evaluation tells them they have not done well — is likely to prove counter-productive.

What this suggests is that assessment has to be handled with subtlety. Indiscriminate praise or blame will have little positive effect - indeed it will be negatively received - but measured approval and disapproval which demonstrates a teacher's interest in and attention to a student's work may well result in continuing or even increased motivation.

It is sometimes tempting to concentrate all our feedback on the language which students use such as incorrect verb tenses, pronunciation, or spelling for example, and to ignore the content of what they are saying or writing. Yet especially when we involve them in language production activities this is a mistake. Whenever we ask students to give opinions or write creatively, whenever we set up a role-play or involve them in group writing of a report, what they choose to say is just as valuable as they how they choose to say it.

Apart from tests and exams there are a number of ways in which we can assess our students' work:

Comments: commenting on student performance happens at various stages both in and outside the class. Thus we may say *good,* or nod approvingly, and these comments (or actions) are a clear sign of a positive assessment. When we wish to give a negative assessment we might do so by indicating that something has gone wrong, or by saying things such as '*That's not quite right* 'or '*Your invitation language was a bit mixed up'.* When we make comments about our students' written work we can write speaking-like comments at the end of a piece of writing such as '*You've written a very interesting composition',* or '*Paragraph 2 is confusing because the sequence of events is not clear'.* We can write our comments in note form in the margins, or use comment symbols.

• **Marks and grades:** when students are graded on their work they are always keen to know what grades they have achieved. Awarding a mark of **9/10** for a piece of writing or giving a B+ assessment for a speaking activity are clear indicators that students have done well.

When students get good grades their motivation is often positively affected - provided that the level of challenge for the task was appropriate. Bad grades can be extremely disheartening. Nor is grading always easy and clear cut. If we want to give grades, therefore, we need to decide on what basis we are going to do this and be able to describe this to the students.

When we grade a homework exercise (or a test item) which depends on multiple choice, sentence fill-ins, or other controlled exercise types, it will be relatively easy for students to understand how and why they achieved the marks or grades which we have

given them. The same is less obviously true with more creative activities where we ask students to produce spoken or written language to perform a task. In such cases our awarding may be somewhat more subjective. That's why, it will be helpful if we demonstrate clear criteria for the grading we have given, either offering some kind of marking scale, or some other written or spoken explanation of the basis on which we will make our judgement.

Awarding letter grades is potentially awkward if people misunderstand what letters mean. In some cultures success is only achieved if the grade is 'A', whereas for people in other education systems a 'B' indicates a good result.

If we do use marks and grades, however, we can give them after an oral activity, for a piece of homework, or at the end of a period of time (a week or a semester).

• **Reports:** at the end of a term or year some teachers write reports on their students' performance either for the student, the school, or the parents of that student. Such reports should give a clear indication of how well the student has done in the recent past and a reasonable assessment of their future prospects.

It is important when writing reports to achieve a balance between positive and negative feedback, where this is possible. Reports of this kind may lead to future improvement and progress.

Students assessing themselves

Although, as teachers, we are ideally placed to provide accurate assessments of student performance, students can also be extremely effective at monitoring and judging their own language production. They frequently have a very clear idea of how well they are doing or have done, and if we help them to develop this awareness, we may greatly enhance learning.

Student self-assessment is bound up with the whole matter of learner autonomy since if we can encourage them to reflect upon their own learning, we are equipping them with a powerful tool for future development.

Involving students in assessment of themselves and their peers occurs when we ask a class' *Do you think that's right?'* after writing something we heard someone say up on the board, or asking the class the same question when one of them gives a response. We can also ask them at the end of an activity how well they think they have got on - or tell them to add a written comment to a piece of written work they have completed, giving their own assessment of that work. We might ask them to give themselves marks or a grade and then see how this tallies with our own.

Where students are involved in their own assessment there is a good chance that their understanding of the feedback which their teacher gives them will be greatly enhanced as their own awareness of the learning process increases.

3. Feedback during oral work

Though feedback - both assessment and correction - can be very helpful during oral work teachers should not deal with all oral production in the same way. Decisions about how to react to performance will depend upon the stage of the lesson, the activity, the type of mistake made, and the particular student who is making that mistake.

Accuracy and fluency

A distinction is often made between accuracy and fluency. We need to decide whether a particular activity in the classroom is designed to expect the students' complete accuracy - as in the study of a piece of grammar, a pronunciation exercise, or some vocabulary work for example - or whether we are asking the students to use the language as fluently as possible. We need to make a clear difference between 'non-communicative' and 'communicative' activities; whereas the former are generally intended to ensure correctness, the latter are designed to improve language fluency.

When students are involved in accuracy work it is part of the teacher's function to point out and correct the mistakes the students are making. During communicative activities, however, it is generally felt that teachers should not interrupt students in mid-flow to point out a grammatical, lexical, or pronunciation error, since it interrupts the communication and drags an activity back to the study of language form or precise meaning. Moreover, teacher intervention in such circumstances can raise stress levels and stop the acquisition process in its tracks. There are times though, during communicative activities when teachers may want to offer correction or alternatives because the students' communication is at risk, or because this must be just the right moment to draw the students' attention to a problem.

Feedback during accuracy work

Correction is usually made up of two distinct stages. In the first, teachers show students that a mistake has been made, and in the second, if necessary, they help the students to do something about it. The first set of techniques we need to be aware of, then, is devoted to showing incorrectness. These techniques are only really beneficial for what we are assuming to be language slips rather than embedded errors. The students are being expected to be able to correct themselves once the problem has been pointed out. If they cannot do this, however, we need to move on to alternative techniques.

Ways of showing incorrectness:

1 Repeating: here we can ask the student to repeat what they have said, perhaps by saying *Again?* which, coupled with intonation and expression, will indicate that something is not clear.

2 Echoing: here we repeat what the student has said emphasising the part of the utterance that was wrong, e.g. *' Flight 309 GO to Paris ?'* (said with a questioning intonation).

3 Statement and question: we can simply say '*That's not quite right',* or '*Do people think that's correct?'* to indicate that something has not quite worked.

4 Expression: when we know our classes well, a simple facial expression or a gesture, may be enough to indicate that something does not quite work.

5 Hinting: a quick way of helping students to activate rules they already know is to give a quiet hint. We might just say the word 'tense' to make them think that perhaps they should have used the past simple rather than the present perfect.

6 Reformulation: the teacher repeats what the student has said, reformulating the sentence, but without making a big issue of it, for example:

Student: I would not have arrived late if I heard the alarm clock.
Teacher: If I had heard ...
Student: ... if I had heard the alarm clock.

In all the procedures above, teachers hope that students will be able to correct themselves once the teacher has indicated that something was wrong. However, where students do not know or understand what the problem is because we are dealing with an error or an attempt that is beyond the students' knowledge or capability, the teacher will want to help the students to get it right.

Getting it right: if the student is unable to correct herself we need to focus on the correct version in more detail. We can say the correct version emphasising the part where there is a problem (e.g. *Flight 309 GOES to Paris*) before saying the sentence normally (e.g. *Flight 309goes to Paris),* or we can say the incorrect part correctly (e.g. *Not 'go\ Listen, 'goes').* If necessary we can explain the grammar We will then ask the student to repeat the utterance correctly.

Sometimes we ask students to correct each other. We might say '*Can anyone help Krystyna?'* Student-to-student correction works well in classes where there is a genuinely cooperative atmosphere. Nevertheless, it can go horribly wrong where the error-making individual feels frustrated, thinking that he is the only one who does not know the grammar or vocabulary.

Feedback during fluency work

The way in which we respond to students when they speak in a fluency activity will have a significant influence not only on how well they perform at the time but also on how they behave in fluency activities in the future. We need to respond to the content not just the language form, but these are things we may well do after the event,

not during it. Our tolerance of error in fluency sessions will be much greater than it is during more controlled sessions.

Gentle correction: if communication breaks down completely during a fluency activity, we may well have to intervene. If our students cannot think of what to say, we may want to prompt them forwards. If this is just the right moment to point out a language feature we may offer a form of correction.

Gentle correction can be offered in a number of ways. We might simply reformulate what the student has said in the expectation that they will pick up our reformulation, even though it hardly interrupts their speech, for example:

Student: I am not agree with you ...

Teacher: I don't agree ...

Student: I don't agree with you because I think ...

It is even possible that students can learn something new in this way when they are making an attempt at some language they are not quite sure of.

We can use a number of other accuracy techniques of showing incorrectness too, such as echoing and expression. But because we do it gently and because we do not move on to a 'getting it right' stage - our intervention is less disruptive than a more accuracy- based procedure would be. Over-use of even gentle correction will, however, be counter-productive.

Recording mistakes: One of the problems of giving feedback after the event is that it is easy to forget what students have said. Most teachers, therefore, write down points they want to refer to later, and some like to use charts or other forms of categorisation to help them do this, as in the following example:

Grammar	Words and phrases	Pronunciation	Appropriacy

We can also record students' language performance on audio or videotape. In this situation the students might be asked to design their own charts like the one above so that when they listen or watch they too will be recording more and less successful language performance in categories which make remembering what they heard easier. Another alternative is to divide students into groups and have each group watch for something different - for example, one group focuses on pronunciation, a second group listens for the use of appropriate or inappropriate phrases, while a third looks at the effect of the physical paralinguistic features that are used.

After the event: We can put some of the mistakes we have recorded up on the board and ask students firstly if they can recognise the problem, and then whether they can put it right. Or, as in the example above, we can write both correct and incorrect words, phrases, or sentences on the board and have the students decide which is which.

4. Feedback on written work

The way we give feedback on writing will depend on the kind of writing task the students have undertaken, and the effect we wish to create. When students do workbook exercises based on controlled testing activities, we will mark their efforts right or wrong, possibly pencilling in the correct answer for them to study. However, when we give feedback on more creative or communicative writing (such as letters, reports, stories, or poems) we should besides demonstrate our interest in the content of the students' work.

Written feedback techniques

When handing back students' written work (on paper), or using a computer 'reviewing program' to give feedback on word-processed documents**,** we can use a number of devices to help them write more successfully in the future:

• **Responding:** one way of considering feedback is to think of it as 'responding' to students' work rather than assessing or evaluating what they have done. When we respond, we say how the text appears to us and how successful we think it has been - and, sometimes, how it could be improved. Such responses are vital at various stages of the writing process cycle. Sometimes they will be in the margin of the student's work or if more extensive may need a separate piece of paper - or separate computer document.

Another constructive way of responding to students' written work is to show alternative ways of writing through **reformulation**. Instead of providing comments, we might say '*I would express this paragraph slightly differently from you'*, and then rewrite it, keeping the original intention as far as possible but avoiding any of the language or construction problems which the student's original contained. Such reformulation is extremely useful for students since by comparing their version with yours they discover a lot about the language.

• **Coding:** some teachers use codes, and can then put these codes either in the body of the writing itself, or in a corresponding margin. This makes correction much neater, less threatening, and considerably more helpful than random marks and comments. Frequently used symbols of this kind refer to issues such as **word order**, **spelling**, or **verb tense** as in the following table:

Symbol	Meaning	Example
S	Incorrect spelling	I received jour letter.
WO	Wrong word order	We know well this city.
T	Wrong tense	If he will come, it will be too late.
C	Concord. Subject and verb do not agree.	The news are bad today.

WF	Wrong form	We want <u>that you come</u>.
S/P	Singular or plural form wrong	We need more <u>informations.</u>
Λ	Something has been left out	They <u>said</u>^<u>was</u> wrong.
[ ]	Something is not necessary	It was <u>too much</u> difficult.
? M	Meaning is not clear	Come and <u>rest</u> with us for a week.
NA	The usage is not appropriate	He <u>requested</u> me to sit down.
P	Punctuation is wrong	He asked me what I wanted **<u>?</u>**

From *Teaching Writing Skills* by D Byrne (Pearson Education Ltd)

When we use these codes we mark the place where a mistake has been made and use one of the symbols in the margin to show what the problem is. The student is now in a position to correct the mistake.

We can decide on the particular codes and symbols we use with our students, making sure that they are quite clear about what our symbols mean through demonstration and example.

Except where students are taking achievement or proficiency tests, written feedback is designed not just to give an assessment of the students' work, but also to help and teach. We give feedback because we want to affect our students' language use in the future as well as commenting upon its use in the past.

Literature for further reading:

1. Jeremy Harmer. The practice of English language teaching. Third edition. – Longman Publishing. 2006. – 386p.

2. *Teaching Writing Skills* by D Byrne. Pearson Education Ltd.

LECTURE 9

Methods

Lecture plan:

1. Pre-20th Century Trends.
2. Nine 20th Century Approaches to Language Teaching.

1.Pre-20th Century Trends: a Brief Survey of Approaches to Language Teaching

Prior to this century, language teaching methodology vacillated between two types of approaches: one type of approach which focused on using a language (i.e., speaking and understanding), the other type which focused on analyzing the language (i.e., learning the grammatical rules)

Both the Classical Greek and Medieval Latin periods were characterized by an emphasis on teaching people to use foreign languages. The classical Languages, first Greek, then Latin were used as lingua francas. Higher learning was given only in these languages all over Europe. They were also widely used in philosophy and religion, politics and business. Thus the educated elite became fluent speakers, readers, and writers of the appropriate classical language. We can assume that the teachers used informal and direct approaches with no language textbooks, but rather a small stock of hand-copied written manuscripts, a few texts in the target language, or crude dictionaries.

Later during the Renaissance the formal learning of the Grammars of Greek and Latin became popular. In the case of Latin, it was discovered that the grammar of the classical texts was different from that of the Latin being used as a lingua franca – the latter was labeled as Vulgate Latin, i.e., the Latin of the common people. Eventually, the classical Latin, described in the Renaissance grammars, became a formal object of instruction at. At the same time Latin was abandoned as lingua franca. No one was speaking Classical Latin any more, and various European vernaculars had begun to rise in respectability and popularity.

Since the European vernaculars had increased in prestige and utility, people in one country began to find it necessary to learn the language of another country. Thus the focus in language study shifted to the utility during the 17th century. The most famous language teacher and methodologist of this period in Jan Comenius, a Czech, who published books about his teaching techniques between 1631 and 1658. Some of the techniques that he used were the following:

- Use imitation instead of rules to teach a language;
- Have your students repeat after you;
- Use a limited vocabulary initially;
- Help your students practice reading and speaking; teach language through pictures to make it meaningful.

Thus, Comenius, for the first time, made explicit an inductive approach to learning a foreign language, the goal of which was to teach use rather than analyses of the language.

However, by the beginning of the 19th century, the systematic study of the grammar of Classical Latin and of classical texts had once again taken over in schools and universities throughout Europe. The analytical Grammar-Translation approach became a method for teaching not only Latin, but modern languages, as well.

By the end of the 19th century the Direct method, which once more stressed the ability to use rather than to analyze the language, had been established. Gouin, a Frenchman, began to publish his works concerning the Direct Method in 1880. He was greatly influenced by an older friend, a German philosopher Alexander von Humboldt who had expressed the following notion:

A language cannot be taught. One can only create conditions for learning to take place.

The *Direct Method* crossed the Atlantic ocean in the early 20th century when de Sauze, a pupil of Gouin, came to Cleveland, Ohio, introduced the method for teaching foreign languages in public schools. The endeavor was not successful, since there were too few foreign language teachers who were fluent speakers of the language they were teaching in America at that time.

The *Reading Approach*, as reflected in the work of Michael West (1941) and others, held sway until the 1940s when World war II once more made it imperative for the US military to teach foreign language learners how to speak and understand a language quickly and efficiently. The *Audio-Lingual* Approach which drew heavily on structural linguistics and behavioral psychology, was born. In Britain the same historical pressure gave rise to the Situational Approach (Pittman, 1963), based on oral approaches to foreign language teaching. The Situational approach advocated organizing structures around situations that would provide the learner with maximum opportunity to practice the target language, with "practice" often meaning little more than choral repetition.

In addition to the Grammar-translation Approach, the Direct Approach, Audiolingualism, and the Situational Approach , there are four other approaches to foreign language teaching that have been widely used in the final quarter of the 20th century. Thus, there are nine approaches altogether that we will be referring to:

1. Grammar-Translation Approach
2. Direct Approach
3. Reading Approach
4. Audiolingualism
5. Situational Approach
6. Cognitive Approach
7. Affective-Humanistic Approach
8. Comprehension-Based Approach
9. Communicative Approach.

At this point, I would like to outline each of the nine approaches listed above.

2. Nine 20th Century Approaches to Language Teaching

1. Grammar-Translation Approach (an extension of the approach used to teach classical languages to the teaching of modern languages).

a) Instruction is given in the native language of the students.

b) There is little use of target language.

c) The focus is on grammar, i.e., the form and inflections of words.

d) There is early reading of difficult classical texts.

e) A typical exercise is to translate sentences from the target language into the mother tongue.

f) The result of this approach is usually an inability on the part of the student to use the language for communication.

g) The teacher does not have to be able to speak the target language.

2. Direct Approach (a reaction to the Grammar-Translation Approach and its failure to produce learners who could use the foreign language they had been studying).

a) No use of the mother tongue is permitted (the teacher does not need to know the students' native language).

b) Lessons begin with dialogs and anecdotes in modern conversational style.

c) Actions and pictures are used to make meanings clear.

d) Grammar is learned inductively.

e) Literary texts are read for pleasure and are not analyzed grammatically.

f) The target culture is also taught inductively.

g) The teacher must be a native speaker or have nativelike proficiency in the target language.

3. Reading Approach. (a reaction to the impracticality of the Direct Approach; reading was viewed as the most usable skill to have in a foreign language since not many people travelled abroad around 1930; also few teachers could use a foreign language well enough to use a direct approach in class).

a) Only the grammar useful for reading comprehension is taught.

b) Vocabulary is controlled at first (based on frequency and usefulness) and then expanded.

c) Translation is once more a respectable classroom procedure.

d) Reading comprehension is the only language skill emphasized.

e) The teacher does not need to have good proficiency in the target language.

4. Audiolingualism (a reaction to the reading approach and its lack of emphasis on oral-aural skills; this approach became dominant in the US during the 1940s, 1950s and 1960s; it takes much from the Direct Approach but adds features from structural linguistics and behavioral psychology).

a) Lessons begin with dialogues.

b) Mimicry and memorization are used, based on the assumption that language is habit formation.

c) Grammatical structures are sequenced and rules are taught inductively.

d) Skills are sequenced: listening, speaking – reading, writing postponed.

e) Pronunciation is stressed from the beginning.

f) Vocabulary is severely limited in the initial stages.

g) A great effort is made to prevent learner errors.

h) Language is often manipulated without regard to meaning or context.

i) The teacher must be proficient only in the structures, vocabulary, etc. that s/he is teaching, since learning activities and materials are carefully controlled.

5. Situational Approach (a reaction to the reading approach and its lack of emphasis on oral-aural skills; this approach was dominant in Britain during the 1940s, 1950s and 1960s; it draws much from the direct approach).

a) The spoken language is primary.

b) All language material is practiced orally before being presented in written form (reading and writing are taught only after an oral base in lexical and grammatical forms has been established).

c) Only the target language should be used in the classroom.

d) Efforts are made to ensure that the most general and useful lexical items are presented.

e) Grammatical structures are graded from simple to complex.

f) New items (lexical and grammatical) are introduced and practiced situationally (e.g., at the bank, at the dinner table).

6. Cognitive Approach (a reaction to the behaviorist features of the audiolingual approach).

a) Language learning is viewed as rule acquisition, not habit formation.

b) Instruction is often individualized; learners are responsible for their own learning.

c) Grammar must be taught, but it can be taught deductively (rules first, practice later) and/or inductively (rules can either be stated after practice or left as implicit in formation for the learners to process on their own).

d) Pronunciation is de-emphasized; perfection is viewed as unrealistic.

e) Reading and writing are once again as important as listening and speaking.

f) Vocabulary instruction is important, especially at intermediate and advance levels.

g) Errors are viewed as inevitable, something that should be used constructively in the learning process.

h) The teacher is expected to have good general proficiency in the target language as well as an ability to analyze the target language.

7. Affective-Humanistic Approach.

a) reaction to the general lack of affective consideration in both audialingualizm and cognitive code)

b)Respect for the individual (each student, the teacher) and for his/her feelings is emphasized.

c) Communication that is meaningful to the learner is emphasized.

d)Instruction involves much work in pairs and small groups. Class atmosphere is viewed as more important than materials or methods.

e) Peer support and interaction is needed for learning.

f) Learning a foreign language is viewed as self-realization experience.

g) The teacher is viewed as a counselor or facilitator.

h) The teacher should be proficient in the target language and the students' native language since tradition may be used heavily in the initial stages to help students feel at ease; later it is gradually phased out.

8. **Comprehension-Based Approach (Total Physical Response** – TPR, an outgrowth of research in first language acquisition, which led some language methodologists to assume that second or foreign language learning is very similar to first language acquisition.

a) Listening comprehension is very important and is viewed as the basic skill, which will allow speaking, reading and writing to develop spontaneously over time given the right conditions.

b) Learners should begin by listening to meaningful speech and by responding nonverbally in meaningful ways before they produce any language themselves.

c) Learners should not speak until they are ready to do so; this results in better pronunciation than when the learner is forced to speak immediately.

d) Learners progress by being exposed to meaningful input that is just one step beyond their level of competence.

e) Rule learning may help learners monitor (or become aware of) what they do, but it will not aid their acquisition or spontaneous use of the target language.

f) Error correction is seen as unnecessary and perhaps even counterproductive; the important thing is that the learners can understand and can make themselves understood.

g) If the teacher is not a native speaker (or near-native), appropriate materials such as audiotapes and videotapes must be available to provide the appropriate input for the learners.

9. Communicative Approach (grew out of the work of the linguists (Hymes 1972, Halliday, 1973) who viewed language first and foremost as a system for communication)

a) The goal of language teaching is learner ability to communicate in the target language.

b) Students regularly work in groups or pairs to transfer meaning in situations.

c) St-s often engage in role-play or dramatization t adjust their use of the target language to different social contexts.

d) Four skills are intergrated from the very beginning.

e) Teacher's role is primarily to facilitate and only secondarily to correct errors.

f) The teacher should be able to use the target language fluently and appropriately.

Literature

1. Celce-Murcia M. Teaching English as a Second or Foreign Language. Second Edition. – Heinle&Heinle Publishers, Boston, Massachusetts. – 1991. – 567p.
2. Watkins P. Learning to Teach English. Second Edition. – Delta Publishing, Surrey. – 2014. – 168p.
3. Cooley D. 'Is there a Right Way to Learn a Language?' http://www.britishcouncil.org/blog/right-way-to-learn-language

Kaye P. 'Translation Activities in the Language Classroom' https://www.teachingenglish.org.uk/article/translation-activities-language-classroom

POWER POINT PRESENTATIONS

Teaching Speaking

EFFECTIVE SPEAKING SKILLS

- ask for directions
- lead casual conversation
- politely interrupt
- negotiate and manage exchanges (inviting others to speak, asking for repetition, clarification and so on)
- perform paraphrasing skills
- select appropriate vocabulary and use correct grammar
- perform intelligible pronunciation, connected speech, expressive devices

PURPOSES FOR SPEAKING

Transactional	Serves to convey information and facilitate the exchange of goods or service. (booking a table at a restaurant)
Interpersonal	Serves to establish and maintain social relations. (a conversation between friends that *at* the restaurant)

SPEECH GENRES

- **Interactive**
  - Multi-party speech, as in a shopping exchange or casual **conversation** between friends

    (jointly constructed and **interactive, unplanned/ partially planned**).
- **Non-interactive**
  - **Monologues,** such as a television journalist's report, public speech.

    (typically planned)

DIFFERENT TYPES OF SPOKEN LANGUAGE

Monologue: a long utterance by one person (especially one that prevents others from participating in the conversation)

Dialogue: a reciprocal conversation between two or more entities (persons)

DIALOGUE FEATURES

Psychological

- Motivated
- Situational
- Reciprocal (taking speaking turns)
- Two-way communication (listenig↔speaking)
- Addressed
- Emotional (voice pitch, intonation)
- Spontaneous (each utterance is dependent on a preceding one)

Linguistic

- Elliptical sentences
- (-Coffee, please)
- Pause fillers (well, let me see, ...)
- Contracted forms ('d, 've, 'll,)
- Stock phrases/cliches (Thanks a lot / Excuse me,...)

MONOLOGUE FEATURES

Psychological

- Contextual
- Coherence (the text makes sense)
- Cohesion (connective devices)
- Topic-based
- Situational (a long extended utterance – a micro monologue in a dialogue)

Linguistic

- Extended utterances
- Primarily complex sentences
- Transitional/ connective/ linking words (firstly, secondly, but, etc.)

MONOLOGUE FUNCTIONAL TYPES

- **Description**
- **Narrative** (1-st person/ 3-rd person story, report, presentation)
- **Opinion**

Common grammar structures and tenses:

- there is / there are ; Present Continuous, Present Indefinite, Past Indefinite.
- Past Indefinite, Past Perfect; adverbial clauses of time, time adverbials - in the morning, then, after that, etc.
- complex sentences of **cause and effect.**

DIALOGUE FUNCTIONAL TYPES

- **Informal small talk**
- **Inquiry**
- **Agreement**
- **Discussion: Sharing information/Exchange of ideas/debate**

Common speech acts:

- greetings and partings, apologies, compliments.
- asking for and sharing information; Who? What? Where? When? questions.
- requests ↔ agreement/refusal
- expressing agreement /disagreement, approval/disapproval, doubt.

FEATURES OF INTERACTIONS

- Focus on social interaction,participants and their social needs
- Interactive, requiring two-way participation
- Feedback and response
- May be casual or formal
- Include greetings, small talk, compliments, personal recounts

INTERACTIONAL DIALOGUES SKILLS

- Opening and closing conversations
- Choosing topics
- Making small-talk
- Joking
- Recounting personal incidents and experiences
- **Turn-taking** (реплікування)
- Using **adjacency pairs.*** (діалогічна єдність
- Interrupting
- Reacting to others
- Using an appropriate style of speaking

TEACHING TALK AS INTERACTION

- **Provide models of naturalistic interactional dialogues**
- **Practice conversation starters**
  - "I need to get more exercise."
  - "The weather is really hot these days."
- **Practice topic fluency with question sheets**

MODEL SMALL TALK

- A: Nice weather today.
- B: **Yes, it is.**
- *A*: I hope the weather is nice for the weekend.
- *B*: **Me, too.**
- *A*: The buses to school are always so crowded.
- *B*: **Yes, they are.**

QUESTION SHEETS

- Do you like cooking?
- How often do you cook?
- Are you a very good cook?
- What sort of things do you like to cook?
- Do you follow a recipe?
- What was the last meal you cooked?

What's Safe for SMALL Talk?

- ☐ Children and family
- ☐ Current affairs
- ☐ Entertainment
- ☐ Health problems
- ☐ Hobbies
- ☐ Marital status
- ☐ Salaries
- ☐ Sports
- ☐ The weather

B **Group work** Imagine you are at a party. Start a conversation, keep it going for one minute, and bring it to a close. Then find a new partner and repeat.

"Hi. How's it going?"
"Pretty good. Hey, did you see that soccer game last night?"
"I did! It's amazing to see our team play so well."
"I know! Hey, I should get going, but I'll call you later."

Useful expressions

Conversation openers	Conversation closers
How's it going?	See you later.
Can you believe this weather? It's (awful)!	Sorry, I've got to run. Talk to you soon.
That's a great (jacket).	It was great to meet you.
Do you know many people here?	I should get going. I'll call you later.

DELETED/GAPPED DIALOGUE

A:I'm going to _____ for my next vacation,
B: _____!
A: Yeah, my parents are taking me there as a _____ present.
B: _____! And what do you plan to do there?
A: Well I guess I'll spend a lot of time _____.
B: Cool! I envy you!
A: But I also want to _____ .
B:_____!

OPEN DIALOGUE

A:I'm going to Hawaii for my next vacation,
B:_____
A: Yeah, my parents are taking me there as a graduation present.
B: _____ And what do you plan to do there?
A: Well I guess I'll spend a lot of time on the beach.
B: _____?
A. Yes, I also want to do some snorkeling.
B. _____

FEATURES OF TRANSACTIONS

- **Focus on message**
- **Information oriented:**
  - asking for directions
  - describing how to use something
  - sharing opinions and ideas
  discussing plans
- **Goods and services oriented:**
  - focus on achieving a goal or service
  - checking into a hotel
  - shopping
  - ordering a meal

FEATURES OF TRANSACTIONS

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  - describing how to use something
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  discussing plans
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  - focus on achieving a goal or service
  - checking into a hotel
  - shopping
  - ordering a meal

TRANSACTIONAL DIALOGUE SKILLS

- Explaining a need or intention
- Asking questions
- Asking for clarification
- Confirming information
- Justifying an opinion
- Making suggestions
- Clarifying understanding
- Making comparisons
- Agreeing and disagreeing

TEACHING TALK AS TRANSACTION

- Model Transactional Dialogues
- Role plays
  Group discussions

- Language support and follow-up activities to **focus on accuracy**

CONVERSATIONAL TENNIS

Invite your friend for dinner. Suggest going somewhere together

Express agreement. Ask for some details (the place, its location, how to get there, the service)

Inform your friend about the place (the location, the prices, the interior)

Show interest and the desire to visit the place

POWER POINT CAPTIONS

POWER POINT CAPTIONS 2

FEATURES OF PERFORMANCES

- **An audience**
- Speaker creates a **"product"**
- A **single speaker**
  - produces longer stretches of discourse
- Recognizable "scripts"
  - e.g., **welcome speech, personal story, class talk, etc.**
- **Focus on Accuracy** of language
- Language **more formal**
  - more like **written language**

TEACHING TALK AS PERFORMANCE

- Use model speeches/monologues
  - personal stories
  - Presentations
  - reports and other model texts
- Examine discourse and grammatical features
- Ss construct and practice parallel texts

5 Creating a story

vocabulary & speaking

A These phrases are used to tell a story. Put them in the columns below.

I'll never forget the time . . .	Meanwhile . . .	To make a long story short . . .
The thing you have to know is . . .	And in the end . . .	I've got to tell you about . . .
It all started when . . .	That reminds me of when . . .	The other thing is . . .
What happened was . . .	The next thing we knew . . .	So finally . . .
I forgot to mention that . . .	So later on . . .	

Beginning a story	Continuing a story	Going back in a story	Ending a story
I'll never forget the time . . .			

B **Pair work** Tell a story about yourself. Use these story ideas and the phrases above. Ask follow-up questions.

"I'll never forget the first time I cooked a big dinner by myself. I had always helped my mother cook, so I thought it would be easy."

"Why were you cooking a big dinner?"

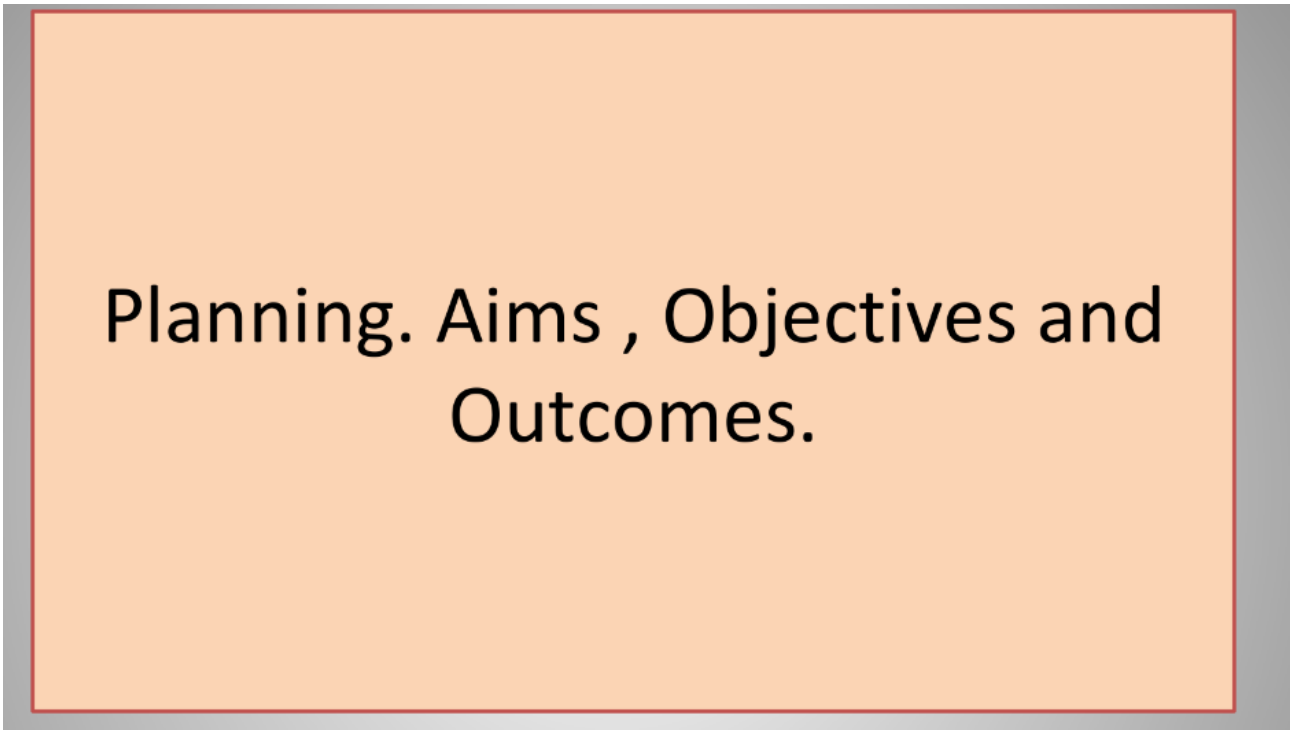
"Well, I had invited all my friends over, and . . ."

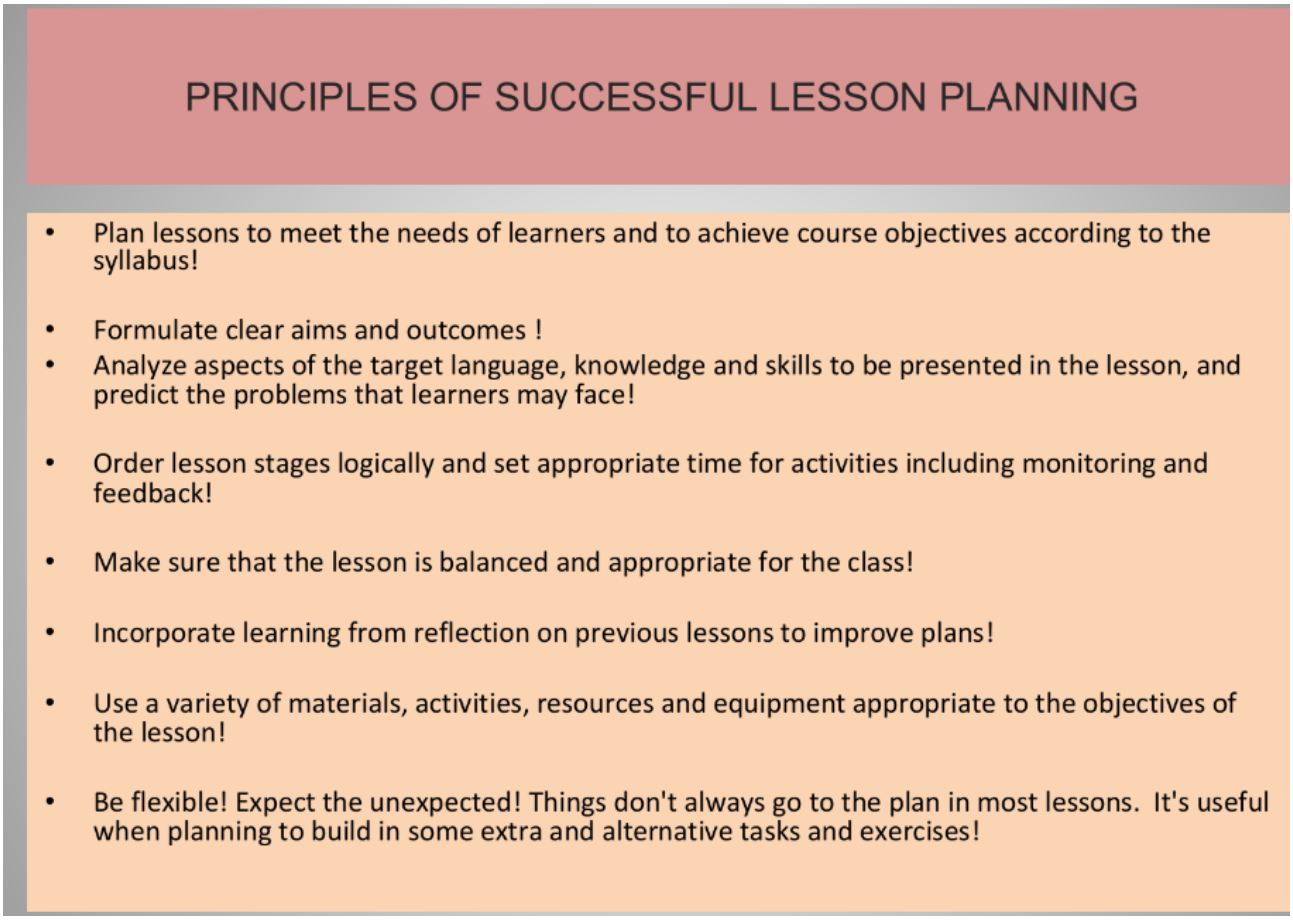
C **Group work** Share your story with another pair of students. Then choose one of your group's stories and tell it to the whole class.

FEATURES OF INTERACTIONS

- Focus on social interaction,participants and their social needs
- Interactive, requiring two-way participation
- Feedback and response
- May be casual or formal
- Include greetings, small talk, compliments, personal recounts

Planning. Aims, Objectives and Outcomes





Learning outcomes, aims and objectives

- **Aims** are written in terms of **teaching intention** and indicate what it is that the **teacher** intends to cover in the block of learning (curriculum coverage).
- **Learning outcomes** are descriptions of **what the learner is expected to learn** in the period of learning defined.
- **Aims** are therefore more **about teaching** and the management of learning, and learning **outcomes** are more **about the learning** that is actually to be achieved by the learner.
- The word **'objectives'** complicates the situation since objectives may be written in the terms of teaching intention or expected learning outcome.

The main differences between aims and outcomes

Aims are :	Outcomes are:
• in the teaching domain	• in the learning domain
• general	• specific
• like strategy	• like tactics
• process oriented	• result oriented

How to formulate aims and outcomes?

Aims	Outcomes
Use process verbs like:	**Use action verbs like:**
• Encourage • Develop • Train • Familiarize • Expose to • Introduce to	• State that….. • Demonstrate understanding of…. • Explain…. • Describe….. • Recall….. • Record….. • Reflect upon

The format of learning outcomes

The stem of a learning outcome is usually something like: '**at the end of this lesson, module (block of learning) the learner is expected to be able to…'.**

The word **'expected'** is important! We cannot make a student learn. Another means of stating the same is to call learning outcomes '**intended** learning outcomes'.

A well-written learning outcome is likely to contain the following components:

Example:
explain in detail the influences of the historical and social context within which the chosen text is set, both from the study of the text itself and from the study of other contemporary literature.

- A **verb** that indicates what the learner is expected to be able to do at the end of the period of learning.
- Word(s) that indicate on **what** or with what the learner is acting. If the outcome is about skills then the word(s) may describe the way the skill is performed
- Word(s) that indicate **the nature of the performance** required as evidence that the learning was achieved.

- The verb is ***'explain'*** (what the learner has to do);
- the words that indicate on what or with what the learner is acting, the ***influences of the historical and social context***
- the words that describe the nature of the performance are ***'explain in detail understanding'*** and ***'the study of the text'*** and ***' the study of other contemporary literature.***

Outcomes should be SMART

- **Specific:** *precisely states what the learner will be able to do*
- **Measurable:** *can be observed or counted during or after the training session*
- **Action-oriented/achievable:** *uses an active verb that represents a behavior change or acquisition*
- **Reasonable/realistic:** *is appropriate to the time and scope*
- **Time-bound:** *can be achieved by the end of the training*

Specific means that the learning outcome describes the **knowledge, attitudes, or skills** that a learner should be able to demonstrate following exposure to a teaching strategy

Measurable means that achievement of learning outcomes can be measured by **test items, observation, problem-solving exercises**, or other evaluation methods during or after the session.

Action-oriented means that the outcome includes **an action verb** that demonstrates change or acquisition of knowledge, attitudes, or behaviors.

Reasonable means that the outcome reflects realistic expectations of knowledge, attitude, or behavior

Time-bound means that the outcome specifies a time frame in which learners are expected to achieve the learning outcome(s)—usually by the end of the session.

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PART 3. PRACTICAL SESSIONS

Session 1

Task 1. Before you watch the video, think about your school experience of learning English. How do your teachers teach you to speak English? What things made it difficult for you to learn to speak English well? Make notes in the box. Work in pairs.

Challenges I faced

Task 2.

Now watch Programme 1. https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-1

Do the Thai teachers mention any of the challenges you talked about? Were there any you hadn't thought about?

Task 3.

Watch the programme again. Match the speakers with the opinions they give in the DVD.

A 'The difficult thing for me is intonation and accent.'

B 'Students are afraid of making mistakes.'

C 'They want to speak exactly like the book.'

D 'The students are too shy.'

E ‘They are better at reading aloud than speaking English naturally.’

F ‘It’s unnatural because we are all non-native speakers.’

G ‘I talk too much. I’d like to be patient and wait for their responses.’

H ‘Our Thai accents make it difficult to speak like native speakers.’

I ‘If students can’t say it right, they prefer to keep silent.’

J ‘I think the speaking skill is more important than the other skills

Task 4.Analysis and reflection

Here are some of the things the teachers said. Read the advice from John Kay.

A ***‘If students can’t say it right, they prefer to keep silent.’***

Lots of students feel afraid of making mistakes. As teachers, we have to let our students know that it’s OK to make mistakes. Making mistakes is part of the process of learning. We must make it clear to students when the focus of an activity is to ‘get it right’ and when the focus is to ‘get the message across’ – a balance of accuracy and fluency in our speaking activities.

B ***‘It’s unnatural because we are all non-native speakers.’***

Of course it feels unnatural sometimes to talk in English instead of your native language but teachers have to motivate and challenge their students and give them the opportunity to speak English.

Speaking English in the classroom sets an example for the students and helps them get used to hearing and speaking English.

Remember that if you speak the same language as your students you have a big advantage because you know what they will find difficult and this can help you find solutions.

C ‘I think the speaking skill is more important than the other skills.’

There are four skills in language learning – listening and reading (receptive skills), and writing and speaking (productive skills). We use all of these skills to communicate and it’s difficult to say which one is most important. As teachers we need to be clear about which skills our activities will help develop.

D ‘I talk too much. I’d like to be patient and wait for their responses.’

Lots of teachers feel that they talk too much. Of course the teacher has to talk

sometimes – giving instructions, modelling new language, etc. – but if the focus of the lesson is to give speaking practice then the students, not the teacher, need time to talk. As teachers we have to think about when to talk and when to say nothing. We have to be comfortable with silence – when we give students time to think about what they want to say. We also have to be comfortable with a noisy classroom too – a large group of students practising English makes quite a lot of noise

Which pieces of advice do you find most interesting in your teaching situation? Why?

Think about the challenges for learners and teachers that we've talked about in this session. Choose two of the challenges that you can face in your teaching. They could be things you've heard in the programme or things you thought about in Section 1. Think of things you can do to meet these challenges. Use the space below to make notes.

Challenge 1 Challenge 2

Borrowed from: https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-1

Session 2. Rapport Empathy, Authenticity and Respect: a good EAR

Task 1. Before you watch

a) Think about when you were at school. Was there a teacher you particularly liked?

If you can, tell a partner about your favourite teacher.

When people remember good teachers they often think less about teaching style and more about the 'feeling' of the lessons. Rapport is the feeling of understanding and connection between people and groups of people.

b) Programme 2 is about what teachers can do to build rapport with their students. Before you watch, think about things you do to establish a good relationship with your students. There are some suggestions in the box to get you started.

Building Rapport

■ Making eye contact with the students ■ Using students' names ■ Letting students know it's OK to make mistakes ■ encouraging and giving praise Add your own suggestions to the list

Task 2. Watch

Now watch Programme 2. https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-2
Which of the things from your list are mentioned in the programme? What other ways of building rapport do you hear mentioned?

Task 3. Watch again

In the programme John Kay says: 'We have to empathise with the students, we have to make the situation as authentic as possible, and we have to really respect the students' ability to speak. In fact, we need Empathy, Authenticity and Respect. We need a good EAR.'

Watch again. Make notes for each heading:

Empathy
Encourage speaking
Learning styles
Body language
Authenticity
Respect

Compare your notes with somebody else.

Task 4. Analysis and reflection

Look at some of the advice John Kay gives:
'The students must trust you. You must trust the students.'
'You need to reassure your students that making mistakes is OK.'
'If a smile will help, smile!'
'Eye contact is extremely important.'
'It is extremely important for the teacher to be genuine with the students.'
'Respect your students. Allow them to express themselves.'
Which piece of advice do you think is most useful for you and your teaching?
What can you do in your classroom to help build rapport with your students?
Think of two or three things you've seen in Programme 2. Think about how you can use these ideas in your classes. Make notes about which ideas you'd like to try.

Task 5. Additional activity

Learning styles

We all learn in different ways. One theory of learning focuses on the way information is given to learners and talks about visual, auditory and kinaesthetic learners.

■ Visual learners respond well to pictures, colours, images. They need to see things to help them learn and remember.

■ Auditory learners learn best by hearing things.

■ Kinaesthetic learners like movement. They need movement and hands-on tasks to help them learn.

What sort of learner are you? You can take a test to find out:
www.open2.net/survey/learningstyles/

In any class we teach, the students will have a range of learning styles. This means that to help all of our students learn we have to use a range of classroom activities and techniques so that different styles of learner are interested and can learn from our lessons. Some classroom activities can appeal to more than one learning style.

Look at this example:

Student A describes a picture (auditory).

Student B draws the picture that Student A describes (kinaesthetic)

Session 3. Pronunciation: individual sounds

Individual sounds

Task 1.Before you watch

Think about the time you were a school student. Which English sounds didi you find most difficult to make?

For each sound, write a word you found difficult to say.

Write the sounds and an example word in the box. Work in pairs

Words with difficult sounds for my students

.

Task 2. Watch

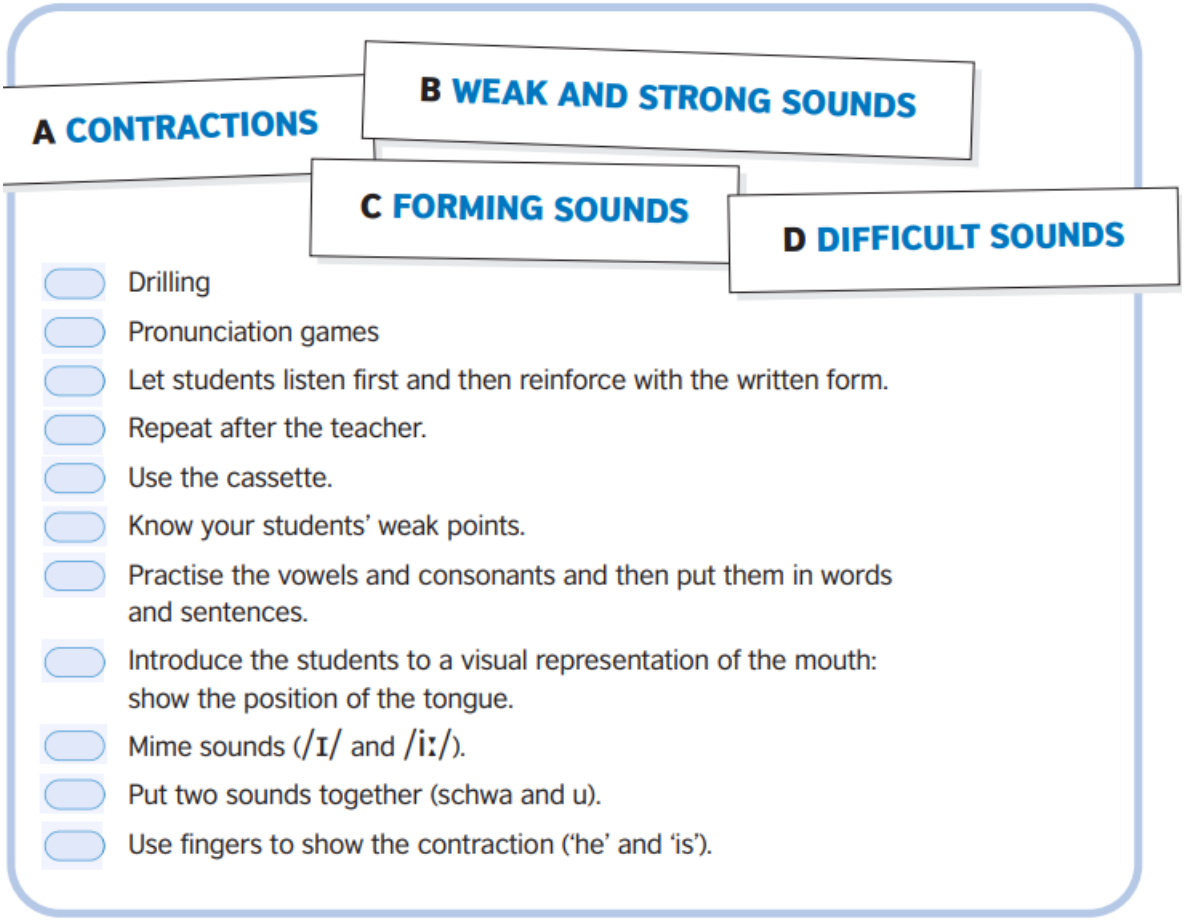
https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-3

Now watch Programme 3. Do the Thai teachers mention any of the pronunciation problems you talked about?

Were there any you hadn't thought about?

Task 3. Watch again

Match the advice to the pronunciation problem discussed in the programme.



Task 4. Analysis and reflection

Look at this comment made by the teacher trainer, John Kay:

'Your students will be basing their production of English sounds on the sounds they already have from their language. So, it's your job to make them more aware of the sounds that they have to produce.'

Look at these techniques you saw in the DVD:

■ Ask students to repeat a word together as a class.

■ Write the phonemic representation of a word on the board.

■ Make a model of how a sound is made with the hands.

■ Hold a hand to the throat to feel a voiced sound or unvoiced sound.

■ Use hand gestures to show how two individual vowel sounds join little by little to make a diphthong.

■ Use a gesture to indicate a long and short vowel.

■ Indicate the sound of a contraction by joining fingers together.

Which of the techniques you saw on the DVD have you used to make your students more aware of how to make individual sounds? Which sounds do you/could you use them for?

Can you add other techniques you find useful? Talk to a partner if you can.

Write down two or three sounds you think are most challenging for your students, and at least one idea for helping them improve each one. Use the space below to make notes. Plan when you are going to help them with these sounds in the next week or two.

1 2 3

Task 5. Additional activity

John Kay says:

‘For some languages you pronounce the letter how you see it, so if you

see a letter ‘e’, then you have to pronounce it /e/. In English this is not

the case, it can be /e/ or it can be /ə/

We use phonemic script to show how words sound rather than how they are spelled. All of the words in the box have the vowel ‘o’. Can you group the words by how the ‘o’ sounds? Use the phonemic chart on the next page to help you if aren’t sure.

w**o**men	w**o**man	**o**range	**o**pen	tw**o**	televisi**o**n
b**oo**k	sh**o**w	tract**o**r	s**o**n	c**o**urse	m**o**ve cl**o**ck
gr**o**up	m**o**rning	f**oo**t	t**o**y	**o**n j**o**in	
M**o**nday	s**o**und	t**o**wn	cl**o**thes	h**o**w	

/I :/	/əʊ/	/ə/	/ʌ/	/aʊ/
Women	open	tractor	son	how
/ʊ/	/uː/	/ ɪ/	/ɔː/	/ɔ/
Woman	two	toy	course	orange

Session 4. Pronunciation: stress and intonation. Teaching English rhythm

Task 1. Before you watch

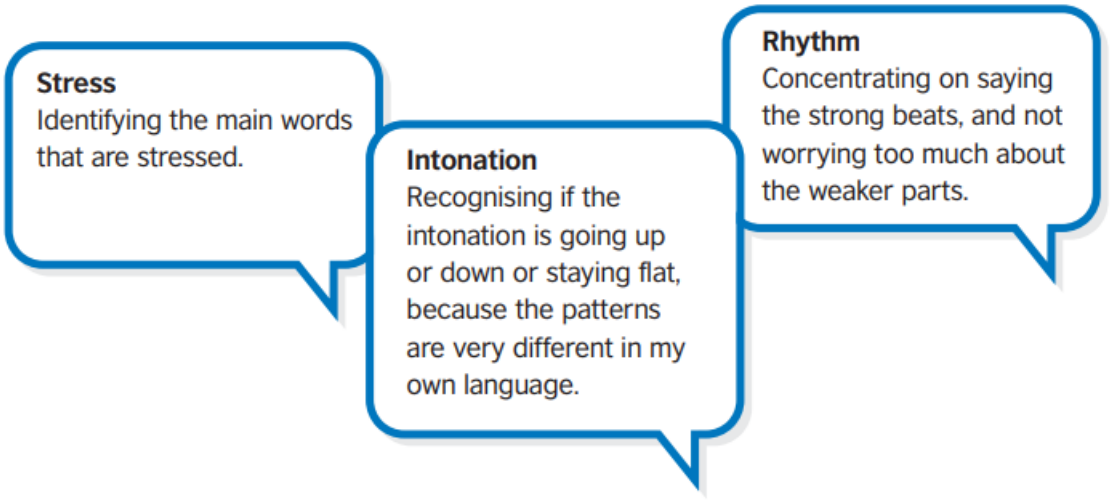
This programme is about stress, rhythm and intonation.

Stress is about which sounds we emphasise in words and sentences. For example in the word ‘banana’ the stress is on the second syllable, in the word ‘orange’ the stress is on the first syllable. In sentences, we usually stress the most important, ‘content’ words.

Rhythm is about how we use a combination of stressed and unstressed words in sentences. Sentences have strong beats (the stressed words) and weak beats (the unstressed words).

Intonation is the way the pitch of a speaker’s voice goes up or down as they speak. We use intonation to help get our message across.

Look at some of the problems learners have with English stress and intonation:

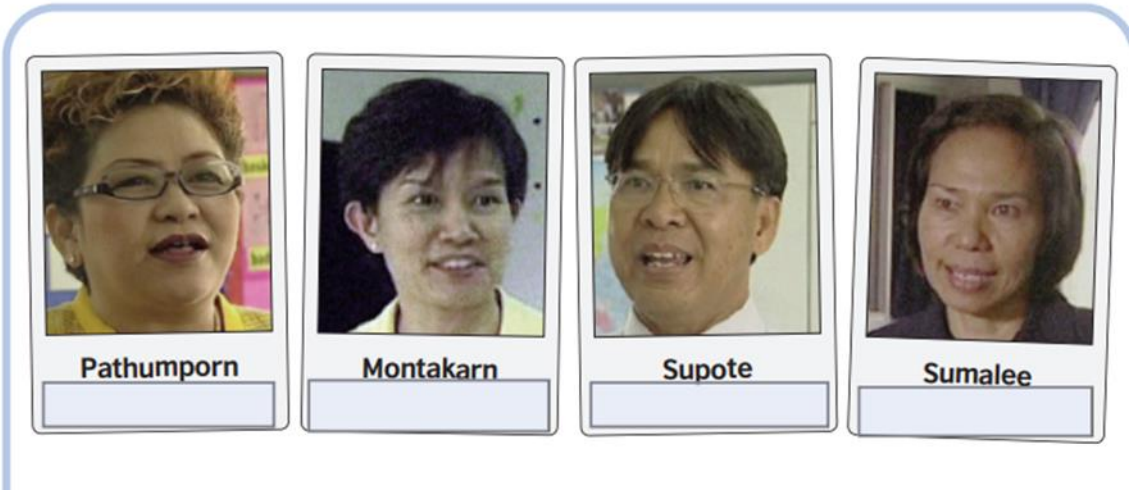


Work with a partner. Are any of these things difficult for you? Why? Would you add any other problems? Make notes in the box.

Task 2.Watch

Now watch Programme 4. https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-4-stress

The Thai teachers mention some of these problems when they talk about their students. Match the things they say to the speaker.



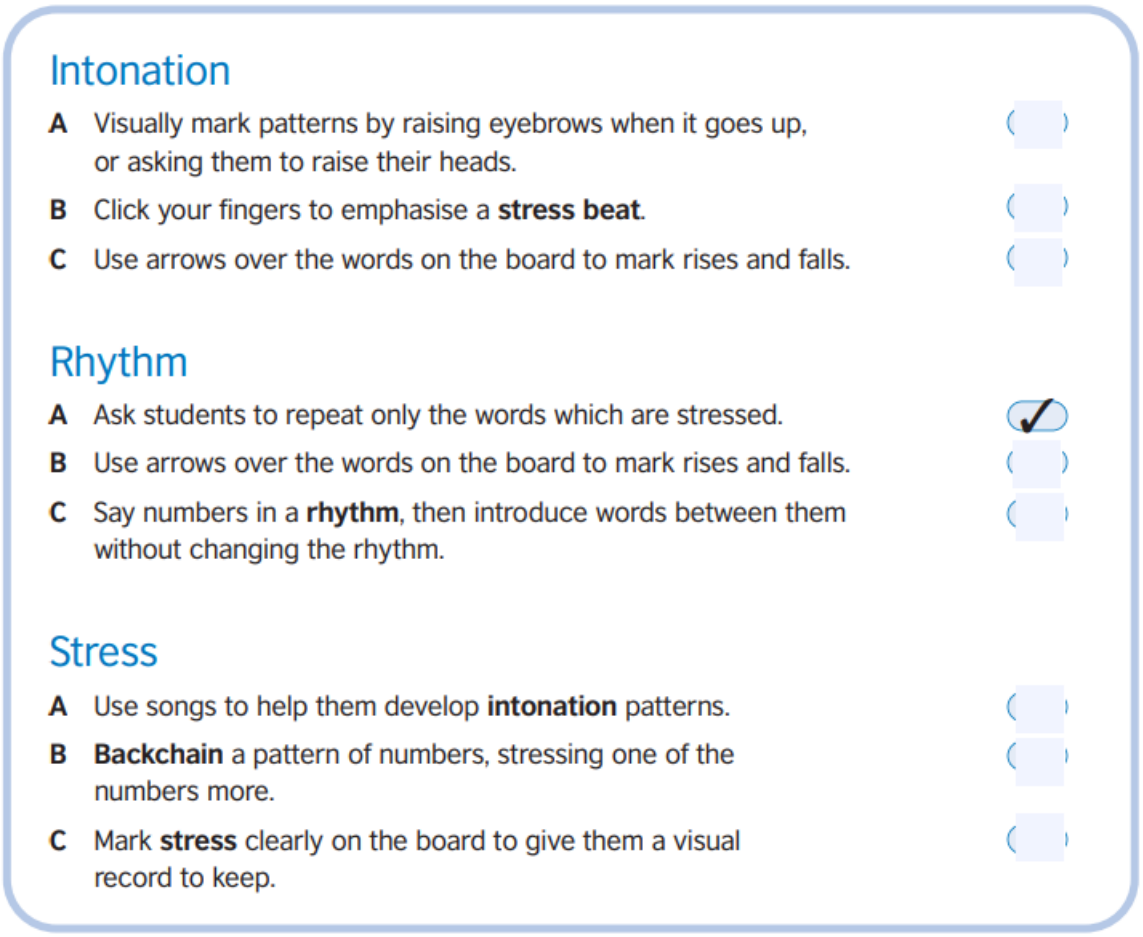
A ‘I would focus on the sentence stress, you need to hear the primary stress, the rest is not important.’

B ‘You have to focus on the content words, you don’t have to say every word.’

C ‘The difficult thing is intonation because Thai and English are very different.

Task 3.Watch again

The programme is in three sections – intonation, rhythm and stress patterns. In each section there are two ideas to help students. Tick (✓) the ideas given in each section. One answer is done for you



Task 4. Analysis and reflection

Choosing the right activities for your students

Different activities help with different stress and intonation difficulties for students. Look at the things students find difficult and choose the activity that will help.

Recognising intonation patterns

'We have rising intonation, we have falling intonation, we have rising and falling intonation . . . '
A Ask students to raise their heads if the intonation rises.
B Click your fingers to emphasise a stress beat.
C Backchain sentences to show where the stress is.

Getting used to the alternation of weaker and stronger beats
'To emphasise the rhythm of English, you have to emphasise the alternation of weaker and stronger beats.'
A Use songs to help them develop intonation patterns.
B Click your fingers to emphasise stress beats.
C Ask students to hum the intonation pattern without words.

Giving students a way to remember intonation patterns
'It's important that they have a visual representation of intonation.'
A Ask students to put up their hand on the main stress in a sentence.
B On the board you can put different colour arrows for rises and falls.

C Click your fingers to emphasise a stress bea

Task 5. Planning an activity to help your students practise

■ Choose a short listening text you are going to use with your students to help them focuson stress, rhythm and intonation. The listening text could be anything recorded – a dialogue, a narrative or a story – anything you think will be useful for your students.

■ Find the tapescript (or write it if there isn't one). Listen and mark which words are stressed.

■ Say the text to yourself, first copying the model, then only say the stressed words to get an idea of the rhythm. Say it again, clicking your fingers on the main beats.

■ Practise again, but putting the weaker forms back in between the main stresses.

■ Listen again and draw a line that represents the intonation pattern (the high or low pitch and the rises and falls) across each sentence.

■ Now that you are confident with the stress and intonation in the listening text, think about the techniques you saw in the programme. Which ones could you use with your students?

Make a list in the box below.

Try some of the techniques you listed above with your students. Afterwards, come back to your list and answer these questions:

Were they successful? Why/Why not? What did the students find most useful? Why? What would you do differently next time?

Task 6. Suggested classroom activity

Rhythm

Ask students how many words they hear in a sentence that they hear in a listening activity or that you read out. This practises recognising word boundaries and increases awareness of main stresses and weak forms.

Intonation

One of the best ways to show students the difference between intonation rising and falling is by using lists. Use flashcards of food to elicit a list of food you are going to buy in a market:

'I'm going to market to buy, some oranges, some bananas, a pineapple

and some apples.'

Exaggerate the rises on everything except the last thing, where you can exaggerate the fall.

Play the game 'I'm going to market' with the students. They imagine one thing they will buy.

First student: 'I'm going to market to buy some eggs.'

Second student: 'I'm going to market to buy some eggs and some biscuits.'

Third student: 'I'm going to market to buy some eggs, some biscuits and a cake.'

Each student adds to the list practising the rising intonation for each thing on the list until the last thing, when the intonation falls. This is a memory game, which gets difficult as the number of things on the list grows. Encourage students to help each other if they can't remember, or put them in smaller groups when you are sure they can copy the intonation.

Session 5. Techniques.

Group work, warmers and controlled practice

Task 1. Before you watch

Think about a successful speaking activity – one where you spoke a lot of English and enjoyed the activity. Why did it work well?
Make some notes under the headings. Work in pairs if you can.

What the teacher did
How did he/she set up the activity?
Did he/she give you any useful language before the task?
When did they stop the activity?
Why was it useful for you?
What would you do differently?

What the students did
What did they talk about?

How did they know what to do?

Why did they enjoy it?

Did they work in pairs/groups/whole class?

How did they know when they had finished the activity?

Work in pairs. In general, in your experience, which of these would you choose to help a speaking activity be successful

Making groups
Would you choose . . . Pairs/small groups OR Whole class/big groups

Giving instructions
Would you choose . . . Instructions in English OR Instructions in your Language

Demonstration
Would you choose . . . Demonstrate the activity OR not

Useful language

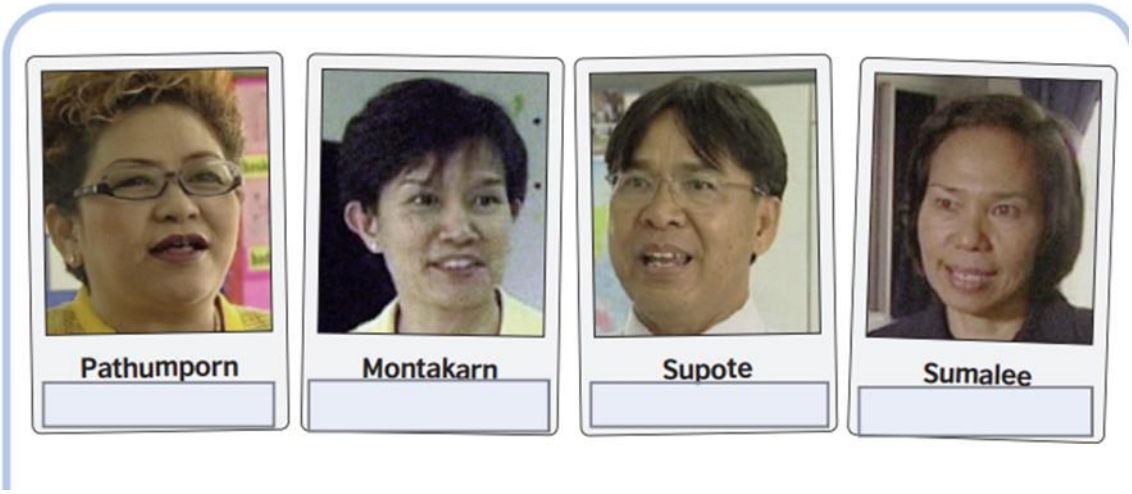
Would you choose . . .	Give useful or target language before the activity	OR	Focusing on useful or target language after the activity

If your answer is 'it depends on the activity', make notes or explain what activities you would choose one or another option for.

Task 2. Watch

Watch Programme 5. https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-5

Match the teachers to what they say about speaking.



A ‘I always give instructions in English because the language that I use is language that you can hear in real life.’

B ‘When I give instructions, I give them in English first and then in Thai because when I use English, maybe they don’t understand.’

C ‘In giving instructions in a large class, I would say it and then I would ask students to repeat what I said.’

Which comments do you agree with?

When is it better to give instructions in your own language?

Task 3. Watch again

Watch again; make notes on the ideas and suggestions in the programme under the headings

Groupings
Instructions
Target language
Useful language

Work with a partner if you can and compare your notes. Look at the transcript on pages 98–100 and check your ideas

Task 4. Analysis and reflection

John Kay says that a warmer can be a good way to make different groups. Here is the warmer for forming groups you saw in the video:

Hand out a picture card to each student in the class. Ask all the ‘lions’ to

make a group, and all the ‘elephants’ to make another group, the ‘giraffes’ to make another, etc. They can’t show their picture. They can make groups by walking round the class saying ‘Which animal have you got? I’ve got a horse. No, you’re not in my group.
John Kay talks about different reasons for using warmers. Here are some of the reasons.

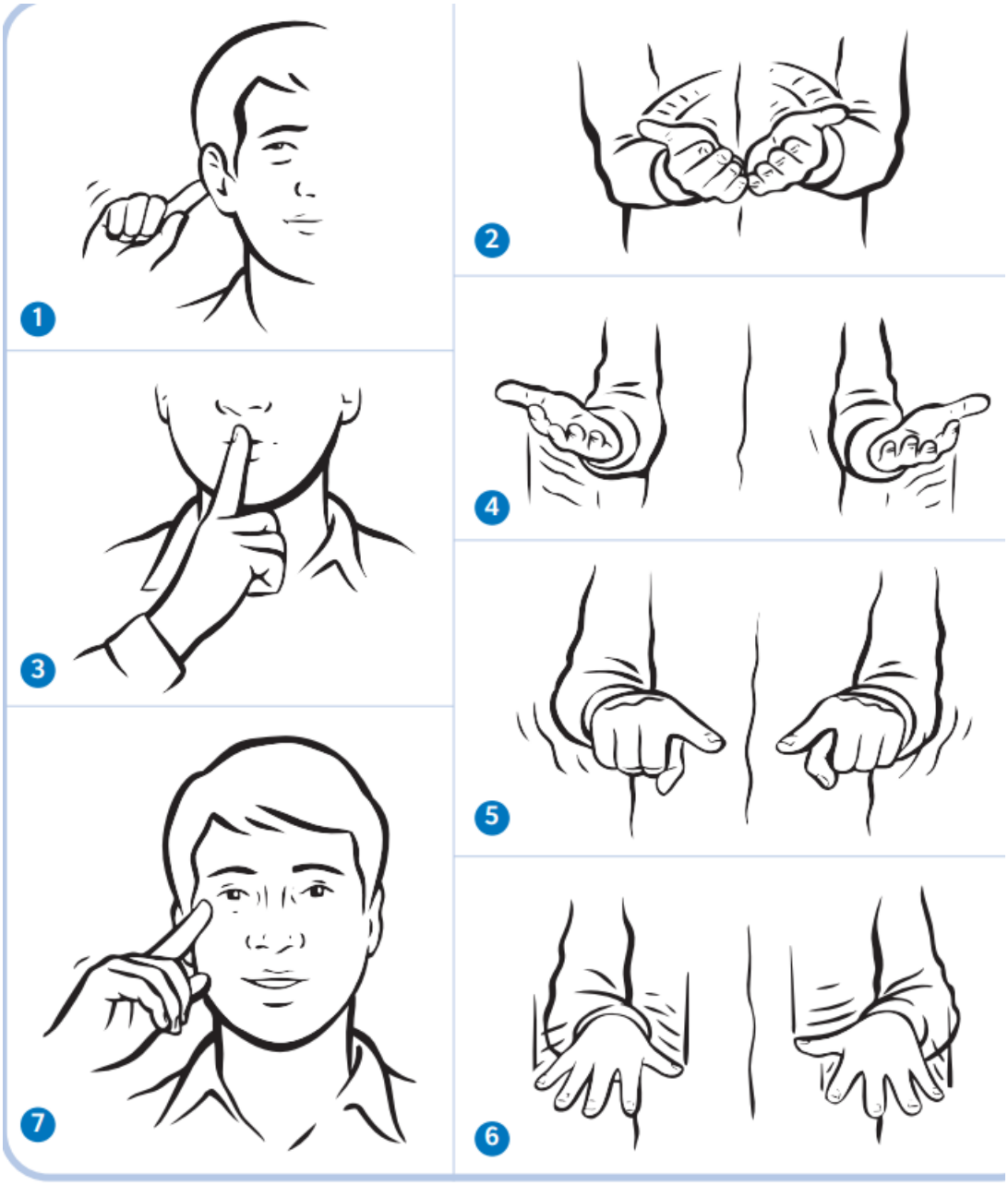
A	Making new groups	☐
B	Relaxing the students	☐
C	Creating a good atmosphere	☐
D	Reviewing recent language	☐
E	Allowing latecomers to arrive	☐
F	To get everyone focusing on English	☐

Which of these aims will this warmer be good for? Which isn’t it good for?

Now look at John’s suggestions for **giving instructions.**
‘Say and repeat instructions.’
‘Watch the students’ response to see if they understand, tell them in English first, then in Thai.’
‘Use simple language.’
‘Tell them the instructions one at a time.’
‘Give an example first before asking them to do the controlled practice.’

Write exactly what you would say to give instructions for the animal grouping warmer. Use John’s suggestions to help you

Task 5. Additional activity
One simple technique to help your students understand instructions is to use gestures to show them what you want them to do.
Look at the gestures in these pictures and match them with the classroom instructions. Supporting your instructions with gestures will help your students remember key classroom language



A open your books **B** quietly **C** in pairs **D** look **E** sit down **F** listen **G** stand up

Task 6. Suggested classroom activity

Here are two very simple speaking activities. You can use them to prepare and practise giving clear instructions and controlled practice of the target language before the students start.

These activities come from: www.teachingenglish.org.uk

Guess the object

Secretly put an object in a paper bag (or hide it behind you, or write the word, or draw a picture). Then get the students to guess what's in the bag. The students ask questions (e.g. 'Is it a . . . ?', 'Has it got . . . ?') until someone guesses what the object is. The student who guesses correctly can take over from the teacher. After a few turns, let the students take over.

This can be done with group against group or in pairs.

Find your partner

Information is written on slips of paper, which can be matched in some way. Each student receives a paper, then they all mingle and exchange information in order to find their partner.
For example, for a group of ten students, to practise colours:
Colour in five slips of paper in five different colours and write the words for these colours on the other five slips. Students ask each other ‘What colour have you got?’ in order to find their partner. More difficult versions can be a job and a definition (‘What do you do?’), or a sport and its equipment (e.g. ‘surfing’ and ‘surfboard’)

Session 6. Activities

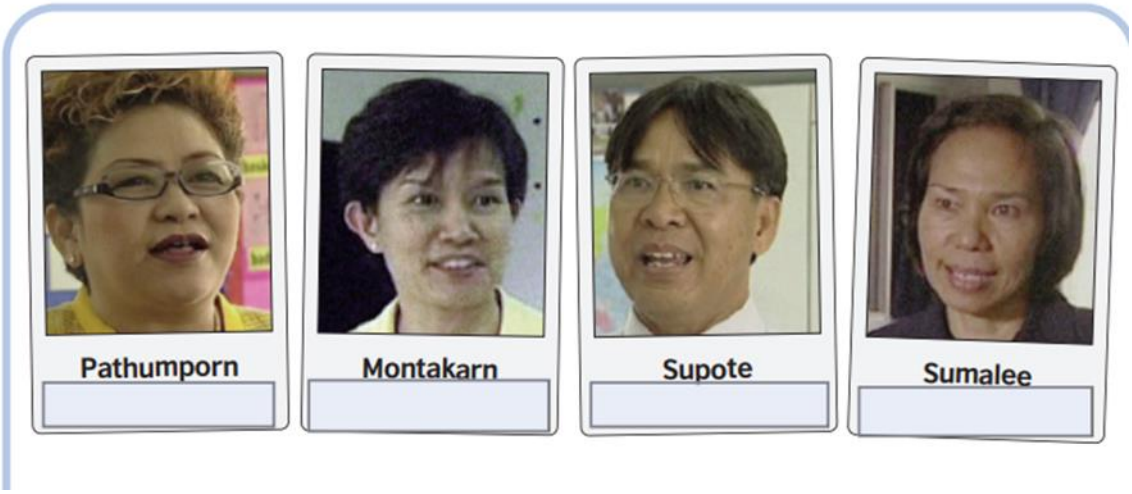
Debates, stories and information gaps

Task 1. Before you watch

Work with a partner if you can. Talk about activities you can use to get your students speaking.
The list below may give you ideas. Which ones would you like to use?
Speaking activities
■ Role-play
■ Storytelling
■ Questionnaires
■ Debate
■ Dialogue building
■ Information gap
■ Student presentations
Choose one of the activities you do and talk about how you could prepare the students to do it.

Task 2. Watch

Watch Programme 6. https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-6
Which activity do you see each teacher organise in class?
One teacher organises two activities
A Debate
B Dialogue building
C Information gap
D Storytelling

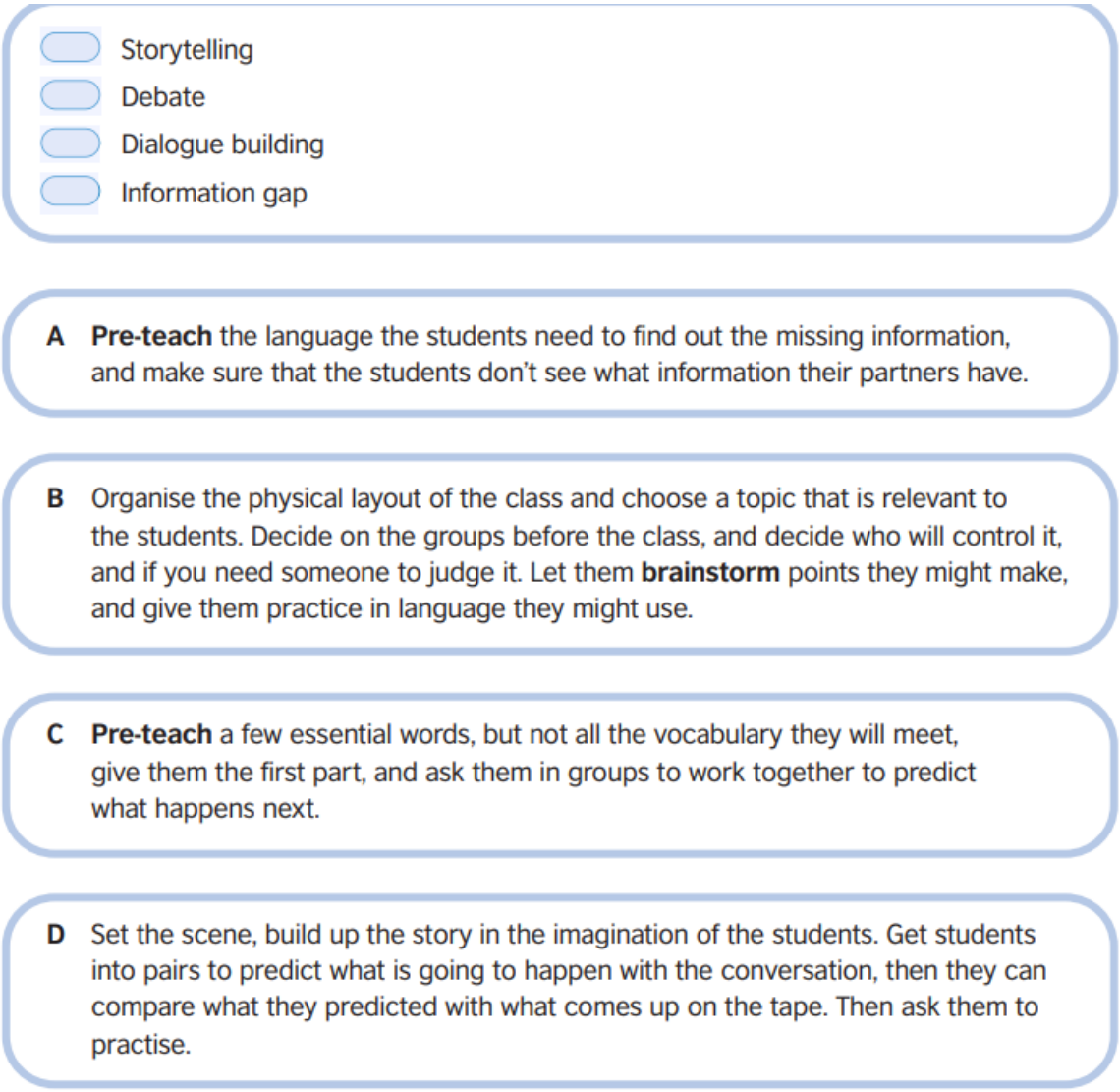


What age were the students who did each activity?

Can you use all the activities for any age?

Task 3. Watch again

Look at the activities in the box. Which advice below, A, B, C, or D, describes how to prepare for each activity? Write the letter of the box next to the activity. Watch the programme again to check your answers



Task 4. Analysis and reflection

Pathumporn uses an information gap activity to create speaking opportunities between pairs in her class. Look at what John Kay says about information gap activities:

'In order for communication to be realistic and authentic, it is essential that one person has information which the other person doesn't have. Therefore, you have an information gap. To find out the missing information, the students need particular language . . . Once the students have this 'useful language' they can question each other and find the information.'

Look at the definitions below of different gaps that can be exploited. Work with a partner, think about activities you do with your students, and add an example activity to each type of gap.

The information gap
This kind of gap is very commonly exploited by teachers. Student A has some information, e.g. concerning the prices of food. Student B needs to know these prices, and so asks A questions to find the information.

The information gap is ideally suited to pair and small group work and usually relies upon pre-prepared information cards.
Your example(s):

The experience gap
All students in classes have had different experiences in their lives – so this is immediately a gap. In some classes this gap is very marked. For example, a multilingual adult class in the UK will have had very different life experiences. A monolingual primary class will obviously show less difference.
Questionnaires can exploit the experience gap – particularly those that aim to practice past forms, e.g. a questionnaire to find out what games people played when they were children.
Your example(s):

The opinion gap
Everyone has different opinions, feelings and thoughts about the world. Finding out about someone's feelings and opinions helps close the gap between people. The number of personalised activities in many textbooks shows the value of this gap.
Your example(s):

The knowledge gap
Students know different things about the world. This gap can be exploited in brainstorms and general knowledge-style quizzes.
Your example(s):

Adapted from the Teaching English website:
www.teachingenglish.org.uk/think/speak/find_gap.shtml
Look at the examples you have given. Are some types of gaps more suited to particular age groups?

Task 5. Planning an information gap activity

Now think of a lesson you are going to do in the next two weeks. Write down an activity you could use to encourage the students to speak in pairs or groups that exploits a gap (in information, in experience, in opinion, in knowledge).

Gap activity

After you do the activity, write a simple evaluation of it, you can answer some of the questions in the box to help you decide what to write.

Activity evaluation
Did the students enjoy it? Why? Did it motivate them to speak English? Did they understand what to do? Would you make any changes to the activity if you used it again?

Task 6. Additional activity

Speaking activities can be personalised by asking students to talk about things that are 'real' and relevant to them. Personalisation increases motivation, and helps the target language be memorable to students. In this section you will look at two ways of personalising language practice.

1 Same topic for different ages

Work with a partner. What age range of students would find the following most interesting?

Age range	Aspect of clothes
■ 4–5	☐ Clothes for different jobs
■ 6–8	☐ Clothes that are in or out of fashion
■ 9–12	☐ Clothes they would never wear
■ 13–16	☐ The clothes they are wearing today
■ 16+	☐ The importance of clothes as a statement of group identity
	☐ The world of fashion; models, trademarks

Now choose another topic and think how you would use it to interest students of different ages.
Possible topics: Colours, toys, animals, the classroom, daily routines, work, the house, hobbies, music, school, computers, sports, sports teams, music.
Choose one of these topics (or a topic of your own).
What aspects of your topic would you look at to suit students of different ages and interests?
Think about the students you know best but also think about different age groups. Would you deal with the topic in the same way or differently?

Task 7. Student-generated questionnaire

Students can write questions to produce a questionnaire that aims to practise a language area.

Look at two sets of questions, A and B, below, for pair work speaking practice about weekday routines. Both of them ask for personal information, but one set of questions will produce more interesting answers. Which set? Why?

a

Find out from your partner:

- What time do you get up? _____
- What do you have for breakfast? _____
- How do you go to school? _____
- What time does school begin? _____
- How many lessons do you have every day? _____
- What time do you finish school? _____
- What time do you get home? _____

b

Find out from your partner:

- Do you use an alarm clock to wake up? _____
- Do you get up straight away? _____
- Can you eat breakfast as soon as you get up? _____
- What wakes you up most in the morning? _____
- Do you choose your clothes the day before? _____
- Do you talk a lot at breakfast? _____
- Do you eat breakfast standing up or sitting down? _____
- Do you listen to the radio, or watch television at breakfast? _____

The questions in B are more personalised. They ask for information that is meaningful and personal.

Write some questions for a mini-questionnaire about hobbies. Try to ask questions that personalise the topic, i.e. questions that encourage the students to answer with personal information about themselves. Topic: ***hobbies*** 1 2 3 4 5

Task 8. Suggested classroom activity

Picture dictation: An ideal room

This activity is a personalised picture dictation for teenagers. Each student draws a plan of their ideal room and all the things they want in it. Students then tell a partner about their room.

The partner draws what is described. To finish, the students can look at the picture their partner has drawn to see how accurate it is and then students can discuss their rooms with each other.

For example:

■ What are the good and bad points about each room?

■ Which room do you like best? Why?

Suggested procedure

1 Pre-teach or revise items of furniture and ‘right’, ‘left’, ‘top’, ‘bottom’ and if you haven’t already taught these, ‘there is’ and ‘there are’.
2 Each student draws their ideal room or favourite room in their house on the top half of a large sheet of paper. On the bottom half of the paper, each student draws an empty box.
3 The students should sit in pairs. Make sure they can’t see each other’s paper.
4 Students take it in turns to describe their room/draw their partner’s room on the paper.

Session 7. Monitoring

Your students are on task: now encourage them

Task 1. Before you watch

Think about a successful speaking activity you have done in your class recently. Think about these questions. Make notes in the box. Work in pairs.

How did I organise my students (groups, pairs, whole class)?

How did I know the students understood my instructions?

What language (structures/vocabulary) did I want the students to use?

How did I know they were using the ‘target language’ and any other ‘useful language’ I have taught?

Where did I stand/sit while the students were doing the speaking activity?

Who were the quieter/weaker students? How did I help them to participate?

How did I know that my students had finished the activity?

All of these things are part of monitoring

Monitoring is when teachers watch and listen to students while they are doing an activity, without leading them in that activity. The teachers can then assess what the students are doing well or where they have problems.

Task 2. Watch

Now watch Programme 7. https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-7

Use the box to note down two or three ideas about monitoring that you find interesting.

Task 3. Watch again

The programme gives advice about the following aspects of monitoring. Write the letter for each piece of advice under the title you see on screen. The first one is done for you.

1 On task

- Check that instructions have been understood.
- Check that students are working as you want.
- ____C____

2 Positioning

- Stand back.
- Take a back seat.
- Leave them.
- _____

3 Purpose

- Tell the students what you are monitoring for.
- Are they using the 'useful language'?
- _____

4 Intervention

- Help them, but don't interfere too early.
- Peer correction.
- If they don't need any help, stay out of the way.
- Don't become part of the proceedings. Give them a prompt and move on.
- _____

5 Correction

- Correct grammar or mistakes later on.
- Make a note of mistakes to refer to later on, or in a future lesson.
- _____

A

Don't stop them from being experimental – encourage that.

B

Lose eye contact.

C

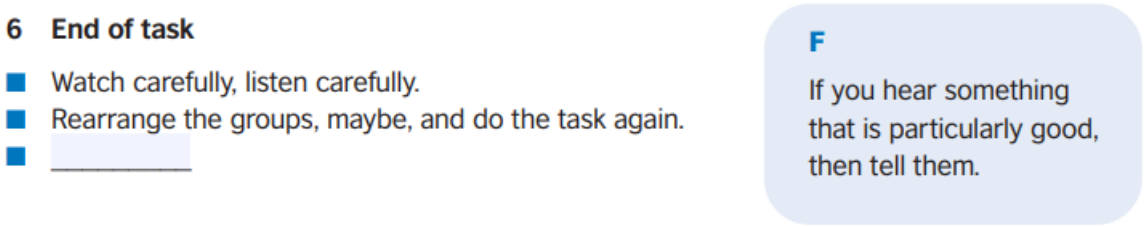
If you have one person who is left over, put that person into a group of three.

D

Don't let the task drag on – leave them on a high.

E

If there's one person who is obviously struggling, give them a monitoring task.



Task 4. Analysis and reflection

Look at the following speaking task that a teacher is going to use in class.

TASK. Student A describes his or her family tree to Student B who draws the family tree. The students then change roles.

Now look at the teacher's monitoring plan – how she plans to monitor while her students do the task:

Checking they are on task: How do I know if they are doing what I want them to?

Are they speaking in English? about their families? Are they drawing each other's family trees?

Positioning: Where am I during the task?

Out of students' eye line Close enough to hearwhat they're saying Moving between pairs – maybe stay closer to oneswho are off task

Purpose: What am I listening for?

Correct use of target vocabulary – family relationships Interesting content – unusual stories Interesting/complex use of language Common errors

Intervention: When should I get involved?

If they're off task – not speaking in English not drawing each other's family trees

Correction: What/when should I correct?

After the activity, because I don'twant to interrupt their conversation . .

End of task: What will students who finish first do?

Ask fast-finishing pairs to make a group of four and say something about their family to each other

Planning your monitoring like this can help you focus on what you expect your students to do and how you'll know if they do it.

Task 5.

TASK Now choose a speaking task that you are going to do with your students in the next week or two. Use the headings below to plan how you are going to monitor the task, using at least two or three of the ideas about monitoring that we've talked about in this programme

a) **Checking they are on task:** How do I know if they are doing what I want them to?

b) **Positioning**: Where am I during the task?

c) **Purpose**: What am I listening for?

d)Intervention: When should I get involved?

e)Correction: What/when should I correct?

f)End of task: What will students who finish first do?

When you have done the activity in class, think about how you monitored.
Write notes in the boxes below.

What worked well in your monitoring plan?

What didn’t work so well?

What could you do to make your monitoring better?

Task 6. Additional activity

When monitoring student speaking activities effectively, the teacher needs to be free to listen to the students without having to interrupt them. A common problem, especially in monolingual classes, occurs when students start using L1 during a speaking activity. In this case the teacher will very often decide to intervene to put the students back on task.

There are many reasons for students using L1 – they are feeling tired; they are keen to say something and want to say it quickly, rather than search for English words; or maybe they simply don’t know how to say what they want to in English.

One way to encourage students to speak only in English in the classroom is to make sure they know simple phrases that they may need to use during speaking activities. Below is a list of common phrases students might need in the classroom. Can you think of any more to add to the list?

You could give this list to your students and ask them to translate the phrases. They can then use it as a reference during speaking activities.

What does ……..mean? How do you say …….. in English? How do you pronounce…….? Can you say that again, please? I’m sorry, what do we have to do? Is this right? What do you think? I agree. I don’t agree. Who’s going to start? I’ll start. You start. Whose turn is it? It’s my turn. It’s your turn. Really? That’s interesting. Oh no, that’s terrible. So, then what happened? What do you mean?	

Task 7. Suggested classroom activity

In the programme, John Kay suggests giving students a monitoring task during group work.
Here are some simple activities to try with your class.

Students should work in threes for these activities. Students A and B carry out the task while C monitors. After the activity, C tells A and B about what she has heard. Then students can change roles, so that C has an opportunity to speak as well.

Monitoring for language

Students A and B do a role-play,
e.g. ■ customer and shopkeeper
■ waiter and restaurant customer
■ friend giving advice to another friend
Give student C a list of structures or language to listen out for and make sure that students A and B do not see the list. Student C has to tick the structures on the list when he or she hears them.
Example of shop role-play list:

Structures	Vocabulary
How can I help you?	Sweater
How much is . . . ?	Trousers
Have you got . . . ?	Skirt
What about . . . ?	Shirt
Can I try it on?	Other . . . ?

Monitoring for pronunciation

Choose a sound that you have been working on recently in class. During any speaking activity, C has to note down the words that students A and B use which contain that sound.

Session 8. Feedback

Teacher-led and student-led

Task 1. Before you watch

In Unit 7 we looked at monitoring. Monitoring is about how teachers know what their students have done well and done badly. Feedback is about how the students know what they have done well and done badly.

After monitoring a speaking activity, we need to give feedback.

Think about when you do speaking activities in class and answer the following questions.

Make notes in the box. Work in pairs.

How do your students know they have used the target language and useful language correctly? How do your the students know if they have made any language or pronunciation errors? Who corrects any errors? You? Other students? The student who made the error?

How to give feedback

Below are some ideas on different ways to give feedback. Have you tried any of these suggestions? Tick (!) the three ideas you like the most.

Write sentences on the board, before the activity finishes, so you can refer to them at the end of the activity. B Use the language that the students have been practising, but use it in a different context. C Make a list of errors and have an error correction time once a week. D Students may resent having to perform. You can reactivate interest here by losing the inhibitions yourself and leading by example. Exaggerating the sounds, the acting, the faces. E Students can give feedback on their own activity. F If it's a debate, maybe the people who agree with what was said move to one side of the classroom; the people who disagree move to the other side. G Play a game using the target language, where students have to give you grammatically correct sentences to win.

Can you add any more ideas for giving feedback?

Task 2. Watch

Now watch Programme 8. https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-8

Which of the ideas you discussed does the programme talk about?

Task 3. Watch again

a) Watch again. Match the activities to the titles you see on the screen.

A

The teacher asks students 'What went well? What was the most difficult thing? How can we improve the lesson?'

The teacher asks the students to monitor and give feedback on their own activity.

B

To practise the present continuous, students describe photos of people, saying what they are wearing. In the next part of the lesson, students put on clothes they have brought in from home and give a fashion show.

Correction
Extension
Empathy
Student focus
Accuracy

C

The teacher writes sentences on the board. The students discuss the sentences and correct each other's work.

D

The teacher repeats what the student says with exaggerated expression.

E

The teacher gives the students another drill. This gives the students a further chance to practise in a controlled way.

b) In fact, most feedback often involves more than just one of these elements. Look at these things that teachers do in feedback and tick all the elements it relates to.

Draw attention to some good sentences your students used in a speaking activity. A Correction B Extension C Empathy D Student focus E Accuracy 2 Write up mistakes on the board for students to discuss and correct in pairs

or groups.
A Correction
B Extension
C Empathy
D Student focus
E Accuracy

3 Ask students to tell you or a partner what they liked/didn't like about an activity.
A Correction
B Extension
C Empathy
D Student focus
E Accuracy

4 Ask students to write something (e.g. a magazine article, a description, etc.) based on the information they found out in the speaking activity.
A Correction
B Extension
C Empathy
D Student focus
E Accuracy

5 Give students another drill.
A Correction
B Extension
C Empathy
D Student focus
E Accuracy

6 Ask students to repeat after you some words they found difficult to pronounce.
A Correction
B Extension
C Empathy
D Student focus
E Accuracy

7 Elicit/teach students the English for any words or phrases they used in L1 or asked you to translate during the speaking activity.
A Correction
B Extension
C Empathy
D Student focus
E Accuracy

Task 4.

Use the questions on the next page to plan the feedback for a speaking activity you will do in the next week or two

Describe the activity in this box

1 Is feedback going to be teacher-led or student-led? 2 How will you make sure that everyone can see and hear the person leading feedback? 3 What language or pronunciation areas will the feedback focus on? 4 How long do you want to spend on feedback? 5 How are you going to use: " correction? " extension? " empathy? " student-focused feedback? " an accuracy activity?

Task 5. Reflect

When you have done the activity in class, think about the feedback on the activity. Was it useful and motivating for the students? Why/why not? Write notes in the box below.

What went well during feedback? What didn't work so well? What could you do to make the feedback better?

Task 6. Additional activity

There are some important things to remember when giving feedback:
" Look at examples of good use of language as well as mistakes. Too much focus on errors can make students feel demotivated.
" Keep it quick and interesting. Spending a long time talking about mistakes can affect students' self-confidence and stop them speaking.
One idea to help error correction run more smoothly is to show the students where the error is but not tell them what it is. This can be done by underlining the words that are wrong or pointing to where the error is. The teacher then elicits the correct sentence from the students.
This technique can make students more confident about correcting themselves and – if students can't tell you the right answer – it gives the teacher valuable information about what her students have and haven't learnt.

Look at the following errors from a speaking activity:
1 He goed to the station.
2 Where you live?

3 Could you borrow me a pencil, please?
4 He usually have lunch at 2 o'clock.
5 I'm sorry, I forgot my books at home.
6 The school is near my 'ouse.
7 (restaurant role play) Give me soup.
8 I am agree with you.
9 Welcome in Mexico.
10 Oh, of course, you're Peter, aren't you?
Classify the type of mistake. How would you quickly elicit the correction from students?
Teachers can use a correction code to classify the types of mistake students make.

For example

T = tense	WW = wrong word
WO = word order	Prep = preposition
? = missing word	? = unclear

Sharing the correction code with students will let them know what kind of mistakes they make and think about how to correct them. You can find examples of correction codes at: http://www.teachingenglish.org.uk/article/writing-correction-code

Task 7. Suggested classroom activity

Here is a game you can play with your students during feedback. Students usually find this activity stimulating and motivating.

While monitoring your students make a list of ten sentences (a mix of five good examples of language and five examples which need correcting). Put the students into pairs or teams.

Show them the list of sentences and ask them to decide if they think each sentence is correct or not. When they have decided, ask them to put between 10 and 100 points in the 'Sure' column – 100 points if they are certain of their answer down to 10 points if they really aren't sure – this shows how confident they are in their answer. Set a time limit for them to do this for all 10 sentences.

Example of a completed list:

Team A thinks

Sentences	Right	Wrong	Sure	Gain	Loss
He wearing a red hat.	!		30	–	30
They're walking to work.	!		80	80	–
She's brushing her teeth.		!	50	–	50
He's drive his car to the office.		!	100	100	–

To avoid cheating, have students mark each other's papers. For each sentence, if they are right, they gain the number of points they have put in the 'Sure' column. If wrong, they lose that number of points.

At the end, they add up the losses and gains to get the grand total (gains minus losses).

The winning team is the one with the highest score.

To finish, elicit from the students the correct versions of the wrong sentences

Session 9. Fluency

Effective communication

Task 1. Before you watch

Fluency is the ability to communicate meaning without too much stopping or hesitating.

In contrast to this, we can also talk about accuracy, which refers to the correctness of a student's use of grammar, pronunciation and vocabulary

Here are some things that students say about trying to be fluent.
■ I worry about making mistakes.
■ I feel very shy when I speak English in front of my classmates.
■ I often don't have the words to say what I want and I get stuck when I don't know a word.
■ I always want to ask the teacher if my English is correct.
■ Sometimes I don't have any ideas about what to say, or the topic isn't interesting for me.
■ I don't see the point of just chatting to my classmates in English.
■ It depends who I'm talking to, if I'm with my friends I can speak more easily.

Do you agree with any of these comments?

Which things do you find it easier to talk about fluently in English?

Are there any situations where you find it more difficult to speak fluently – in English and in your own language?

Make notes in the box. Work in pairs if you can

Task 2. Watch

Read the advice below. Which three pieces of advice are not particularly useful when focusing on fluency with students? Put a cross next to them.

A Tell students not to worry about making mistakes. B Encourage students to use body language and facial expressions. C Ask students to read out loud. D Help students with intonation. E Try to get your students to feel relaxed. F Use fun activities, to get students talking. G In the lesson, start with activities that focus on accuracy and move on to activities that focus on fluency. H Interrupt students if they make a mistake. I Ask students to talk about themselves, their ideas and interests. J Ask students to try to speak as quickly as possible

Now watch Programme 9 to check your answers.
https://www.teachingenglish.org.uk/professional-development/teachers/managing-lesson/teaching-speaking/teaching-speaking-unit-9

What else have you learnt about fluency?

Discuss your ideas with a partner if you can.

Task 3. Watch again.

Watch again. Make notes under the following headings

Effective communication Useful practice Freer practice Change of focus Personalisation

Achieving fluency

Work with a partner if you can and compare your notes.

Task 4. Analysis and reflection

Planning a speaking activity

a)Read this example of a teacher's plan.

What's the activity?

How does the speaking activity fit into the lesson? What comes before it to help the students with the topic? What language/skills work comes before it?

> This activity follows on from a reading skills lesson based on a text about the advantages and disadvantages of modern technology.
>
> I have presented language on giving opinions and drilled it:
>
> eg. I agree with you.
>
> I totally disagree with you.
>
> I don't know about that.
>
> I can see that, but . . .
>
> I believe that . . .
>
> Students have worked in groups to make a list of advantages and disadvantages of mobile phones.

How are you going to organise the classroom and students? What is the seating plan? How are the students going to work, in pairs/groups?

> Students are divided into two groups. The chairs are arranged facing each other. Those who agree with the statement will sit on the right, those against will sit on the left.

Check that your instructions are simple and note them down. What time-limit will you give?

We are going to have a debate. What's a debate? (Elicit/tell students the answer)

Group A, you agree with this statement. Group B, you disagree. You have 15 minutes to prepare your arguments.

Elena and Rita you speak for group A. Ivan and Thomas, you speak for group B. (Select stronger students to give the speeches).

You will have two minutes to present your arguments. A will go first, then B.

(Give students time to prepare arguments, monitor by wandering around and giving help when necessary).

Now we will have the debate. First A and then B will present their arguments. Everybody listen and make notes about any questions or points to ask the other side.

Marco, you time the speeches and tell them when to finish. Remember they only have two minutes each.

Now group B you have three minutes to ask any questions to side A. And then side A will have a chance to ask questions. Marco, you check the time.

You must put your hand up to ask a question. You mustn't talk while another person is talking. Ok you can start. Group B, Who would like to ask a question? Hands up.

(debate continues and I make notes on language)

Here are some faces. Think about the arguments. Decide. Do you now agree or disagree with the motion? If you agree draw a happy face, if you disagree draw a sad face.

What language are you going to monitor for? Where are you going to stand, while monitoring?

I am going to sit to one side of the class and listen to the debate. I will note down good examples of language and any mistakes in vocabulary about technology. I will also note down mistakes in language for giving opinions. I'm going to write down the examples.

How are you going to do feedback?

I will hold a vote, using smiley and sad faces at the end of the debate.
I will then write the good and bad examples on the board and ask students to work in groups to identify the sentences with mistakes and correct them.
I will invite students to come and write the correct version on the board.

b)Now use the questions to write your own plan for a speaking activity you are going to do in the next week or so.

What's the activity?

How does the speaking activity fit into the lesson. What comes before it to help the students with the topic? What comes before it in terms of language work/skills work?

How are you going to organise the class room and students? What is the seating plan? How are the students going to work, in pairs/groups?

Check that your instructions are simple and note them down. What time-limit will you give?

How are you going to do feedback?

c) When you have done the activity in class, think about how it went. Write notes in the boxes below.

What helped students speak fluently?

What did students find difficult and why?

What could you do to make the activity better, next time?

Task 5. Additional activity

Using differences between people to encourage speaking

One way teachers can get students talking more in class is by making the most of the differences between people. Each student has different knowledge, different experiences and different interests and opinions. Asking students to find out more about these differences can be a motivating, meaningful and authentic way to encourage speaking.

These are some ways that teachers can use students' differences to create interesting lessons:

■ Ask students to write general knowledge quizzes – a fun competitive element.
■ Ask students to research a topic to present to the rest of the class.
■ Questionnaires allow students to share different opinions.
■ Ranking activities let students say how important different things are to them.
■ Students may enjoy asking the teacher questions about his or her life – to find out real answers.

Creating a genuine information exchange during speaking activities ensures that students will be motivated to speak, and this can make speaking activities go more smoothly and successfully.

Task 6. Suggested classroom activity

1 Discussion activities

Here are some stimulating discussion topics which have worked well with teenagers. The main features of these topics are that they:

■ draw on students' personal experience
■ ask students to reflect on their own culture and attitudes
■ give students a concrete decision to make with their peers.

Teenage time capsule

Each group of students is going to bury a box in the ground for future generations to find.

This box will contain five photos (or objects) which will tell young people in the future about life at the start of the third millennium in their country and/or school.

Students must choose their objects/photos together and each member of the group describes it to the rest of the class or another group. Explain why it is important and what it tells of life today.

Let the punishment fit the crime

Prepare a short description on cards (or board) of all the possible punishments in a school (e.g. writing lines, detention, letter to parents) and ask students in pairs or groups to add anymore they can think of.

Then give each group a list of things school students might do wrong (five or six) and ask them to order each act according to how bad they think it is, e.g. swearing at a teacher, not doing homework for three weeks, running in the corridor, smoking in the toilet etc. Now each group can discuss which type of punishment might suit each crime!

This generates lots of discussion on what exactly is unacceptable behaviour but also what the students and their schools think is acceptable punishment.

The ten-day trip

A group of English teenagers are coming to stay in the country or region. They have only got

ten days to find out about your students' culture and see what is on offer.

Each group of students must plan an itinerary. It does not have to include all the tourist sights,

they could go to a concert to hear local music or have a meal with a family or visit a school.

Each must agree on the best introduction to their country and region for their visitors.

These activities first appeared on the Teaching English website, by Clare Lavery, British Council: www.teachingenglish.org.uk/index.shtml

2 Speaking activity for younger students

Find someone who . . .

Each student writes the end of this sentence on their own piece of paper. The students then mingle and ask each other questions to find the answer to their own question.

These activities first appeared on the Teaching English website, by Sheryl Carvalho, Portugal www.teachingenglish.org.uk/index.shtml

Session 10. Understanding Non-Verbal Cues

Task 1.*READING*

FACIAL EXPRESSIONS

As humans, we experience a wide range of emotions. We can show these, either voluntarily or involuntarily, through our facial expressions. Look at the eight pictures below and consider which part of the face is contributing to the overall expression. Then read the paragraphs below, which are intended as a brief introduction to the basics of understanding and using facial expressions.

Eyes

Perhaps the most communicative part of our faces is our eyes. In the Western world, making eye contact creates a connection with the other person. It may indicate either a friendly relationship or a hostile relationship, but it certainly indicates involvement. In the West, making eye contact may indicate self-confidence, and if we avoid it, this could suggest that we are shy or even being dishonest. In some cultures, it is considered respectful not to make eye contact. In some Muslim cultures, men and women may avoid making eye contact, depending on the nature of their relationship.

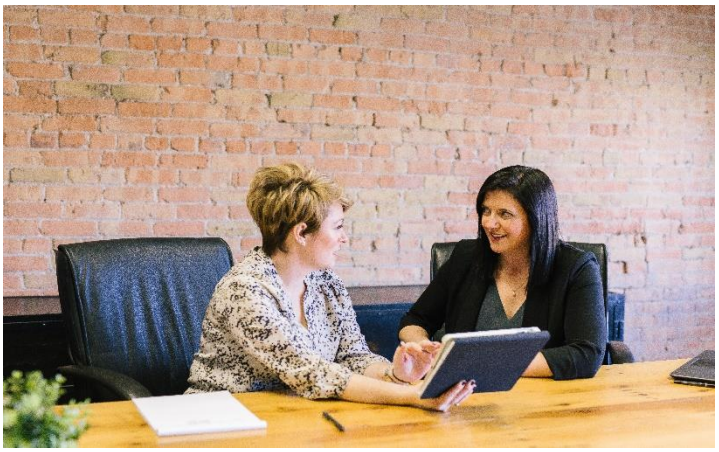
Whatever we do, we should not look into the other person's eyes for too long, unless we want to indicate, for example, hostility or that we feel attracted to them. The frequency of our blinking may suggest that we are ill at ease, or even lying. (If you wear contact lenses, think about how often you may be blinking!) All of us may involuntarily dilate our pupils, and this can indicate excitement, attraction, and even readiness to fight.

We can make deliberate gestures with our eyes, and these may be interpreted differently according to different cultures. For example, in some cultures, rolling the

eyes may mean that we think someone is stupid or a bit crazy, but in other cultures, it could simply mean 'no'.

In addition, our eyes may water when we are sad and tearful, and also when we are shocked, or simply feeling cold.

Notice the all-important eye contact in the picture below



Eyebrows

We move our eyebrows possibly more than we realise. Raised eyebrows may indicate surprise, whilst a frown can indicate disapproval or deep concentration

Mouths and Lips

Smiling is the most widely recognised expression we make with our mouths, and it normally conveys happiness or humour. Be aware, however, that in some cultures, smiling can be a sign of sadness or embarrassment. If our mouths are wide open, this can show great surprise. When our lips are tightly closed, this may show that we do not want to talk about something. A hand placed in front of one's mouth will convey this meaning even more strongly. Often, we place our hands in front of our mouths when we are concentrating. When we bite our lips, this suggests anxiety.

Noses

Although the tops of our noses don't move so much, our nostrils can flare, especially if we are angry. If we hold our noses upwards, this can suggest rejection, scorn or arrogance.

Hair

When we are terrified, sometimes we can feel our hair standing up. This is an involuntary movement. Apart from this, hair can indicate a lack of confidence when it is shielding the face. On the other hand, a dramatic hairstyle can capture people's attention and exude self-confidence.

Cheeks

When we do not fight with someone, we can 'turn the other cheek'. This means we turn our faces away from them, in a gesture of submission. If our tongue is visible sticking out of our cheeks, this may mean we are joking and not being serious. Pink or red cheeks are often considered to be a sign of health or of passion.

DISCUSSION

1. Which facial expressions do you tend to make the most?

2. Have you ever looked at someone's facial expression and misread it? Write your experiences on the discussion board.

3. Then, Then, if you would like to, post a picture of yourself, either alone or with friends.

4. Which types of pictures and expressions are you generally happy to post on social media, and why?

QUIZ

Check your ability to read people's faces –do the quiz in "Captivating", chapter 1, by Vanessa van Edwards. Pp.5-11.

ROLE PLAY.

Borrowed from Nik Peachy. "Trust"

Look at some images of people and some imaginary scenarios on slide 3 and discuss who yoq would trust.

REFLECTION

Borrowed from Nik Peachy. "Trust"

a) Work in pairs and think about how you can increase trust in your relationships and then read some tips for increasing trust on slide 5.
b) Think about how body language impacts on trust and how you can use more positive body language (slide 6).

CULTURAL SENSITIVITY

People from different cultures have different ideas regarding body language. If we do not know the appropriate body language to use, we could easily cause offence. To see the wide range of gestures used across the world, ask someone to count using their fingers, and watch the different ways in which people do this.

When you move into a new culture, you will almost certainly see some differences in body language and behaviour. One example of different behaviour regards blowing one's nose in public. Whereas some people may do this without a second thought, in other cultures this may be seen as rude.

Similarly, spitting, pointing and speaking loudly may also be disapproved of. It is good to find out about the habits in different cultures, especially if one travels to a foreign country. Read what you can before you go, watch other people's body language and above all, ask a trusted friend to advise you frankly about anything you may be doing inappropriately.

Task 2. PROBLEM-SOLVING

As you have recently arrived in a new culture, you are keenly observing how people interact with each other. One of the most puzzling behaviours is how people greet each other. You try to determine what the protocols are for how women greet women, and how women and men greet each other. Your spouse's organization is hosting a gathering for the families, and you watch how people interact. Some only nod their heads in the direction of the other person and some shake right hands. Some shake right hands but then draw close for a hug as well. Some will kiss each other, just touching cheeks and not kissing on the lips, but some touch right cheeks and some touch left cheeks. This is all so confusing! You want to be friendly and appropriate, but you also don't want to offend anyone.

How do you attempt to greet people? There pros and cons to each option.

Just offer your right hand as this seems the safest for greeting both men and women	B. Find a "cultural informant', a local person who can explain the local customs to you	C. Wait and see how people greet you and then reciprocate in the same way	D. Use your observations at the party to start a conversation with someone, and ask for their explanation

Answers:

A. This will likely work in many cultures for greetings between two people of the same gender, but perhaps not when men and women greet each other. If you see men and women shaking hands, then you can also do this if it is comfortable for you.

Pro: This will likely feel familiar, as it's the most common form of greeting in the United States and in many locations it will be received relatively well.

Con: There's a possibility that this could cause you some trouble if greeting someone of the opposite gender. Also, in cultures where people are more accustomed to physical contact, this might come off as a bit cool.

B. When being informed by someone who knows the culture, you acquire a general list of rules. Some cultures are exact about habits ("everyone gives two kisses, right cheek then left cheek"). Other cultures might say, "It depends on the relationship. I shake hands with acquaintances and superiors but I always hug my friends."

Pro: You will be able to get all kinds of good information from a cultural informant, including ways to greet and the meanings behind greeting practices.
Con: You might well be stuck if there's no one there who can serve in this role.

C. It is a viable option for a newcomer, although if you extend your hand but the other person draws close for a hug, you can have an awkward encounter.

Pro: You'll likely be able to figure things out if you follow someone else's lead.
Con: If you're in a hierarchical culture, the other person may be waiting for you to take the lead, so this could get awkward.

Review each other option to see the pros and cons to making that decision.

D. It is a wonderful way to start a conversation with someone you don't know at a party, and learn something about the local culture in the process.

Pro: This is like drafting a cultural informant on the spot, which could be very useful and can get you into a conversation with a new person.
Con: If you're uncomfortable already, it might be difficult to strike up a conversation with a stranger.

Borrowed from: So you are an American. A guide to answering difficult questions abroad. URL: https://www.state.gov/courses/answeringdifficultquestions/html/app.htm?p=module3_p3.htm

Answer Keys
Session 1

Pathumporn says:
A 'The difficult thing for me is intonation and accent.'
J 'I think the speaking skill is more important than the other skills.'
Montakarn says:
D 'The students are too shy.'
G 'I talk too much. I'd like to be patient and wait for their responses.'
Supote says:
E 'They are better at reading aloud than speaking English naturally.'
F 'It's unnatural because we are all non-native speakers.'

H ‘Our Thai accents make it difficult to speak like native speakers.’
Sumalee says:
B ‘Students are afraid of making mistakes.’
C ‘They want to speak exactly like the book.’
I ‘If students can’t say it right, they prefer to keep silent**.**

Session 2

Some activities have elements that appeal to more than one learning type.
V = visual learners, A = auditory learners, K = kinaesthetic learners
1: V and K 2: A 3: V 4: K 5: V 6: A and K 7: V and K 8: A

Session 3

Forming sounds
■ Drilling
■ Repeat after the teacher
■ Use the cassette
■ Practise the vowels and consonants and then put them in words and sentences
■ Introduce the students to a visual representation of the mouth . . . show the position of the tongue
Difficult sounds
■ Pronunciation games
■ Know your students’ weak points
■ Mime sounds (/□/ and /i————————————/)
■ Put two sounds together (schwa and u)
Contractions
■ Use fingers to show the contraction (‘he’ and ‘is’)
Weak and strong sounds
■ Let students listen first and then reinforce with the written form

Session 4

Pathumporn says C: ‘The difficult thing is intonation because Thai and English are very different.’
Montakarn says B: ‘You have to focus on the content words, you don’t have to say every word.’
Sumalee says A: ‘I would focus on the sentence stress, you need to hear the primary stress, the rest is not important.

Intonation: A and C Rhythm: A and C Stress: B and C

Recognising intonation patterns
A Asking students to raise their heads if the intonation rises.

Comments: Students enjoy this way of showing intonation patterns. As well as simple rises (e.g. on yes/no questions) or simple falls (e.g. on affirmative statements or ‘wh’ questions), they can also show more complicated patterns, such as the polite fall/rise (e.g. on ‘Can I help you?’)
Getting used to the alternation of weaker and stronger beats
B Click your fingers to emphasise the stress beats.
Comments: You can get students used to thinking about the ‘music’ of English by overemphasising the beats in sentences, by clicking your fingers or clapping your hands
when they are repeating something, and asking them to do the same.
Giving students a way to remember intonation patterns
B On the board you can put different colour arrows for rises and falls.
Comments: You can mark the main stresses and the direction of the main pitch changes on the script on the board. This may help visual learners to understand and remember them. All students can keep a record in their notebooks, and the teacher can ask them to look at it again to remember the patterns if they have problems.

Session 5

Sumalee says A: ‘I always give instructions in English because the language that I use is language that you can hear in real life.
and . . .
C: ‘In giving instructions in a large class, I would say it and then I would ask students to repeat what I said.’
Pathumporn says B: ‘When I give instructions, I give them in English first and then in Thai because when I use English, maybe they don’t understand.’

The animal group warmer will be useful for A, B, C and F. It’s not so useful for reviewing language or incorporating latecomers (D and E).

1: F 2: A 3: B 4: G 5: C 6: E 7: D

Session 6

Sumalee: A Debate
Supote: D Storytelling
Pathumporn: B Dialogue building and C Information gap

C: Storytelling B: Debate D: Dialogue building A: Information gap

Session 7

1: C 2: B 3: A 4: E 5: F 6: D

Session 8

A, B, C, D, E and F are all mentioned. C and G are not mentioned

A: Student focus
B: Extension
C: Correction
D: Empathy
E: Accuracy

1: A, D and E 2: A, D and E 3: C and D 4: B and D 5: E 6: A and E 7: B, C, D and E

1 He went to the station. (Point to/underline ‘goed’ and say, ‘irregular past’.)
2 Where do you live? (Point to/mark missing word and say, ‘auxiliary’.)
3 Could you lend me a pencil, please? (Point to ‘borrow’ and ask, ‘borrow?’)
4 He usually has lunch at 2 o’clock. (Point to ‘have’ and ask, ‘third person’?)
5 I’m sorry, I left my books at home. (Point to ‘forgot’ and ask, ‘right word’?)
6 The school is near my house. (Point to ‘’ouse’ and mouth ‘h’.)
7 (restaurant role play) Could I have the soup, please? (Ask, ‘Is this polite?’)
8 I agree with you. (Ask, ‘am agree’?)
9 Welcome to Mexico. (Point to ‘in’ and ask, ‘preposition’?)
10 Oh, of course, you’re Peter, aren’t you? (Ask, ‘Is this a real question?’)

Session 9

Suggestions C and H might be more appropriate for focusing on accuracy. Suggestion J is also not so useful. In the programme, John Kay says that fluency is not so much about speaking quickly, as communicating the message effectively.

PART 2. ADDITIONAL TASKS

Public speaking: gestures and other techniques

When we make speeches and presentations, we need to employ a range of techniques to reinforce our message. President Obama is a master of these techniques and we can learn something from these.

Task 1. Watch the clip describing the techniques that President Obama uses when he delivers his speeches. Click the following link. After listening, do the exercises

VIDEO
Follow the link and watch the video.
Barack Obama's 3 Best Public Speaking Tips, 4:57 minutes
https://www.youtube.com/watch?v=HKv9wYO5a9s

Task 2.
Fill in the gaps in the sentences based on the video clip with the words from the box. Not all the words in the box will be needed.

adjectives	pause	concrete	transcendence
vocal	impact	up	volume
gestures	repeatedly	words	matter

1. The first technique is what I call _____.
2. He can paint a picture in your mind's eye by using very _____ and vivid language.
3. Repetition is a way of structuring sentences to give them more _____.
4. Obama used repetition _____.
5. Use gestures and your _____ delivery to add impact.
6. He's constantly using his _____ to emphasize different sentences or different words.
7. Sometimes when he talks about being inclusive, he will spread his arms apart with his palms _____.
8. Nothing is as dramatic as a well-placed _____.
9. Listen to how his faster paced vocal delivery, as well as raising his _____, actually adds impact to the words.
10. Make people believe in you, using your _____, gestures and vocal delivery to drive your message home

Task 3. YOUR VOICE

Your voice is distinctive to you. It is unique. This is why people recognise that is you when you ring them up, and they cannot even see you.

We all know people who have voices that convey messages effectively are pleasant to listen to, but at the same time, we know that some other people's voices are less effective. Your voice is a vital communication tool. With some knowledge and some practice, you can improve your vocal communication.

Here is some advice about how to get the best from your voice.

1. Breathe properly. This means you should breathe from your diaphragm. This may feel as if you are breathing from your stomach. When you breathe, your shoulders should not go up and down.

Breathe deeply, calmly and evenly. If you are very fit, you are likely to have strong lungs and this may be an advantage. If you are not so fit, it may be good for you to practise some deep breathing exercises to get your lungs working to a greater capacity. You don't ideally want to run out of breath mid-sentence. If you are breathing correctly, people should not be aware of your breathing movements.

2. Adopt a suitable posture. If you stand, you are giving yourself the best chance to breathe easily. If you are sitting, do not slouch or hunch your shoulders. Stand or sit with your shoulders well back.

Keep your head up and do not talk down into your chest. Probably the most important thing is to pay great attention to the speed at which you speak. When we are feeling nervous, we tend to speak more quickly. This can show people we are feeling nervous, and it can distract them from hearing our message. Although you may find it difficult to slow down, do try to, if you think you may be speaking too fast. Ask a friend whether you speak too fast, and act on that information.

If you have to make a speech or a presentation, you could perhaps write a reminder for yourself on your notes to slow down. Remember that sometimes LESS is MORE. If you say a little at a slow speed, your listeners may well remember more than if you say a lot at top speed.

3. Articulate as clearly as you can. If you mumble, people will not understand you easily, and you will not seem confident. If you find it hard to articulate clearly, you could practise saying some tongue twisters in advance, to get your speech muscles into training.

4. Vary the pitch of your voice. If your voice is always the same pitch, this could sound monotonous and even boring. Make your voice go up and down, especially to stress the important words in your sentence. When we feel tense, our vocal cords may tighten, making our voices go higher. This tells the listener we are not feeling confident

and may send a negative message. Try to make your voice sound reasonably low, and notice how you sound more confident.

5. The volume you use will vary according to a number of factors. If you are making a speech, speak loudly enough so that the people at the very back of the room, and even beyond, can hear you.

People further away may not be able to watch your lips or facial expressions, and so they could be relying solely on your voice. As a general rule, if you are having to project your voice quite far, slow the speed down to make it easier for your audience to process what you are saying.

6. If you have a non-standard accent, this should not normally be a problem. Start off a little more slowly than usual, perhaps, to give your listeners a moment to adjust to your accent, and after that, just try to enunciate as clearly as you can.

7. Use pauses. These can be VERY effective. Do not feel that you have to speak all the time. Have the courage to slow down and even stop speaking. If you find this hard, try counting quietly to yourself during your pause. Stop speaking for two seconds from time to time. You may be surprised at the authority this gives you!

8. In order to make a positive and cheerful impression, make a point of smiling at appropriate moments. People can hear when someone is smiling, and generally respond well to this.

9. If you feel nervous about having a conversation with someone at work, or giving a presentation or a speech, the solution is likely to be good preparation. Think carefully about what you want to say. Then practise saying it, remembering all the techniques mentioned above.

10. Finally, it may be beneficial to record your voice and see how it sounds. If you have never done this before, your voice may surprise you. Try to be objective and if you think that your voice sounds too high, or you are mumbling, or speaking too slowly, make an effort to change. Then record yourself again in a few days, to see if your voice sounds better

Task 4.

As a review of the points on the use of voice and body language, watch a short clip of US President Obama attacking his political opponent, Donald Trump. Then, answer the questions below.

President Obama Destroys Donald Trump, Republicans 2:32 minutes
https://www.youtube.com/watch?v=3q8tkoqdAlU

How many of the following can you notice in the clip? Put a tick next to each one.

- A range of facial expressions
- Open palms
- Gestures with his hands to reinforce
- word meanings

- Pauses
- Variation in the volume of his voice
- Smiling whilst speaking
- Slow speed of delivery
- Arm gestures
- Variation in the pitch of his voice
- Good posture, with shoulders back
- Looking relaxed

Task 5. VIDEO

Now, watch a short clip of Michelle Obama in 2012, giving a speech in support of her husband. Observe her body language, her voice and her words.

Michelle Obama's speech moves many to tears in Charlotte 3:21 minutes

https://www.youtube.com/watch?v=3tYto5PrSOI

DISCUSSION

Which techniques does Michelle Obama use which are similar to those of her husband, and which are different? How effective are her techniques? Is there a difference in the techniques that a man or a woman might use when public speaking? Share your ideas on the discussion board

Borrowed from: Jan Meakin. BODY LANGUAGE AND DICTION. 2017. 92p.

Forms of Expressions of Emotions.

This unit is concerned with forms of expression and of emotions. The focus is on how we use our bodies to express our meanings. Some of it you will already know, but there are sure to be some surprises. Go through the unit with an open mind and be ready to learn what you can from it, always with a view to improving your own communication style.

Task 1. Reading

GESTURES

A gesture is a movement of the body to indicate a meaning or an idea. It is a form of body language and may involve, in particular, the movement of the fingers, hand, arm, shoulders or face.

Gestures are used widely by people of all cultures. Most of us are familiar with waving, high fives, or the thumbs up gesture, to indicate success.

Although some gestures are universal, others may be specific to certain cultures, and we have to be mindful of the appropriateness of our gestures.

Be particularly careful about pointing. It is often considered impolite to point directly at people, although it is normally fine to point at objects.

To see a wide range of gestures used in Poland and in Japan, for example, follow the link below. Scroll down to Body Language – Gestures and watch the short clip. You will see that one actress has a Polish flag painted on her face to indicate Polish gestures, and one has a Japanese flag on her face to indicate Japanese gestures.

http://termcoord.eu/2014/08/polish-vs-japanese-gestures

Task 2. DISCUSSION

What gestures do you do you see the Ukrainians using? Do you notice any difference in the number or types of gestures made by men and women? Are there any gestures which you personally dislike? Share your ideas on the discussion board.

Task 3. THE IMPORTANCE OF VERBAL AND NON-VERBAL MESSAGES

To understand the importance of body language, read the following passage summarising the findings of the famous psychologist, Albert Mehrabian. It has been slightly adapted for this unit

From: Institute of Judicial Studies, Handout 1.

Albert Mehrabian. Communication Studies

1. Albert Mehrabian is currently Professor Emeritus of Psychology, UCLA. He is best known for his publications on the relative importance of verbal and non-verbal messages. Mehrabian comes to two main conclusions in his studies:

1). There are basically three elements in any face-to-face communication: words, tone of voice, non-verbal behaviour 2). The non-verbal elements are particularly important for communicating feelings and attitude, especially when they are inconsistent i.e. if words disagree with the tone of voice and non-verbal behaviour, people tend to believe the tonality and non-verbal behaviour.

2. According to Mehrabian, the three elements in point 1 above account differently for our liking for the person who puts forward a message concerning their feelings: words account for 7%, tone of voice accounts for 38%, and body language accounts for 55% of the liking. They are often abbreviated as the "3 Vs" for Verbal, Vocal & Visual. For effective and meaningful communication about emotions, these three parts of the message need to support each other - they have to be "congruent".

For example, consider the following communication:

Verbal: "I do not have a problem with you!"

Non-verbal: person avoids eye-contact, looks anxious, has a closed body language, etc.

In this communication, it is more likely that the receiver will trust the predominant form of communication, which, according to Mehrabian's findings is non-verbal (38%

+ 55%) rather 57 than the literal meaning of the words (7%). This is known as "the 7%-38%-55% rule".

3. So in summary Mehrabian found: 7% of message pertaining to feelings and attitudes is in the words that are spoken. 38% of message pertaining to feelings and attitudes is the way the words are said. 55% of message pertaining to feelings and attitudes is in facial expression.

4. Mehrabian did not intend the statistic to be used or applied freely to all communications and meaning as they frequently have been. They derived from experiments dealing with communications of feelings and attitudes (i.e., like-dislike) so unless a communicator is talking about their feelings or attitudes, these equations are not applicable.

The article above was taken from

http://www.iojt-dc2013.org/~/media/Microsites/Files/IOJT/11042013-Albert-Mehrabian-Communication-Studies.ashx

Accessed 20 April 2016

Task 4.

After reading the text, match the percentages with the letters below, to show the relative importance of verbal and non-verbal messages. The percentages refer to the importance of the message (in relation to feelings and attitudes) which is received. Answer according to the information in the text above. For your answers, just write the letters a, b or c.

1. 7% relates to _____. 2. 38% refers to _____. 3. 55% refers to ____	A. Body language / facial expression B. Words C. The place where the communication takes place E. Tone of voice

Task 5. DISCUSSION

Consider the quotation in the box below. It is taken from the passage about Mehrabian's findings.

Why do you think a person's tone and body language might not 'agree' with the words spoken?

Think of a situation when this has happened and talk about it on the discussion board.

'If words disagree with the tone of voice and nonverbal behaviour, people tend to believe the tonality and non-verbal behaviour.'

Albert Mehrabian

How to Make a Positive Impression

Task 1. Reading.

THE DIRECTION of YOU FACE

In addition to how close to someone you are, the direction that you are facing also gives an indication of how you are feeling. You may send subconscious signals through the positioning of your head, shoulders, and even your feet. When people are interested in each other, their bodies are likely to be facing each other and their feet may point towards each other. If they do not want to talk to each other, their bodies may subconsciously point away from each other. The more closely our body language mirrors the body language of the other person, the more likely it is that we are interested in them and want to be with them. If you are at a meeting and notice that someone chooses to sit near the door, and their feet are pointing towards the door, you can be fairly sure that, subconsciously at least, they do not want to be at the meeting.

Therefore, if you want to make a positive impression, make sure that your body makes it look as if you want to be there.

Look at the pictures below and see how the body language is positive.

The male student leans forward, makes eye contact and smiles. All of these gestures show interest and engagement.

In this picture, you can see that the girls' feet are pointing towards each other. This indicates that they are interested in each other and want to be there

OPEN AND CLOSED BODY LANGUAGE

When we feel interested and receptive to another person, our body language will be open. We may show the palms of our hands and we may open our arms, moving them away from our bodies. On the other hand, if we do not like the other person or their message, we will tend to show closed body language.

This might mean crossing our arms or our legs. These are strong and easily read signals and if we want to develop a good working relationship with people, we should try to avoid giving closed body signals.

Look at the picture of the students below and see the open body language.

Notice the closed body language. The students seem to be bored and are showing this by holding their hands over their bodies. They may also be feeling uncomfortably close to each other. Even their clothes give the impression of a closed attitude, of distancing and covering up.

Be aware that closed body language can involve protecting your body, not only by crossing your arms and legs in front of your body.

Sometimes, people subconsciously use a bag or a briefcase to shield themselves.

Sometimes, people may cross their legs in the direction of a person that they like. If we cross our legs AWAY from someone, this may send a powerful signal that we do not want to be with them.

Finally, be aware that closed body language does not always mean that the other person is unreceptive or unfriendly. In the first picture below, the crossed legs suggests that the two students are balancing and being careful not to fall off the wall! You will see that their faces appear genuinely friendly and they are smiling

HANDS

A lot of meaning can be expressed through our hands. We all know that shaking hands is used as a sign of friendship. We also wave our hands to say hello or goodbye, and there is much more to what our hands can show.

Watch a small part of a TED talk given by the body language expert, Professor Allan Pease, in which he gives a practical demonstration of body language using his hands. He makes a request to the audience three times. He uses the same words each time for the request but with different hand signals. Then he analyses the audience's reaction.

Then, he describes an experiment in which a speaker had twenty minutes to present a proposal. The speaker made the proposal using the same words, but different body language with his hands. Follow the link below and fast forward it to watch from 6:09 minutes to 10:08 minutes. (Of course, you can watch all of it if you have time. It's an excellent talk.) After listening, do the exercise below, to check your understanding of his message.

Task 2. VIDEO

Click the link below to access the talk.

Body language, the power is in the palm of your hands by Allan Pease 14:29 minutes

https://www.youtube.com/watch?v=ZZZ7k8cMA-4

After you have watched, complete the sentences according to the information given in the short section of the talk. Underline the correct answer in each sentence.

1. When the speaker gave the instructions with the palms of his hands in the upward position, the audience felt positive / negative about the instructions.

2. When the speaker gave the instructions with his palms facing downwards, the audience felt positive / negative about the instructions.

3. When the speaker gave the instructions using pointing gestures, the audience felt positive / negative about the instructions.

4. The audience retained 40% more / less of the information in the proposal when the speaker talked with his palms facing upwards.

5. When the speaker made the proposal with his palms down, he was seen as friendly and engaging / pushy and authoritative.

6. When the speaker made the proposal using pointing gestures, this was the most / least popular.

Borrowed from : Meakin Jean. Body Language and diction. 2017. 95p.

Speak so that People Want to Listen to You.

When we speak, people may or may not want to listen to us. However, we can probably all think of people that everyone wants to listen to. We may wonder why this is. There could be a number of reasons but there are almost certainly some things you can do to make people want to listen to you more.

Task 1. VIDEO

Follow the link and watch the TED talk given by Julian Treasure, a business sound expert. There will be three exercises to do as or after you watch.

How to speak so that people want to listen, produced by Julian Treasure 9:58 minutes https://www.youtube.com/watch?v=eIho2S0ZahI

Identify the things that people do not want to hear when you speak. Put a tick next to the seven 'deadly sins' that are mentioned in the talk.

- Gossiping about people
- Judging people

- Speaking too much
- Being negative
- Complaining
- Boasting and being too proud
- Making excuses, blaming people
- Lying
- Dogmatism
- Overconfidence

Task 2.

Consider the items in your 'voice tool box'. Match the tools in the box with the relevant phrases or definitions on the left. Write the name of the tool next to the phrases.

Register	Volume	Timbre
Pitch	Prosody	Pace

1. The speed of your delivery, the use of silence. _____
2. The music of your voice, the tone. _____
3. Whether your voice is high or low. _____
4. The depth of your voice, which changes according to where in your body you produce your voice. _____
5. The loudness or quietness of your voice. _____
6. The way your voice feels e.g. rich, smooth, warm. _____

Task 3. *DISCUSSION*

What did you learn from the TED talk that was particularly relevant to you? What will you do to make your voice more effective at work?

Task 4. QUIZ: HOW ASSERTIVE ARE YOU?

Try this quiz to see how assertive you are. Imagine you are at a job interview. Answer the questions accordingly. Choose one answer each time. Check your answers at the end.

1. You don't understand one of the interviewer's questions. What is your reaction?

A. Say something and hope it answers their question.

B. Ask them to rephrase the question.

C. Say the question was too complicated so you didn't understand it.

2. The chief interviewer introduces you to the three other members of the interview panel. They are sitting close to you. How do you react?

A. Shake each person's hand and say hello.

B. Just say hello once to the whole team.

C. Continue to look at the interviewer, smiling.

3. One interviewer says she likes your scarf or tie. What do you say?

A. Oh, my sister chose it for me for this interview because I'm not very good at choosing nice clothes.

B. Thank you. If you want to buy one, my sister sells them at her shop.

C. Thank you.

4. The chief interviewer gets your name wrong. How do you react?

A. Say nothing about it.

B. Correct the name.

C. Say they could have prepared better for the interview.

5. One of the interviewers says to you, 'I see this is the subject you have majored in. Wasn't that subject rather a waste of time?' What do you say?

A. I don't think that is a very nice question to ask me.

B. I agree, but I chose it because it was less work than the course I was really interested in.

C. Not at all, in fact I know it will be very useful for me in my career.

6. The window is open and you're feeling cold and starting to shiver. What is your reaction?

A. Ask if you can shut the window.

B. Say 'It's like the Arctic in here, isn't it?'

C. Say nothing and hope you don’t catch a cold.

7. At the beginning of the interview, they asked to see your passport. They seem to have forgotten to return it to you. What do you do?

A. Say nothing and hope they will remember.

B. Try to steer the conversation to poor memories, hoping they will remember.

C. Wait till near the end of the interview and ask for it back.

8. After a couple of minutes, one of the interviewers asks you to speak more loudly. What do you say?

A. I thought you could hear me OK because this is a small room.

B. Certainly. Can you hear me all right now?

C. OK.

9. One of the interview team seems to be interesting and you would like to have their contact details so you can contact them again after the interview. What do you do?

A. Say nothing but look for their details online after the interview.

B. Say, ‘It’s been so interesting meeting you. Would you mind giving me your email address so I can be in touch?’

C. Say, ‘It’s a pity you don’t all have name cards. I’d like to be in touch with you.’

10. One of the interviewers seems to spend rather a long time explaining something which doesn’t seem relevant. You are worried that they might be wasting your precious interview time. How do you react?

A. Decide it is more polite if you say nothing.

B. Say, ‘That’s very interesting. Perhaps we should discuss it further after this interview.’

C. Say, ‘I think we’d better stop talking about this now as this is my interview and the time is important.’

11. When you arrive in the interview room, you are led to your chair and a rather small table. There is a jug of water and a glass on the table. You are concerned that you might knock something off the table during the interview. What is your reaction?

A. Tell the panel that the items are in an unsafe place.

B. Sit further back from the table so you won't knock them off.

C. Move the items to another place, explaining that you don't want to knock them over.

12. Unfortunately, the interview room door has been left open. The noise in the corridor is disturbing you, and you are worried that the interviewers may not be able to hear all you say. What is your reaction?

A. Ask if they would mind if you shut the door, and then shut it.

B. Ask an interviewer to shut the door.

C. Speak louder.

Task 5. DISCUSSION

Nik Peachy. Assertiveness

Look at Slide 3 - there are tips on how to be more assertive.
• Get into small groups.
• Discuss the tips and try to decide which are the three easiest/most difficult to do.
Do the activities on Slides 4-7.

Polite Language

POLITE LANGUAGE AT WORK

When we are with our family and friends, we can usually relax and use fairly direct language. However, when we are at work, we may have to tread more carefully. We need at all times to create a good impression, and politeness is a large part of this.

Assertiveness

Assertiveness is self-confidence without aggression. It is normally considered to be a positive characteristic. For example, someone may have the confidence to say what they believe is true, AND THEY ALSO have the skill to express this in a way that does not cause offence. Generally, as long as what they say is reasonably coherent, people who are assertive are highly respected in the work place.

Task 1.

To get an idea of the direct and indirect ways of speaking, match the direct phrases on the left with the corresponding indirect phrases on the right. Write your answers below the table. An example has been given to help you. Notice that none of the expressions are rude or offensive in themselves. However, in the wrong contexts, they could be considered impolite.

1. I think you're wrong, there. 2. Coffee? 3. Can you turn off that light, please? 4. Please get in touch soon. 5. I'm very busy right now. 6. I can't deliver the goods immediately	A. I wonder if you'd mind turning off that light, please. B. I'm just a little bit busy right at the moment. C. Are you absolutely sure that's right? D. I'm afraid the goods may not be able to be delivered just yet. E. Can I get you a coffee? F. I'd appreciate it if you would get in touch soon, please.

HOW TO MAKE LANGUAGE MORE POLITE

At first, some people might feel that the indirect language above seems a little disingenuous, and could be more honest. However, to people who are accustomed to this way of speaking, the messages are entirely clear. The point about using this sort of language is that it softens the impact on the listener, and it shows great respect for the listener.

Some of the indirect expressions are longer and more complex, but there are some simple tips which can help you. Read the 7 tips below. After that, practise using this type of language and enjoy watching the positive effect it can have!

Giving Unwelcome News

» Prepare the listener first. Start by saying: unfortunately / I'm afraid / regrettably

» Use little words to soften the impact, for example a little / slightly / a bit / rather / somewhat / a few / quite.

» Apologise, if you think that will help. Say, I'm sorry / I'm very sorry / I'm really sorry / I apologise / I do apologise.

» The modal verbs might, may, can and could are often used to soften messages. Also, the verbs to seem and to appear can have this effect.

» As an example of the techniques above, consider the following two sentences. Henry has rung. He's sorry, but unfortunately, it seems he might be a few minutes late. In direct language, this would correspond to Henry has rung and he will be late.

Asking For Permission

» Use Can I or the more polite form, May I, to ask for permission.

» To sound even more polite, say Would you mind if I (+ past tense of verb).

» OR Would it be all right if I (+ past tense of verb).

This can be even more persuasive if you add a valid reason to your request.

For example, Would it be all right if I left 20 minutes earlier this afternoon, as I have to collect my car from the garage before it closes?

Asking for action

» It is good to avoid direct imperatives, such as Please do this.

» The words would and could are useful here.

For example, you can say, Please would you help me?

OR Please could you help me?

» You can use the phrase Would you mind… . (Remember that if the listener wants to be helpful, the response to this is No.

For example, Would you mind correcting this work for me? The helpful answer is No, not at all. This means the person WILL correct the work.)

» The phrase if + would is widely used in asking for small favours. For those who love grammar, this is the beginning of what is known as a ‘Second Conditional’ sentence. The second half of the sentence is left unsaid, for us to imagine.

For example, you might hear, If you would just sign here, please. This is a polite way of asking someone to sign. (We can imagine the second half of the sentence to be, I would be very grateful.)

Disagreeing with or correcting the other person

» When you want to correct someone else, do not cause them to lose face. Demonstrate the utmost tact and sensitivity. Try not to say, No, you’re wrong, or No, that’s not right, or I disagree with that.

» Instead, begin by reassuring the person that you agree with at least some of what they have said. Then you can question the part you disagree with. Notice how effective the following negative question is.

For example, I agree entirely with your point about the importance of the safety measures, but are you certain that we need to complete the changes so soon?

Avoid accusing people

» Do not use the word You if it might sound like an accusation.

» Try not to say, But you said your report would be ready by today.

» Instead, you could say, But I thought the report would be ready today.

» You could say this even better, like this. Forgive me if I am mistaken, but I was hoping that we might be able to receive the report by today.

» Using the passive form of a verb can help you to avoid accusing someone. If you want to report a broken window, but don’t want to mention who did it, you can say, Unfortunately, the window was broken. This may have a better effect than saying, Somebody broke the window.

Use positive words

» Wherever possible, use positive words.

» Don’t say, His work was of a poor standard unless you want to be very emphatic.

» Say instead, His work was of an insufficiently high standard.

» Similarly, if you don't feel well, you can of course say, I feel awful today.

» However, the news might be better received if you say, I'm afraid I really don't feel my best today

Imply that there is a compelling reason that someone has not succeeded

There are many reasons why things go wrong. We may have no idea what those reasons were. To show respect, it is sometimes good to acknowledge that failures may not be entirely a person's fault.

Therefore, instead of saying, Sue has not completed the work, it may be better to say, Unfortunately, Sue has been unable to complete all the work so far.

This sentence suggests:

» There could be a good reason for the problem

» Sue has done some of the work

» She may complete the work soon.

Task 2. Give an example of a conversation you have had when you thought you did not sound polite enough. What went wrong? How exactly could you have improved the conversation, using the polite language referred to in this unit?

Write and share your answers on the discussion board

IMPORTANCE OF SAYING PLEASE AND THANK YOU

Read the article below, which has been slightly adapted for this module.

More than words: saying 'thank you' does make a difference, by Lisa A Williams. After you have read it, do the exercise which follows.

Most of us were taught that saying "thank you" is simply the polite thing to do. But recent research in social psychology suggests that saying "thank you" goes beyond good manners – it also serves to build and maintain social relationships.

This premise has its base in the find-remind-and-bind theory of gratitude, proposed by US psychologist Sara Algoe, from the University of North Carolina. According to this theory, gratitude prompts:

» the initiation of new social relationships (a find function)

» orients people to existing social relationships (a remind function)

» promotes maintenance of and investment in these relationships (a bind function)

As with all emotions, gratitude can be both felt and expressed. The evidence on how feeling gratitude functions to find, remind, and bind in social relationships is robust. From promoting helping and trust to lowering aggression, feeling grateful gives rise to a wide range of outcomes that benefit both parties in a social relationship.

When we say 'thank you'

When a stranger holds a door, when a barista hands over the morning espresso or when we step off the bus, we typically (or should!) say "thank you". The question becomes: how do these expressions of gratitude among strangers shape social relations? Might hearing "thank you" help us "find" or start new social relationships?

So my colleague Monica Y Bartlett, from Gonzaga University in Washington, US, and I carried out the first empirical test of the "find" function of expressing gratitude among strangers, with the results published this month in the journal Emotion.

In the study, we sought to create a situation in the lab where we could manipulate the expression of gratitude in a realistic way. So we asked our 70 undergraduate participants to help pilot a new mentoring program supposedly run by the university. As part of the pilot, all of our participants were to act as mentors by giving advice on a writing sample from a high-school student mentee. The writing sample was one that the mentee planned to use in their university admissions package. This setup ensured that we satisfied one of the core starting points of gratitude – the granting of help, resources or a favour.

A week later, we brought the participants back to the lab. All participants received a note purportedly written by the high school mentee. For half of the participants – those in the control condition - this note simply acknowledged the advice, with the following message. 'I received your feedback through the editing program. I hope to use the paper for my college applications.'

Here comes the manipulation of gratitude expression. Critically, for the other half of the participants, the note also included an expression of gratitude. Their message added the following words. 'Thank you SO much for all the time and effort you put into doing that for me!' This design meant that all participants received a note – just the content of the note differed across conditions.

Participants next completed a series of questionnaires assessing their impressions of the mentee, and then were informed that the study was complete.

Except, that wasn't quite true. The researcher casually mentioned that the pilot program organisers had left a set of notecards for mentors to complete if they chose to. The program organisers would ensure that the mentee received the note if the mentee were accepted to the university.

The researcher made it clear that leaving a note was completely optional and then left the room. Participants were thus left alone to decide whether to write a note, and, if so, what to say. This note-writing opportunity served as our dependent measure of actual social

affiliation. Would participants take the opportunity to establish a social relationship with their mentee? Would this depend on whether the mentee had expressed gratitude?

How far does gratitude go?

Perhaps not surprisingly, all but three participants wrote a welcome note. Promisingly for the "find" hypothesis, all three participants who didn't leave a note were in the control condition.

To test the "find" hypothesis more directly, we coded what participants wrote in those notes and a pattern quickly became clear.

Of the participants who had received a note expressing gratitude from their mentee, 68% lefttheir contact details in their note. Only 42% of those who had received the control note left any contact details. The difference was statistically significant.

Next we tested what might explain this difference. For this, we looked to how participants rated their mentees. Specifically, we considered two dimensions – interpersonal warmth (kindness and friendliness) and competence (skill and intelligence).

Sure enough, mentees were perceived as more interpersonally warm when they had expressed gratitude. Further, this increase in perceived interpersonal warmth explained the increase in like lihood of leaving contact information for the gratitude-expressing mentees.

The takeaway message

Saying "thank you" goes beyond good manners. Initiating a social bond can be risky. We need to be selective and choose to invest in those bonds with the highest likelihood of being a good investment. In this context, an expression of gratitude serves as a signal that the expresser is a good candidate for a future social relationship

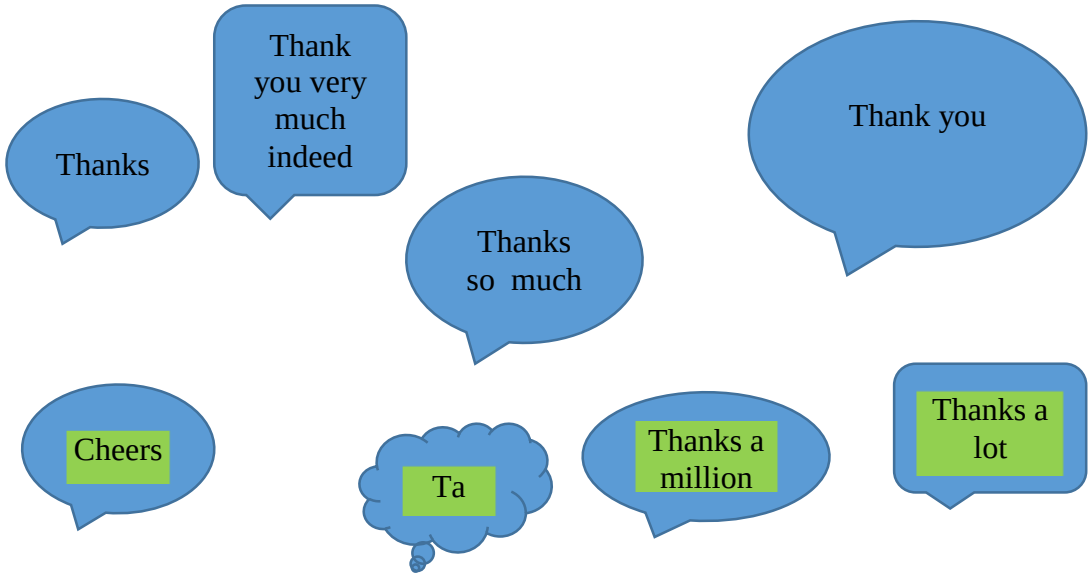
Task 3.

Look at the summary of the research in the boxes below. Match the sentence halves on the left with the sentence halves on the right. Answer according to the information in the text. Use each sentence once only. Write your answers below the boxes

1. Only one group of participants received a message from the mentees which 2. After receiving a note from the mentees, all the participants had a chance to 3. 68% of the participants who had been thanked 4. However, 58% of the participants who had not been thanked 5. The experiment suggests that gratitude can	A. write to the mentees voluntarily. B. thanked them. C. did not give the mentees their contact details. D. left their contact details in their notes to the mentees. E. prompt the beginning of new social relationships.

EXPRESSIONS MEANING PLEASE AND THANK YOU

You will see there are many different ways of saying please and thank you. Generally speaking, phrases in the following green speech bubbles are less formal than the ones in the light blue bubbles. However, all the expressions could be fine at work, in an appropriate context. Generally, you will use the blue bubbles for conversations at work. The words in the light green bubbles should only be used with friends,



and they not be used with people in authority over you.

WHEN TO SAY PLEASE, THANK YOU OR EXCUSE ME

Task 4.

Now, let us consider when it is appropriate to say please, thank you and excuse me. Write in the spaces whether you think you should say Please, Thank you, Excuse me or nothing in the following circumstances.

Note that the usage of some of these expressions may vary slightly in the USA.

1. You ask your colleague if you can borrow her phone to make a call. _____

2. You yawn. _____

3. The cleaner is just leaving, having cleaned your office. _____

4. In the staff canteen, the server gives you a plate of food. _____

5. You sneeze. _____

6. Your colleague returns the book he has been borrowing from you. _____

7. You have said Excuse me to someone so that they will move and you can get past. They move. _____

8. The lecturer gives you and each of the other students a handout. _____

9. You ask someone the time. You say, Could you tell me the time ____?

10. The clerk brings your mail to your table. _____

Active Listening

A lot has been said and written about the importance of listening. Read the quotations in the box and think about what they might mean for you.

Task 1. DISCUSSION

'An appreciative listener is always stimulating.'

Agatha Christie, Author

'Nothing I say this day will teach me anything. So if I'm going to learn, I must do it by listening.'

Larry King, Chat Show Host

'When people talk, listen completely. Most people never listen.'

Ernest Hemingway, Author

'Most people do not listen with the intent to understand; they listen with the intent to reply.'

Stephen R. Covey, Author

'Most of the successful people I've known are the ones who do more listening than talking.'

Bernard M. Baruch, Economist

'We have two ears and one mouth, so we should listen more than we say.'

Zeno of Citium, Philosopher

'The word listen contains the same letters as the word silent.'

Alfred Brendel, Essayist

At work, you need to speak well and also to listen well. If you talk all the time and do not appear to be listening to your colleagues, this will create a poor impression. They will wonder whether you are paying any attention to them. Although one may

tend to talk too much when feeling nervous, aim to exercise self-control, and be sure to listen. You need to listen and be seen to be listening. Pay attention and respond to the other person appropriately. Aim not only to speak but also to understand.

Here are some ways to help you.

Using your body to show you are listening

Look at person speaking in the eyes. Do not make eye contact for too long, but keep looking at the speaker frequently.

Smile to show you are friendly, and smile when you are happy or something is funny. Do not smile too much, however, or it could look false and even slightly crazy. Try to match your colleague with regard to how much you smile.

Do not fidget, or tap your hands or feet.

When people are really listening to each other, their bodies, and even their feet will be turned towards each other.

Nod appropriately. Make facial gestures to mirror the feelings the speaker is causing. If his/her words are interesting, look interested, possibly by leaning forward a little, raising your eyebrows, and so on. If your colleague says something and thinks it is bad, reflect that emotion with a slight frown. Without exaggerating, make sure your body language mirrors the feelings of the other speaker.

Task 2. *DISCUSSION*

Are you good at listening?

Work in groups of 3-4 students, answer the discussion questions on slide 3 (Nik Peachy Presentation)

Task 3. Open Questions.

Slide 6.

One of the tips for being a good listener is to ask ‘open’ questions.

Look at the questions on slide 6.

Are the questions on the screen ‘open’ ones?

Can you see why they are ‘closed’ questions?

Can you change these closed questions to open ones?

E.g.: ‘Are you stressed?’ = ‘How are you feeling?’

Work in small groups and go through the rest of the questions.

Practicing open questions

Work in pairs. Look at Slide 7.

• You are going to practice changing closed questions to open ones.

• The diagram shows how the activity works. First student A asks a closed

question, then student B has to change the question to an open one and then students A has to answer the question.

• Then they exchange roles and student B asks a closed question.

Task 4. ROLE PLAY

Practicing listening with attention

Get into pairs with a student A and B.

• You are going to practice asking open questions and paying attention.

• Look at Slide 8 and the role cards.

• Student A will ask student B open questions for 1 minute. Student B should just listen and then at the end of the minute student B should try to answer all the questions they remember. Student A can ask about anything.

• Change roles and repeat the activity.

Task 5. Summarizing

• One of the other things good listeners do is to listen and summarize to check your understanding.

• Look at Slide 9.

• Read through the tips.

• Practice saying the four phrases and completing the phrases

Task 6. ROLE PLAY

Get into pairs with a student A and B.

• You are going to practice summarising.

• Look at Slide 10 and the role cards.

• Student A will talk about things they like and things they like doing for one minute. B will listen and at the end of the minute they will summarise what they learned about students A.

• While they summarise, student A should listen and check they are correct.

• Next they can exchange roles.

• To continue practicing more freely, share your views about:

1. People spend too much time on their phones and not enough having good conversations.

2. Artificial intelligence is a threat to humanity.

3. Climate change is the responsibility of governments.

4. People are too obsessed with their own image.

5. Cars are destroying the planet.

Task 7. VIDEO

Witness the above advice being put into practice. Follow the link below and watch the clip.

Body Language - Listening and Rapport presented by Robyn Hatcher 3:27 minutes https://www.youtube.com/watch?v=3sO84bGgra8

Borrowed from : Meakin Jean. Body Language and diction. 2017. 95p.

Task 8. READING

Using your words to show you are listening

1. Make short, encouraging responses. These include the following phrases, and some variations of these.

» How surprising / amazing / useful / wonderful / awful / brilliant!

» That's interesting /encouraging / helpful / good news / disappointing / unusual / incredible.

» Yes, that will be important / a good idea / challenging / productive.

» Yes, of course.

» I see what you mean.

» That's right.

In addition, you can use the expressions below. Although they are short and do not seem to carry a lot of weight on paper, they can convey a lot of meaning. Try saying them with different expressions in your voice. If you vary your intonation and volume, you can express agreement or disagreement, astonishment, joy, anger, disgust and other emotions, just depending on the way you say them.

» Oh.

» Yes.

» Oh, really?

» I see.

2. Provide verbal feedback. For example, you can repeat or paraphrase what your colleague has said.

If you use your own words and try to repeat what they have just said, this will help you to understand, and it will be a good way to show them you have understood the message. You could begin by saying: 'So what you're saying is …….' or 'So what you mean is …….'

3. Ask questions for clarification, or to get further information. You can say,' So do you mean …..' or

'And what about ….?'

Paying attention

Above all, try to give the other person your undivided attention while they are speaking. It is a compliment and shows respect if you can make the other person feel as if there is nothing more important to you at that moment, other than listening to their message. Do not be distracted, for example by your phone, another conversation, your finger nails or a fly buzzing in the room. Similarly, do not interrupt the other speaker, even if you think you know what they are going to say next, and do not hurry them.

If you can master the art of active listening, you will find massive benefits at interviews and at work, and also with your friends and family.

Task 9. VIDEO

Watch a YouTube clip showing a conversation which takes place at work. The woman tells the man (her boss) why she is unhappy. The man demonstrates the techniques of active listening and after a short time, an agreeable outcome is achieved and both sides are happy. You will notice how he addresses all the issues she raises, and he deals with each one in turn. When he is uncertain about what she means, he asks her to clarify her point. Notice the appropriate body language and listen to their words words. The clip is an example of how effective active listening can be for developing good relations and overcoming annoyances.

Watch the clip twice and do the following exercises.

The clip is called Active Listening – Example, produced by Ohlmer Consulting 2:52 minutes

https://www.youtube.com/watch?v=XLvZkUP5_KU

Task 10.

The first time you listen, look at the first table below. Tick the sentences which explain why the woman felt unhappy. Put a cross x in the table next to the sentences which do NOT apply.

The woman is frustrated because: _____

She finds the work too difficult. _____

The man did not thank her for her work. _____

She dislikes working for the company. _____

She did not receive enough recognition for her work. _____

She needs more feedback for her work. _____

Next, watch again and tick the sentences which apply to the man. Put a cross next to the sentences which do NOT apply.

He says he is sorry about the situation. _____

He checks the exact reason why she is frustrated._____

He says he understands her need for recognition._____

He agrees that what she says is right._____
He thanks her for her hard work._____
He offers her a small bonus._____
He explains the reason for the delay. _____
He says he wants her to enjoy working for the company._____
He offers to go through the research with her._____
He offers her a promotion_____

Now you have completed the exercise, you will have seen that the active listening techniques help the man to be a good businessman. He does enough to solve the problem, but he does not promise to do or give anything more than is needed. If he had not listened so carefully, he might have unnecessarily promised a great deal more. The woman's point of view has been listened to, and she feels valued and happier. The outcome is a positive one.

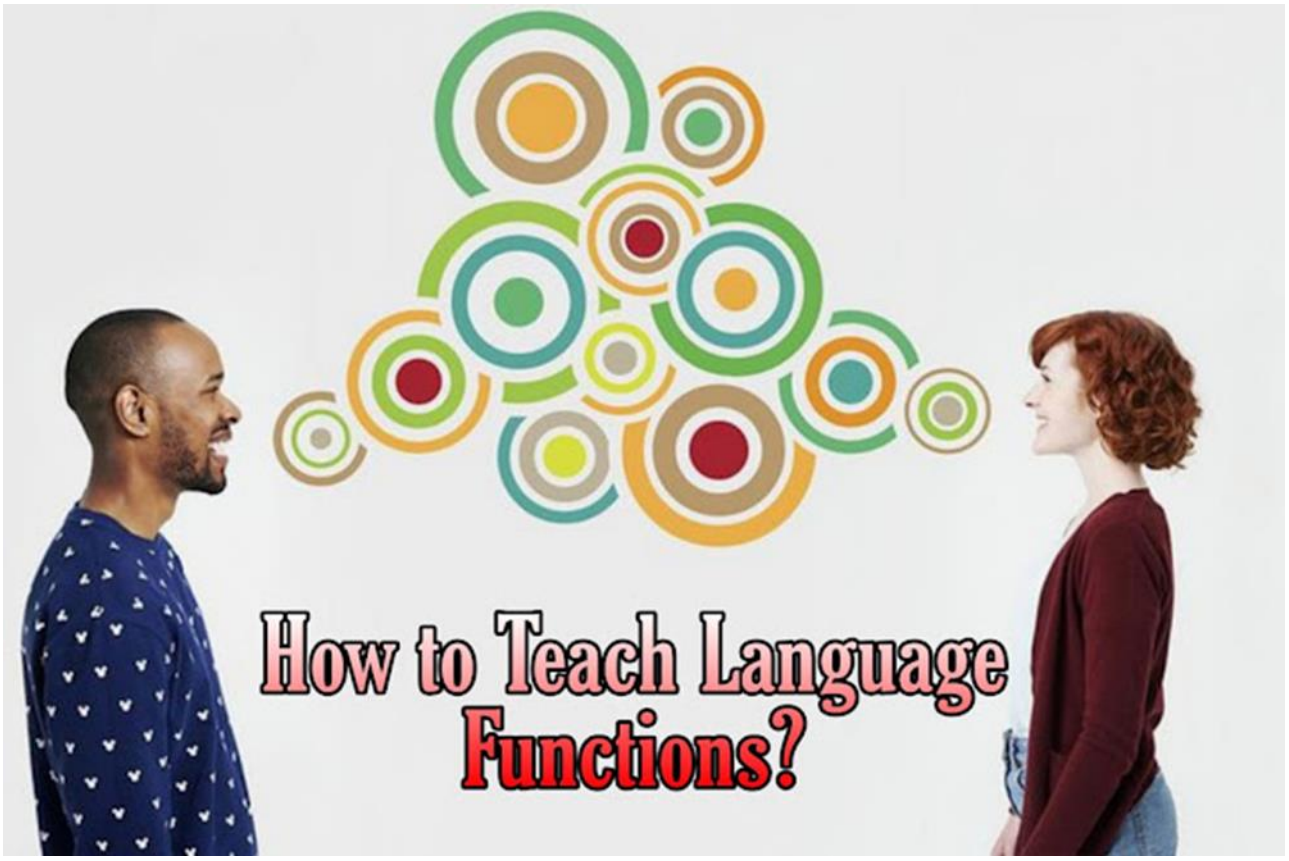
Task 11. DISCUSSION

Give an example of when you needed to listen very carefully to someone. Which of the active listening techniques (if any) did you use then and what was the outcome? If you had a chance to turn back the clock and have the conversation again, how would you handle the conversation better this time, using more active listening skills?

Borrowed from : Meakin Jean. Body Language and diction. 2017. 95p.

PART 5. ADDITIONAL READING

READING 1



A teacher read different articles and books regarding how to teach language functions to make it easier for my students to use language functions and came up with some ideas. So here in this article, I would like to talk about what language functions are, how language are presented, ways of practicing them, what are the stages of teaching language functions and some activities to teach language functions.

Language Functions

Language functions are the purposes for which human beings speak or write. According to Harmer (2008), "A language function is a purpose you wish to achieve when you say or write (p, 76)." He further claims that by 'performing' the function, you are performing an act of communication. Every day we do something including language that has purpose. Language is a vehicle to serve functions. A function in language refers to purpose for which we use utterances or units of speech. Broadly language functions can be classified into two as grammatical functions and communicative functions. Grammatical functions refer to the role of linguistic units in the structure of a sentence. It is the relationship that a constituent has with other constituents in a sentence. According to Richards et al (1991), "Grammatical function is the relationship that a constituent in a sentence has with other constituents." There are mainly five grammatical functions such as subject, predicate, object, complement

and adjunct. For example: ‘Hari plays football’ is a sentence in which ‘Hari’ is subject, ‘plays’ is a predicate and ‘football’ is an object.

Though there are two functions of language, simply function of language refers to communicative functions and here our major concern is to deal with main function of language, communicative function. Communicative function of language is the expressions of ideas, emotions, information, etc. communicative function refers to communicative goal for which language is used as means in the community. In other words communicative function is defined as the purpose for which it is used. Language function is used to get done our work. In community we use language for different purposes such as greeting, apologizing, requesting, advising, and ordering and so on. Ur advocates that “very often functions are ‘binary’; that is to say, the performance of one implies a certain response or set of response which take the form of another, complementary functions. For examples: suggestions and invitations are typically followed by either acceptance or rejection. Most typical language functions are: *Inviting, Suggesting, Promising, Apologizing, Requesting, information, Agreeing, Disagreeing, Offering,* etc.

Ways of presenting language functions

There are basically two ways of presenting a language functions when teaching grammar: inductive and deductive. Inductively language functions are presented giving different examples of the function and students are asked to identify it. For example: What is the intention of speaker here? What language or expressions has he used to express his intention? And deductively they are presented creating a situation in which the function is needed for asking students to respond to it. We may also ask comprehension questions to check their understanding.

Ways of practicing language functions

There are basically two ways of practicing language functions. They are receptive practice and productive practice respectively. The main aim of receptive practice is to familiarise students with a series of examples of the functions. The Possible activities for receptive practice are: Finding a function in a dialogue or text, classifying a list of functional language (which would you use to say …?) and classifying a list of sentences according to their precise meaning. Similarly, Productive practice is rather controlled practice. The possible activities for it are: Transformations between different examples of a function, question and answer work, situational cues (what would you say in these situations?) and so on.

Stages of teaching language Functions

Just as stages of teaching grammar there are three stages of teaching language functions. Though they are criticized for being limited in certain aspects they are still

found to be very useful in teaching language functions. The three stages of it are Presentation, Practice and Production in short P-P-P model.

Presentation

This is the first stage of teaching language functions in which the teacher presents language functions either in a dialogue form or creating a context. This stage is a pre-stage for communicative activity. In this stage the teacher has a discussion with the students regarding possible exponents for language function to be taught. Adhikari (2012) says that contextualisation, identification of participants, motivation and preparation and descriptions of the social settings of the language use are the some activities that we can use here. This is a pre-communicative activity so the teacher has to create the context and should give description to the students in order to make them know where and in which situation such language functions to be used.

Practice

This is the second stage in which students are given opportunity to practice language functions presented in the first stage. To provide opportunity to practice they are involved in pair work to conduct mini-dialogues. Mechanical or communicative drills are used as means to practice language functions. In this stage the learners are made to memorize and learn how to use different exponents appropriately in different contexts.

Production

This is the final stage of teaching language functions in which the learners use the language functions freely as in the real life situations. This stage is also known as communicative stage as the learners focus on fluency rather than accuracy. Richards (2006), as cited in Adhikari (2012) says that students practice using new structures and in different contexts often using their own content and information in order to develop fluency with new patterns. Role play, oral games, guessing games, interviews, mini exchange, etc. are some useful activities to teach language functions.

Some other activities to teach language functions

In spite of being very useful and popular to teach both grammar and language functions P-P-P model has been criticized. It is said that it is limited in certain respects. It is claimed that the only three stage of teaching language functions are not enough to teach language functions. As we know teaching of language function is similar to teaching grammar so we can adopt some activities of teaching grammar in it too. Ur (2003), as cited in Adhikari (2012) has presented different activities for grammar practice, such as awareness raising, controlled drills, meaningful drills, guided or meaningful practice, discourse completion and free discourse. Among these activities drills, free discourse and completion discourse are very useful to teach language functions as students should use different language functions in discourse. Learners

need to be able to use language functions appropriately in proper situation to make language meaningful. Regarding the focus on meaning and situation of language use, Doff (2010) as cited in Adhikari (2012) claims that there is a way to show meaning through a situation i.e. to think of situations from outside of the class, in which the structure could be naturally be used which may be real or imaginary. So, teacher should create a context and ask learners use different language functions in that context which is one of the techniques to teach language functions. Besides this According to Adhikari (2012) there are different activities which are done using different techniques to teach language functions which are given below.

Communicative drills

This is one of the useful techniques to teach language functions. Adhikari (2012) states that it is a type in which the type of response is controlled but the students provide their own content of information (p, 32). For example:

A: Teacher: What were you parents doing when you reached home?

B: Student: They were……

A: Teacher: How do you ask your teacher to repeat again if you don't get him/her?

B: Student: I……..

The above type of drill is very useful to develop communicative skills of students and can be used to teach language functions.

Pair work and group work:

Though this activity seems more concerned with organising group, this activity also can be used to teach language functions. Doff (2008) has presented some examples of this activity: pattern practice, practicing short dialogue, discussion, etc. In this activity the teacher provides situation and language functions and gets students to discuss about situation and have dialogues according to context and present to the class.

Information gap activities:

It is the activity which creates need to communicate. In this activity a learner knows the information but rest do not. Here, the listener has to listen carefully at first and later on he/she has to become an informant for some time. Doff (2008) states that to make communicative activity students need to given natural information gap. As presented in Adhikari (2012) some good examples of information gap activities are: discovering missing information, discovering secrets, performing the role of customer and shopkeeper, role of waiter and customer, etc.

‘In order for communication to be realistic and authentic, it is essential that one person has information which the other person doesn’t have. Therefore, you have an information gap. To find out the missing information, the students need particular language . . . Once the students have this ‘useful language’ they can question each other and find the information.’

The information gap

This kind of gap is very commonly exploited by teachers. Student A has some

information, e.g. concerning the prices of food. Student B needs to know these prices, and so asks A questions to find the information. The information gap is ideally suited to pair and small group work and usually relies upon pre-prepared information cards.

The experience gap

All students in classes have had different experiences in their lives – so this is immediately a gap. In some classes this gap is very marked. For example, a multilingual adult class in the UK will have had very different life experiences. A monolingual primary class will obviously show less difference. Questionnaires can exploit the experience gap – particularly those that aim to practice past forms, e.g. a questionnaire to find out what games people played when they were children.

The opinion gap

Everyone has different opinions, feelings and thoughts about the world. Finding out about someone’s feelings and opinions helps close the gap between people. The number of personalised activities in many textbooks shows the value of this gap.

Adapted from the Teaching English website:
www.teachingenglish.org.uk/think/speak/find_gap.shtml

Problem solving

The aim of this activity is to create need of using language functions. For this teacher creates a problem in group in order to get students have a great deal of interaction and while interacting with friends they need to use different language function such as, requesting, questioning, describing, refusing, etc. Therefore, we can take it also one of the useful techniques to teach language functions.

Strip story

In this activity story is presented through small slips of paper part-wise. This technique is also useful to create need to communicate among students as they have to interact either in pair or group keep strip story in proper order. To do this they use different language functions such as describing, negotiation of meaning, asking for clarification, checking, etc. Adhikari (2012 says that students also develop problem solving activity through this technique (p, 31).

Communicative games

Oral games, guessing games, solving the puzzles, etc. are communicative games designed to stimulate communicative activity among the learners. Communicative games are very useful to teach language functions and to motivate learners in learning too.

Oral speech telling stories

We generally do not want to share our experience or story with students but sharing is very useful. Sharing experiences and stories among the students create need of speaking or language use that also help to develop use of language functions. Thus, we call it a technique in which communicative skills are developed through language functions.

Developing other language skills

Language consists of four skills: reading, writing, listening and speaking. These skills can be developed through language functions too. Language function is very important aspect of teaching language as while teaching them we can develop other skills too. Though main aim of teaching, language function is to make learners speak appropriately according to context but directly or indirectly students also develop other skills.

Conclusion

Though the P-P-P model is more concerned with grammar teaching it is very useful in teaching language functions. Through this model any language function can be taught in an effective way. There are many techniques for teaching language functions and among them role play is a very popular technique; however, the other techniques such as strip story, information gap activity, communicative drill, communicative games, problem solving are also equally useful in teaching language functions. Furthermore, the learners' other language skills can also be developed through teaching language functions.

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Borrowed from: https://www.esikai.com.np/2019/09/how-to-teach-language-functions.html

READING 2

How to teach conversational reactions

Summary: Teaching students how to react with sympathy, shock, interest, etc, including conversational reactions games.

Even after students can understand, ask and answer a range of different small talk questions, they often got stuck on the important next step of responding with "That's a shame", "I'm glad to hear that", "Really?", etc. This article gives tips for presenting and practising such language both to stop students sounding uninterested and to make conversations progress more smoothly. This topic ties in well with active listening, giving good and bad news, small talk, and social English more generally, which have their own articles, PDFs and e-book on this site.

What students need to know about conversational reactions

Before you present this point for the first time, students need to have come across a wide range of different conversational reactions, even if it is unconsciously, in dialogues that they read and hear. Unfortunately, these reactions are often left out of textbook listenings, movies, etc, presumably because the writers think that they use up time and space on the page without adding much to the plot. Therefore, in the days or weeks leading up to presenting this language I try to make sure there are exposed to more of this, even if it means that I have to write or rewrite dialogues to add a more natural amount of reacting with "No way!" etc.

Conversational reactions which I'd want students to at least come across include, with the most important top:

- That's too bad.
- That's great./ That's great news.
- I'm sorry to hear that.
- I'm glad to hear that.
- Congratulations!
- I'm happy to hear that.
- (Oh no!) Really?
- That sounds awful./ That sounds terrible.
- That sounds great./ That sounds wonderful./ That sounds fantastic./ That sounds amazing.
- That's a pity./ That's a shame.
- / Sure./ Yeah (yeah) (yeah).

- What a pity./ What a shame.
- Lucky you!
- I envy you!
- That sounds stressful.
- That sounds lovely.
- Well done.
- I’m really happy for you./ I’m so happy for you.
- I don’t believe it! (Do you really mean…?)
- That’s wonderful./ That’s wonderful news.

- Are you?/ Is he?/ Is she?/ Are they?
- Did you?/ Did he?/ Did she?/ Did they?
- Do you?/ Does he?/ Does she?/ Do they?
- Were you?/ Was he?/ Was she?/ Were they?
- Good for you.
- I’m delighted to hear that.
- What a nice surprise!/ What a lovely surprise!
- What a nightmare!
- You must feel awful./ You must feel terrible.
- You must be exhausted./ You must be really disappointed.
- You don’t surprise me.
- No kidding.
- No way!
- You’re joking?
- Of course.
- Oh yeah?
- You’re kidding (,right)?
- I’m delighted for you.
- Yup (sure).

- You didn’t!/ He didn’t!/ She didn’t!/ They didn’t!
- Oh well. Better luck next time!
- Makes sense.
- I’m shocked!/ You surprise me!
- I’m relieved to hear that.
- That sounds like a nightmare.
- What a coincidence! I also…
- It’s funny you should say that, because…
- I’m so pleased for you.
- Oh! Bad luck!

- That sounds unbearable!
- You must be devastated.
- You reckon?
- What a ’mare!
- What a bummer!
- Tell me about it!
- Oh well. You win some, you lose some.
- Oh well. Look on the bright side. …
- Never mind. There are plenty more fish in the sea.
- Is that a fact?
- I’m green with envy.
- You lucky thing!
- I feel for you./ You have my sympathy.
- Good on ya (mate).
- That sounds like a right ’mare.
- Bummer!
- Congrats!
- Oh well. What can you do, eh? Chin up!

- Oh! Rotten luck!

Stems from above which are useable several ways and so are particularly useful to learn include:

- I'm (really/ so) …for you.
- I'm … to hear that.
- That sounds…
- That sounds like…
- That's… (news/ for you).
- That's a…/ What a …
- You must be/ feel…
- short questions with auxiliary verb plus subject ("Did he?", etc)
- short negative statements with subject and auxiliary verb with "n't" ("You didn't!", etc)

The functions of the phrases can be categorised as

- responding to good news
- responding to bad news
- showing surprise/ disbelief
- showing agreement/ lack of surprise
- getting the speaker to say more/ not stop
- linking to your own story/ experience

Perhaps the first thing students need to understand is the differences between reacting to good news with "Good for you", "Congratulations", etc and reacting to bad news with "That's too bad", "I'm sorry to hear that", "That sounds terrible", etc. After something on that, they could then try to find or think of other categories of language such as "showing surprise" later in the class or in the next lesson.

After getting students to divide phrases up into categories of conversational reactions, I'd do something to make sure that they know the most important differences between phrases that are in the same category. For example, the two phrases "That sounds great" and "I'm glad to hear that" are both responding to good news but are quite different. The former means that I'd probably enjoy the same thing (making it similar to "I envy you", "Lucky you", etc) while the second means that I'm happy that

something good happened to you (making it more similar to “That must be a relief”, etc).

Other differences between conversational reactions that students might not be aware of include:

• “What a…!” is a stronger reaction than “That’s a…”

• “nice” is weaker than is usual when responding to good news and so could actually be a polite negative reaction, with stronger words like “lovely”, “great” and “wonderful” being unambiguously positive and so more standard after good news

• “Well done” and “Good job” are used for achievements, so aren’t suitable for having won the lottery, whereas “Congratulations” can be used for both achievements and having had good luck

• A long drawn out “Oooooookaaay” sounds doubtful, for example that I doubt the wisdom of what you did, making it like a polite “You’re kidding!”, whereas with normal intonation “Okay” is just a sign that I am still listening, like “Right” and “Sure”

• “No kidding” is agreement (because it means “You are not joking”) and so it’s the opposite of “You’re kidding”

Typical problems with conversational reactions

The biggest problems my students have with these kinds of phrases are:

• missing them out completely (leading to awful conversations like “How was your weekend?” “Terrible, my cat died” “Well, let’s get down to business, shall we?”)

• getting stuck on the meanings of individual words and so not being able to smoothly use or even believe the meaning of phrases like “That’s a shame” and “That’s a pity” (understandably, as they have nothing to do with shame and pity)

• using ones which are too strong or too weak (“That sounds terrible” after “I missed the bus”, etc)

• mixing up similar but not identical ones like those mentioned above

• bad intonation making students sound uninterested, sarcastic or even disbelieving, especially with the expression “Really?”

• using direct translations from their own language such as “Is that so?”

• repeating the same conversational reactions

How to present conversational reactions

As mentioned above, I'd probably start the presentation stage by getting students to classify expressions as responding to good news and responding to bad news. This should be easy to do by looking at context such as what statement prompted that reaction and the intonation of the reaction. For example, if there is a dialogue which contains a mix of good and bad news (amongst other things), they could listen first of all for if the dialogue contains mainly good news or mainly bad news. They then listen again and write the good and bad news in two columns, listen again to match the news and the conversational reactions, then classify those reaction phrases. They should then be able to cope with finding a couple of other categories of reactions such as "getting the speaker to say more" and "linking to your own story/ experience" from the same dialogue.

Another good initial listening activity is to listen to good and bad model conversations and decide which one is better and why. Good conversations should include correct use of conversational reactions to show interest, get the other person to speak more, show sympathy, etc, with the bad conversations having no conversational reactions, the wrong conversational reactions, bad intonation, etc. Perhaps after listening again for what the specific problem is in each bad conversation, they then listen again to the good versions for the phrases used and the function of each phrase. The good and bad conversational reactions activity below could be used instead of or right after this.

How to practise conversational reactions

Good and bad conversational reactions

Students listen to two or more different versions of short exchanges and shout out or write down which is best. This should start with easy things like choosing the one reacting to good news phrase after someone gives good news, with all the wrong ones being more suitable for reacting to bad news. It can then move onto subtler differences such as the choosing the right strength of reaction and choosing the right intonation.

In order to present more useful phrases, you can also do the opposite activity of students listening out for and shouting out or writing down the one bad one.

Conversational reactions simplest responses games

This is another way of using the idea of good and bad conversational reactions. Give students cards saying "Suitable" and "Not suitable" or "Good reaction" and "Bad reaction". When students listen to short dialogues, they raise one of the two cards depending on what they think about the reactions.

Conversational reactions jigsaws

Conversational reactions jigsaw dialogue

Conversational reactions are a particularly good point to use a jigsaw text with, as you can put the splits in the conversation between the things said and the reaction ("Not too good. I've lost my car./ You're kidding! Lost? What do you mean, lost?", etc), and/ or halfway through the reacting phrases ("That's too/ bad", etc). After students put the cut-up text in the right order, you can see how well they can remember good reactions to the same statements and/ or get them to roleplay the same kind of conversations.

Conversational reactions multiple matching

A much simpler jigsaw to set up is one with just things someone says and different reactions for each, e.g. a four-column table with the original statements in the left column and one possible reaction in each in the other three columns. It's tricky to make sure that each response only goes with one statement, but it's possible if the reactions have matching reference words to the statements ("Jane's coming to our party after all" "Is she?" "She isn't!" "I'm glad to hear that. She should get out more", etc), matching vocabulary, etc. This activity can also include reactions which are useful but are not quite conversational reactions like "Atchoo" "Bless you" "Gesundheit" "Bless you. Hay fever?".

After students try to match the responses to the statements with no help, tell them how many should match to each, e.g. that each should have three possible responses. After they check their answers, they can try to think of suitable responses with no help and/ or use the responses cards for the Answer Me game below.

Conversational reactions answer me

This is by far my favourite activity for this language point. Students choose a card with or write down a conversational reaction like "I don't believe it!" or "Congratulations", then try to get that reaction from their partner with statements like "I'm actually a spy" and "I've got a promotion".

Conversational reactions predictions

This is like the game above but with one more step. One person asks a question like "How was your weekend?", the other person responds and then secretly writes down the reaction that they expect to get to that reply, e.g. saying "Awful. My car was stolen" and writing down "That's terrible". The other person reacts (after a pause to allow the other person to write down their prediction), then they compare the predicted reaction and the actual reaction.

Conversational reactions transformations/ Conversational reactions transformations reversi

Students convert reactions phrases into similar, opposite, stronger, weaker, longer and differently worded versions following instructions like "That's a shame – BAD" and "That sounds wonderful – OPPOSITE". This can be turned into the game Reversi if you make the transformations work both ways and put them on opposite sides of a card, e.g. "That sounds awful – SAME MEANING, DIFFERENT LAST WORD" on one side of the card and "That sounds terrible – SAME MEANING, DIFFERENT LAST WORD" on the other side of the card. Students take turns trying to do as many of these transformations as they can in a row, leaving the cards the other way up if they are successful. The winner is the first person to do all the transformations without making any mistakes, or the person with the longest unbroken run of guesses.

Borrowed from: https://www.usingenglish.com/teachers/articles/how-to-teach-conversational-reactions.html

READING 3

The Main 10 Steps To Teach Functional Langauge

Most students struggle to communicate effectively in some social situations because most teachers focus overly on grammar and often neglect teaching students functional language.

The heart of functional language is understanding the implied social meaning of certain expressions. We use language mainly to perform some kind of communicative behavior like make a request, offer help, offer advice, give apology, … etc. The expressions that we use to achieve these functions are called functional exponents.

There are two basic ways of presenting a language function:

1. Inductive way:

* Give the learners different examples of the function and ask students to identify it: E.g. "Any chance of a coffee?" What is the speaker's intention here? What language or expressions did he use to express his intention?

2. Deductive way:

* Present a situation in which the function is needed and ask students to respond to it. E.g. you dropped the vase and it broke down. What would you say?

Use dialogue to teach functional language

The best way to teach language functions is in context, that's in dialogues

When focusing on dialogues that contain functional language, there are three things should be clear for students to help them think about and analyze the target language:

1. The place where the dialogue is taking place.
2. The relationship between the two speakers.
3. What the speaker A / B wants to do or say.

The 10 steps to teaching some language functions in a dialogue:

1. Introduce the dialogue telling students the names of the speakers and present the difficult words if it is necessary.

2. Play the dialogue or read it as a whole then ask students about:

• where the dialogue is taking place (to check understanding of the context)

• the relationship between the two speakers (to check language appropriateness)

3. Divide the dialogue into mini dialogues; a stimulus and its response (functional expressions) and write them on the board.

4. Talk about the speakers' intentions and give students the functional meaning.

5. Underline the key words in the expressions and highlight the form.

6. Draw students' attention to the choice of particular words or structures to express certain meanings.

7. Ask students to say the expressions focusing on stress and intonation (pronunciation practice).

8. Ask students to practice the dialogue in public pairs (controlled oral practice)

9. Write a scrambled dialogue containing the functional language on the board asking students to rewrite it in the correct order (controlled written practice).

10. Create a real-life situation asking students to perform a dialogue using the target functional exponents (freer oral practice).

Write a list of common language functions

After that, you need to tell students that there are common functions in English. Write a list of them and ask students to match each function with its exponent (the way of expressing it).

E.g.

1. Making suggestion. d	a. I can't make it tonight – sorry.
2. Inviting. h	b. I'm afraid I was disappointed by the service.
3. Giving advice. e	c. I should have left earlier.
4. Requesting. i	d. We could order in a pizza.
5. Making apologies. g	e. It'd pay to talk to the boss.
6. Refusing. a	f. I'd go along with that.
7. Agreeing. f	g. I'm really sorry about the vase.
8. Regretting. c	h. Why don't you come over tonight?
9. Offering. j	i. Any chance of a coffee?
10. Complaining. b	j. I'll pay.

Tell students **the principles related to functional language**

At last, you should tell students the following principles associated with functional language:

• There are many functions in English, and there is also a wide variety of exponents that can be used to express each function.

• One structure can have more than one functional meaning so it's difficult to understand the meaning of an utterance out of context.

• The kind of functional exponent that you use changes depending on how well you know the relationship between the two speakers.

• Pronunciation, in particular sentence stress and intonation, has a key role to play in learning functional language so you should always practice it orally.

• Functional exponents can often vary greatly depending on the structure so we should focus on grammatical form too.

• Some functions can be indirect and subtle so you should know their meanings.

Borrowed from: https://bestofbilash.ualberta.ca/functionsof%20lang.html

VIDEO

Watch the video **"CELTA teaching practice 8-Functional Language-intermediate level"**

https://www.youtube.com/watch?v=JWUaA2PMZi4

a) In the grid below, tick the strategies the teacher uses in her lesson
b) Arrange the steps given in the grid in the logical order

	Strategies, steps the teacher undertakes	The order of the steps
	The teacher shows pictures to activate the students' prior knowledge and elicit from the students the names of communicative functions	
	The teachers introduces the language in an Inductive way: * Gives the learners different examples of the function and asks students to identify it.	
	The teacher introduces the language in a Deductive way: * Presents a situation in which the function is needed and asks students to respond to it.	
	Draws students' attention to the choice of particular words or structures to express certain meanings –asks them to group phrases according to the function they express	
	Provides real-life situations asking students to react using the target functional exponents (freer oral practice).	
	Asks students to say the expressions focusing on stress and intonation (pronunciation practice).	
	Talks about the speakers' intentions and give students the functional meaning.	
	Gap filling writing activity –choosing a suitable functional exponent	
	The teacher asks the students to express pleasure, surprise etc.	
	Write a scrambled dialogue containing the functional language on the board asking students to rewrite it in the correct order (controlled written practice).	
	Plays the dialogue or read it as a whole then ask students about: • where the dialogue is taking place (to check understanding of the context) • the relationship between the two speakers (to check language appropriateness)	

Attracts the students attention to the written form of expressing the functions	
Groups the functional expressions into formal - informal	
Repetition drill	
Talks about combining several functional exponents	
Attracts the students' attention to the change of meaning depending on the situation	
8. Asks students to practice the dialogue in public pairs (controlled oral practice)	
Creates a real-life situation asking students to perform a dialogue using the target functional exponents (freer oral practice).	

PART 6. TEACHING METHODS AND APPROACHES

Total Physical Response

Watch the video about Total Physical Responce -TPR (Comprehension Approach) and write down the stages of the lesson:
E.g.: 1.The teacher introduces the new vocabulary - she shows things and demonstrates actions and pronounces the words. The students listen silently.
https://www.youtube.com/watch?v=YuS3ku-PSL8

Thinking about the Experience

Now that we have observed the Total Physical Response Method being used in a class, let us examine what we have seen. We will list our observations and then try to understand the principles upon which the teacher's behavior is based.

Observations	Principles
1. The teacher gives a command in the target	Meaning in the target language can often be conveyed through actions. Memory is activated through learner response. Beginning language instruction should address the right hemisphere of the brain, the part which controls nonverbal behavior. The target

language and performs the action with the students.	language should be presented in chunks, not just word by word.
2. The students say nothing.	The students' understanding of the target language should be developed before speaking.
3.The teacher gives the commands quite quickly	The tudents can initially learn one part of the language rapidly by moving their bodies.
4. The teacher sits down and issues commands to the volunteers.	The imperative is a powerful linguistic device through which the teacher can direct student behavior.
5. The teacher directs students other than the volunteers.	Students can learn through observing actions as well as by performing the actions themselves.
6. The teacher introduces new commands after she is satisfied that the first six have been mastered.	It is very important that students feel successful. Feelings of success and low anxiety facilitate learning.
7. The teacher changes the order of the commands	Students should not be made to memorize fixed routines.
8 When the students make an error, the teacher repeats the command while acting it out.	Correction should be carried out in an unobtrusive manner.
9 The teacher gives the students commands they have not heard before.	Students must develop flexibility in understanding novel combinations of target language chunks. They need to understand more than the exact sentences used in training. Novelty is also motivating.
10 The teacher says, 'Jump to the desk.' Everyone laughs.	Language learning is more effective when it is fun.
11 The teacher writes the new commands on the board.	Spoken language should be emphasized over written language.
12 A few weeks later, a student who has not spoken before gives commands.	Students will begin to speak when they are ready.
13 A student says, 'Shake *hand with your neighbor.'	Students are expected to make errors when they first begin speaking. Teachers should be tolerant of them. Work on the fine details of the language should be postponed until students have become somewhat proficient

Reviewing the Techniques

The major technique, as we saw in the lesson we observed, is the use of commands to direct behavior. Asher acknowledges that, although this technique is

powerful, a variety of activities is preferred for maintaining student interest. A detailed description of using commands is provided below. If you find some of the principles of Total Physical Response to be of interest, you may wish to devise your own techniques to supplement this one.

• Using Commands to Direct Behavior

It should be clear from the class we observed that the use of commands is the major teaching technique of TPR. The commands are given to get students to perform an action; the action makes the meaning of the command clear.

Since Asher suggests keeping the pace lively, it is necessary for a teacher to plan in advance just which commands she will introduce in a lesson. If the teacher tries to think them up as the lesson progresses, the pace will be too slow.

At first, to clarify meaning, the teacher performs the actions with the students. Later the teacher directs the students alone. The students' actions tell the teacher whether or not the students understand.

As we saw in the lesson we observed, Asher advises teachers to vary the sequence of the commands so that students do not simply memorize the action sequence without ever connecting the actions with the language.

Asher believes it is very important that the students feel successful. Therefore, the teacher should not introduce new commands too fast. It is recommended that a teacher present three commands at a time. After students feel successful with these, three more can be taught.

Although we were only able to observe one beginning class, people always ask just how much of a language can be taught through the use of imperatives. Asher claims that all grammar features can be communicated through imperatives. To give an example of a more advanced lesson, one might teach the past tense as follows:

TEACHER: Ingrid, walk to the blackboard.

(Ingrid gets up and walks to the blackboard.)

TEACHER: Class, if Ingrid walked to the blackboard, stand up.

(The class stands up.)

TEACHER: Ingrid, write your name on the blackboard.

(Ingrid writes her name on the blackboard.)

TEACHER: Class, if Ingrid wrote her name on the blackboard, sit down.

(The class sits down.)

• Role Reversal

Students command their teacher and classmates to perform some actions. Asher says that students will want to speak after 10–20 hours of instruction, although some students may take longer. Students should not be encouraged to speak until they are ready.

• Action Sequence

At one point we saw the teacher give three connected commands. For example, the teacher told the students to point to the door, walk to the door, and touch the door. As the students learn more and more of the target language, a longer series of connected commands can be given, which together comprise a whole procedure. While we did not see a long action sequence in this very first class, a little later on students might receive the following instructions, which they act out:

Take out a pen.

Take out a piece of paper.

Write a letter. (imaginary)

Fold the letter.

Put it in an envelope.

Seal the envelope.

Write the address on the envelope.

Put a stamp on the envelope.

Mail the letter.

This series of commands is called an action sequence, or an 'operation.'

Many everyday activities, like writing a letter, can be broken down into an action sequence that students can be asked to perform.

Conclusion

Ask yourself:

Does it make any sense to delay the teaching of speaking the target language?

Do you believe that students should not be encouraged to speak until they are ready to do so? Should a teacher overlook certain student errors in the beginning?

Which, if any, of the other principles do you agree with?

Would you use the imperative to present the grammatical structures and vocabulary of the target language?

Do you believe it is possible to teach all grammatical features through the imperative?

Do you think that accompanying language with action aids recall?

Would you teach reading and writing in the manner described in this lesson?

Would you want to adapt any of the techniques of TPR to your teaching situation?

Can you think of any others you would create that would be consistent with the principles presented here?

Audio-Lingual Method (ALM)

Thinking about the Experience

Watch the video demonstrating Audio-Lingual approach. Write down the stages of the lesson. https://www.youtube.com/watch?v=Pz0TPDUz3FU

Observe the behavior of the teacher and the techniques he used. From these we should be able to figure out the principles underlying the method. We will make our observations in order, following the lesson plan of the class we observed.

Observations	**Principles**
1 The teacher introduces a new dialogue.	Language forms do not occur by themselves; they occur most naturally within a context.
2 The language teacher uses only the target language in the classroom. Actions, pictures, or realia are used to give meaning otherwise.	The native language and the target language have separate linguistic systems. They should be kept apart so that the students' native language interferes as little as possible with the students' attempts to acquire the target language.
3 The language teacher introduces the dialogue by modeling it two times; he introduces the drills by modeling the correct answers; at other times, he corrects mispronunciation by modeling	One of the language teacher's major roles is that of a model of the target language. Teachers should provide students with an accurate model. By listening to how it is supposed to sound, students should be able to mimic the model.
4 The students repeat each line of the new dialogue several times.	Language learning is a process of habit formation. The more often something is repeated, the stronger the habit and the greater the learning.
5 The students stumble over one of the lines of the dialogue. The teacher uses a backward build-up drill with this line.	It is important to prevent learners from making errors. Errors lead to the formation of bad habits. When errors do occur, they should immediately be corrected by the teacher.
6 The teacher initiates a chain drill in which each student greets another.	The purpose of language learning is to learn how to use the language to communicate.
7 The teacher uses single-slot and multiple-slot substitution drills.	Particular parts of speech occupy particular 'slots' in sentences. In order to create new sentences, students must learn which part of speech occupies which slot.

8 The teacher says, 'Very good,' when the students answer correctly.	Positive reinforcement helps the students to develop correct habits.
9 The teacher uses spoken cues and picture cues.	Students should learn to respond to both verbal and nonverbal stimuli.
10 The teacher conducts transformation and question-and-answer drills.	Each language has a finite number of patterns. Pattern practice helps students to form habits which enable the students to use the patterns.
11 When the students can handle it, the teacher poses the questions to them rapidly.	Students should 'overlearn,' i.e. learn to answer automatically without stopping to think.
12 The teacher provides the students with cues; she calls on individuals; she smiles encouragement; she holds up pictures one after another.	The teacher should be like an orchestra leader—conducting, guiding, and controlling the students' behavior in the target language.
13 New vocabulary is introduced through lines of the dialogue; vocabulary is limited.	The major objective of language teaching should be for students to acquire the structural patterns; students will learn vocabulary afterward.
14 Students are given no grammar rules; grammatical points are taught through examples and drills.	The learning of another language should be the same as the acquisition of the native language. We do not need to memorize rules in order to use our native language. The rules necessary to use the target language will be figured out or induced from examples.
15 The teacher does a contrastive analysis of the target language and the students' native language in order to locate the places where she anticipates her students will have trouble.	The major challenge of language teaching is getting students to overcome the habits of their native language. A comparison between the native and target language will tell the teacher in which areas her students will probably experience difficulty.
16 The teacher writes the dialogue on the blackboard toward the end of the	Speech is more basic to language than the written form. The 'natural order' (the

week. The students do some limited written work with the dialogue and the sentence drills.	order children follow when learning their native language) of skill acquisition is: listening, speaking, reading, and writing.
17 The supermarket alphabet game and a discussion of American supermarkets and football are included.	Language cannot be separated from culture. Culture is not only literature and the arts, but also the everyday behavior of the people who use the target language. One of the teacher's responsibilities is to present information about that culture.

7 What areas of language are emphasized? What language skills are emphasized?

Vocabulary is kept to a minimum while the students are mastering the sound system and grammatical patterns. A grammatical pattern is not the same as a sentence. For instance, underlying the following three sentences is the same grammatical pattern:

'Meg called,' 'The Blue Jays won,' 'The team practiced.'

The natural order of skills presentation is adhered to: listening, speaking, reading, and writing. The oral/aural skills receive most of the attention. What students write they have first been introduced to orally. Pronunciation is taught from the beginning, often by students working in language laboratories on discriminating between members of minimal pairs.

8 What is the role of the students' native language?

The habits of the students' native language are thought to interfere with the students' attempts to master the target language. Therefore, the target language is used in the classroom, not the students' native language. A contrastive analysis between the students' native language and the target language will reveal where a teacher should expect the most interference.

9 How is evaluation accomplished?

The answer to this question is not obvious because we didn't actually observe the students in this class taking a formal test. If we had, we would have seen that it was discrete-point in nature, that is, each question on the test would focus on only one point of the language at a time. Students might be asked to distinguish between words in a minimal pair, for example, or to supply an appropriate verb form in a sentence.

10 How does the teacher respond to student errors?

Student errors are to be avoided if at all possible, through the teacher's awareness of where the students will have difficulty, and restriction of what they are taught to say.

Reviewing the Techniques

If you agree with the above answers, you may wish to implement the following techniques. Of course, even if you do not agree, there may be techniques described below that you are already using or can adapt to your approach.

• ***Dialogue Memorization***

Dialogues or short conversations between two people are often used to begin a new lesson. Students memorize the dialogue through mimicry; students usually take the role of one person in the dialogue, and the teacher the other. After the students have learned the first person's lines, they switch roles and memorize the other person's part. Another way of practicing the two roles is for half of the class to take one role and the other half to take the other. After the dialogue has been memorized, pairs of individual students might perform the dialogue for the rest of the class.

In the Audio-Lingual Method, certain sentence patterns and grammar points are included within the dialogue. These patterns and points are later practiced in drills based on the lines of the dialogue.

• ***Backward Build-up (Expansion) Drill***

This drill is used when a long line of a dialogue is giving students trouble. The teacher breaks down the line into several parts. The students repeat a part of the sentence, usually the last phrase of the line. Then, following the teacher's cue, the students expand what they are repeating part by part until they are able to repeat the entire line. The teacher begins with the part at the end of the sentence (and works backward from there) to keep the intonation of the line as natural as possible. This also directs more student attention to the end of the sentence, where new information typically occurs.

• ***Repetition Drill***

Students are asked to repeat the teacher's model as accurately and as quickly as possible. This drill is often used to teach the lines of the dialogue.

• ***Chain Drill***

A chain drill gets its name from the chain of conversation that forms around the room as students, one by one, ask and answer questions of each other. The teacher begins the chain by greeting a particular student, or asking him a question. That student responds, then turns to the student sitting next to him. The first student greets or asks a question of the second student and the chain continues. A chain drill allows some controlled communication, even though it is limited. A chain drill also gives the teacher an opportunity to check each student's speech.

• ***Single-slot Substitution Drill***

The teacher says a line, usually from the dialogue. Next, the teacher says a word or a phrase (called the cue). The students repeat the line the teacher has given them, substituting the cue into the line in its proper place. The major purpose of this drill is to give the students practice in finding and filling in the slots of a sentence.

• ***Multiple-slot Substitution Drill***

This drill is similar to the single-slot substitution drill. The difference is that the teacher gives cue phrases, one at a time, that fit into different slots in the dialogue line. The students must recognize what part of speech each cue is, or at least, where it fits into the sentence, and make any other changes, such as subject–verb agreement. They then say the line, fitting the cue phrase into the line where it belongs.

• ***Transformation Drill***

The teacher gives students a certain kind of sentence pattern, an affirmative sentence for example. Students are asked to transform this sentence into a negative sentence. Other examples of transformations to ask of students are: changing a statement into a question, an active sentence into a passive one, or direct speech into reported speech.

• ***Question-and-answer Drill***

This drill gives students practice with answering questions. The students should answer the teacher's questions very quickly. Although we did not see it in our lesson here, it is also possible for the teacher to cue the students to ask questions as well. This gives students practice with the question pattern.

• ***Use of Minimal Pairs***

The teacher works with pairs of words which differ in only one sound; for example, 'ship/sheep.' Students are first asked to perceive the difference between the two words and later to be able to say the two words. The teacher selects the sounds to work on after she has done a contrastive analysis, a comparison between the students' native language and the language they are studying.

• ***Complete the Dialogue***

Selected words are erased from a dialogue students have learned. Students complete the dialogue by filling the blanks with the missing words.

• ***Grammar Game***

Games like the Supermarket Alphabet Game described in this chapter are used in the Audio-Lingual Method. The games are designed to get students to practice a grammar point within a context. Students are able to express themselves, although in a limited way. Notice there is also a lot of repetition in this game.

Discussion

Does it make sense to you that language acquisition results from habit formation?

If so, will the habits of the native language interfere with target language learning?

Should errors be prevented as much as possible?

Should the major focus be on the structural patterns of the target language?

Which of these or the other principles of the Audio-Lingual Method are acceptable to you?

Is a dialogue a useful way to introduce new material?

Should it be memorized through mimicry of the teacher's model?

Are structure drills valuable pedagogical activities?

Is working on pronunciation through minimal-pair drills a worthwhile activity?

Would you say these techniques (or any others of this method) are ones that you can use as described?

Could you adapt any of them to your own teaching approach and situation?

Borrowed from: Diane Larsen-Freeman and Marti Anderson. Techniques & Principles in Language Teaching. Oxford University Press, 2011.