МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ДОНБАСЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ
КАФЕДРА ГЕРМАНСЬКОЇ ТА СЛОВ'ЯНСЬКОЇ ФІЛОЛОГІЇ

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НАВЧАЛЬНО-МЕТОДИЧНИЙ ПОСІБНИК З НАВЧАЛЬНОЇ ДИСЦИПЛІНИ «ПРАКТИКА УСНОГО ТА ПИСЕМНОГО МОВЛЕННЯ» (АНГЛІЙСЬКА МОВА)

Для студентів-магістрантів II курсу філологічного факультету спеціальності 014 Середня освіта (Мова та література (англійська))

Рекомендовано до друку на засіданні Вченої ради Донбаського державного педагогічного університету, протокол № 2 від 23 вересня 2020 р.

Слов'янськ : ДДПУ, 2020

УДК 378.016:811.111(075.8)

К68

Затверджено на засіданні кафедри германської та слов'янської філології (пр. № 2 від 10 вересня 2020 р.)
Затверджено на засіданні Вченої ради університету (пр. № 2 від 23 вересеня 2020 р.)

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К68 НАВЧАЛЬНО-МЕТОДИЧНИЙ ПОСІБНИК З НАВЧАЛЬНОЇ ДИСЦИПЛІНИ «ПРАКТИКА УСНОГО ТА ПИСЕМНОГО МОВЛЕННЯ (АНГЛІЙСЬКА МОВА)» : для студентів-магістрантів філ. ф-у спец. 014 Середня освіта (Мова та література (англійська)) / І.Б. Коротяєва; М-во освіти і науки України, ДДПУ. – Слов'янськ : Видавництво ДДПУ, 2020. – 183 с.

Навчально-методичний посібник містить чотири тематичних блоки із курсу «Практика усного та писемного мовлення (англійська мова)» для студентів ІІ курсу магістратури, спеціальність 014 Середня освіта (Мова та література (англійська)). Посібник включає автентичні англомовні тексти, які відповідають змісту робочої навчальної програми дисципліни; тематичний словник; вправи з усіх видів мовленнєвої діяльності для формування іншомовної професійної комунікативної компетенції; завдання для самоконтролю та самостійної роботи студентів; подано список рекомендованої літератури та додатки з допоміжними матеріалами.

Призначається студентам-магістрантам мовних спеціальностей (денної та заочної форми навчання), аспірантам, викладачам англійської мови.

УДК 378.016:811.111(075.8)

ЗМІСТ

ВСТУП

Навчально-методичний посібник містить дидактичні матеріали до практичних занять з навчальної дисципліни «Практика усного та писемного мовлення (англійська мова)», що є одним із головних спеціалізованих курсів для підготовки студентів ІІ курсу магістерського рівня вищої освіти, спеціальності 014 Середня освіта (Мова та література (англійська)). Мета навчальної дисципліни – формування у студентів міжкультурної іншомовної комунікативної компетенції, а також професійної компетенції шляхом ознайомлення їх з різними методами і прийомами навчання англійської мови та залучення до виконання професійно орієнтованих завдань. На практичних заняттях з даної дисципліни студенти-магістранти вдосконалюють іншомовні мовленнєві навички та вміння у чотирьох видах мовленнєвої діяльності: аудіюванні, говорінні, читанні та письмі. Студенти-магістранти повинні демонструвати впевненість і позитивну мотивацію у користуванні англійською мовою; усвідомлювати роль вчителя іноземної мови як у шкільному, так і позашкільному оточенні.

Навчально-методичний посібники містить чотири тематичних блоки програми ІІ курсу з даної дисципліни. До кожної теми пропонуються автентичні англомовні тексти з професійної тематики; проблеми та питання для опрацювання, різні типи вправ для формування іншомовної комунікативної компетенції; визначаються практичні завдання для самоконтролю та самостійної роботи, пропонується додаткова література. Додатки містять сучасні автентичні англомовні матеріали з окремих тем ІІ курсу для опрацювання як на практичних заняттях, так і під час самостійної роботи студентів. Підсумковою формою контролю на ІІ курсі є екзамен, який передбачає виконання

студентами таких завдань: 1) складання письмової анотації англійською мовою статті наукового характеру; 2) лексико-граматичні тести; 3) бесіда за запропонованою темою (або професійно орієнтованою ситуацією) в межах програми.

UNIT 1. LEARNING STYLES

Topics and problems for discussion

1. ***Learner Differences***
2. ***Learning Strategies: Encouraging Learners' Independence***
3. ***Neuro-linguistic programming and Multiple intelligence theory***
4. ***Becoming a More Successful Learner***

Essential Vocabulary

Study Essential Vocabulary and give Ukrainian equivalents:

1. second language acquisition
2. to tailor one's teaching
3. to recognize students' differences
4. learner autonomy
5. learner styles
6. converges
7. conformists
8. concrete learners
9. communicative learners
10. learning strategy
11. cognitive strategies
12. metacognitive strategies
13. neuro-linguistic programming
14. VAKOG (Visual, Auditory, Kinesthetic, Olfactory, Gustatory)
15. Multiple Intelligences Theory
16. to be appropriate for the students
17. individual strengths and weaknesses
18. to ascertain one's language level
19. to monitor progress
20. to use questionnaires
21. to provide various stimuli
22. to keep a record
23. feedback

24. to be aware of smth
25. learning environment
26. initiating and sustaining motivation

Activity 1
Read the following text and answer the questions

Learner differences

The moment we realise that a class is composed of individuals (rather than being some kind of unified whole), we have to start thinking about how to respond to these students individually so that while we may frequently teach the group as a whole, we will also, in different ways, pay attention to the different identities we are faced with.

We will discuss differentiation in relation to mixed ability a bit later. In this section, however, we will look at the various ways researchers have tried to identify individual needs and behaviour profiles.

A Aptitude and intelligence

Some students are better at learning languages than others. At least that is the generally held view, and in the 1950s and 1960s it crystallised around the belief that it was possible to predict a student's future progress on the basis of linguistic aptitude tests. But it soon became clear that such tests were flawed in a number of ways. They didn't appear to measure anything other than general intellectual ability even though they ostensibly looked for linguistic talents. Furthermore, they favoured analytic-type learners over their more 'holistic' counterparts, so the tests were especially suited to people who have little trouble doing grammar-focused tasks. Those with a more 'general' view of things – whose analytical abilities are not so highly developed, and who receive and use language in a more message-oriented way – appeared to be at a disadvantage. In fact, analytic aptitude is probably not the critical factor in success. Peter Skehan, for example, believes that what distinguishes exceptional students from the rest is that they have

unusual memories, particularly for the retention of things that they hear (1998: 234).

Another damning criticism of traditional aptitude tests is that while they may discriminate between the most and the least 'intelligent' students, they are less effective at distinguishing between the majority of students who fall between these two extremes. What they do accomplish is to influence the way in which both teachers and students behave. It has been suggested that students who score badly on aptitude tests will become demotivated and that this will then contribute to precisely the failure that the test predicted. Moreover, teachers who know that particular students have achieved high scores will be tempted to treat those students differently from students whose score was low. Aptitude tests end up being self-fulfilling prophecies whereas it would be much better for both teacher and students to be optimistic about all of the people in the class.

It is possible that people have different aptitudes for different kinds of study. However, if we consider aptitude and intelligence for learning language in general, our own experience of people we know who speak two or more languages can only support the view that 'learners with a wide variety of intellectual abilities can be successful language learners. This is especially true if the emphasis is on oral communication skills rather than metalinguistic knowledge' (Lightbown and Spada 2006: 185).

B Good learner characteristics

Another line of enquiry has been to try to tease out what a 'good learner' is. If we can narrow down a number of characteristics that all good learners share, then we can, perhaps, cultivate these characteristics in all our students.

Neil Naiman and his colleagues included a tolerance of ambiguity as a feature of good learning, together with factors such as positive task orientation (being prepared to approach tasks in a positive fashion), ego involvement (where success is important for a student's self-image), high aspirations, goal orientation and perseverance (Naiman et al 1978).

Joan Rubin and Irene Thompson listed no fewer than 14 good learner characteristics, among which learning to live with uncertainty (much like the tolerance of ambiguity mentioned above) is a notable factor (Rubin and Thompson 1982). But the Rubin and Thompson version of a good learner also mentions students who can find their own way (without always having to be guided by the teacher through learning tasks), who are creative, who make intelligent guesses, who make their own opportunities for practice, who make errors work for them not against them, and who use contextual clues.

Patsy Lightbown and Nina Spada summarise the main consensus about good learner characteristics (see Figure 1). As they point out, the characteristics can be classified in several categories (motivation, intellectual abilities, learning preferences), and some, such as 'willing to make mistakes', can be 'considered a personality characteristic' (Lightbown and Spada 2006: 54). In other words, this wish list cuts across a number of learner variables.

Much of what various people have said about good learners is based on cultural assumptions which underpin much current teaching practice in western-influenced methodologies.

In these cultures we appreciate self-reliant students and promote learner autonomy as a main goal. We tend to see the tolerance of ambiguity as a goal of student development, wishing to wean our students away from a need for things to be always cut and dried. We encourage students to read texts for general understanding without stopping to look up all the words they do not understand; we ask students to speak communicatively even when they have difficulty because of words they don't know or can't pronounce, and we involve students in creative writing. In all these endeavours we expect our students to aspire beyond their current language level.

Rate each of the following characteristics on a scale of 1-5. Use 1 to indicate a characteristic that you think is Very important' and 5 to indicate a characteristic that you consider 'not at all important' in predicting success in second language

learning.

A good language learner:

a.	is a willing and accurate guesser	1 2 3 4 5
b.	tries to get a message across even if specific language knowledge is lacking	1 2 3 4 5
c.	is willing to make mistakes	1 2 3 4 5
d.	constantly looks for patterns in the language	1 2 3 4 5
e.	practises as often as possible	1 2 3 4 5
f.	analyses his or her own speech and the speech of others	1 2 3 4 5
g.	attends to whether his or her performance meets the standards he or she has learned	1 2 3 4 5
h.	enjoys grammar exercises	1 2 3 4 5
i.	begins learning in childhood	1 2 3 4 5
j.	has an above-average IQ	1 2 3 4 5
k.	has good academic skills	1 2 3 4 5
l.	has a good self-image and lots of confidence	1 2 3 4 5

Figure 1: Good learner characteristics (Lightbown and Spada 2006: 55)

Different cultures value different learning behaviours, however. Our insistence upon one kind of 'good learner' profile may encourage us to demand that students should act in class in certain ways, whatever their learning background. When we espouse some of the techniques mentioned above, we risk imposing a methodology on our students that is inimical to their culture. Yet it is precisely because this is not perhaps in the best interests of the students that we discussed context-sensitive methodology earlier. Furthermore, some students may not enjoy grammar exercises, but this does not mean they are doomed to learning failure.

There is nothing wrong with trying to describe good language learning behaviour. Nevertheless, we need to recognise that some of our assumptions are heavily culture-bound and that students can be successful even if they do not

follow these characteristics to the letter.

C Learner styles and strategies

A preoccupation with learner personalities and styles has been a major factor in psycholinguistic research. Are there different kinds of learner? Are there different kinds of behaviour in a group? How can we tailor our teaching to match the personalities in front of us?

The methodologist Tony Wright described four different learner styles within a group (1987: 117-118). The 'enthusiast' looks to the teacher as a point of reference and is concerned with the goals of the learning group. The 'oracular' also focuses on the teacher but is more oriented towards the satisfaction of personal goals. The 'participator' tends to concentrate on group goals and group solidarity, whereas the 'rebel', while referring to the learning group for his or her point of reference, is mainly concerned with the satisfaction of his or her own goals.

Keith Willing, working with adult students in Australia, suggested four learner categories:

- Convergers: these are students who are by nature solitary, prefer to avoid groups, and who are independent and confident in their own abilities. Most importantly they are analytic and can impose their own structures on learning. They tend to be cool and pragmatic.
- Conformists: these are students who prefer to emphasise learning 'about language' over learning to use it. They tend to be dependent on those in authority and are perfectly happy to work in non-communicative classrooms, doing what they are told. A classroom of conformists is one which prefers to see well-organised teachers.
- Concrete learners: though they are like conformists, they also enjoy the social aspects of learning and like to learn from direct experience. They are interested in language use and language as communication rather than language as a system. They enjoy games and groupwork in class.

- Communicative learners: these are language use oriented. They are comfortable out of class and show a degree of confidence and a willingness to take risks which their colleagues may lack. They are much more interested in social interaction with other speakers of the language than they are with analysis of how the language works. They are perfectly happy to operate without the guidance of a teacher

Figure 2: learning styles based on Willing (1987)

Wright and Willing's categorisations are just two of a large number of descriptions that different researchers have come up with to try to explain different learner styles and strategies. Frank Coffield, David Moseley, Elaine Hall and Kathryn Ecclestone, in an extensive study of the literature available, identify an extremely large list of opposed styles which different theorists have advocated (see Figure 3). But while this may be of considerable interest to theorists, they 'advise against pedagogical intervention based solely on any of the learning style instruments' (Coffield *et al* 2004: 140).

convergers versus **divergers**	**initiators** versus **reasoners**
verbalisers versus **imagers**	**intuitionists** versus **analysts**
holists versus **serialists**	**extroverts** versus **introverts**
deep versus **surface learning**	**sensing** versus **intuition**
activists versus **reflectors**	**thinking** versus **feeling**
natists versus **theorists**	**judging** versus **perceiving**
adaptors versus **innovators**	**left brainers** versus **right brainers**
assimilators versus **explorers**	**meaning-directed** versus **undirected**
field dependent versus **field**	**theorists** versus **humanitarians**
independent globalists versus	**activists** versus **theorists**
analysts	**pragmatists** versus **reflectors**
assimilators versus **accommodators**	**organisers** versus **innovators**
imaginative versus **analytic learners**	**lefts/ analytics/inductives/successive**
non-committers versus **plungers**	**processors** versus **rights/globals/**
common-sense versus **dynamic**	**deductives/simultaneous processors**
learners concrete versus **abstract**	**executives/hierarchics/conservatives**
learners	versus **legislatives/anarchics/liberals**
random versus **sequential learners**	

Figure 3: Different learner descriptions (from Coffield et al 2004: 136)

Coffield and his colleagues have two main reasons for their scepticism. The first is that there are so many different models available (as the list in Figure 3 shows) that it is almost impossible to choose between them. This is a big worry,

especially since there is no kind of consensus among researchers about what they are looking at and what they have identified. Secondly, some of the more popular methods, Coffield *et al* suggest, are driven by commercial interests which have identified themselves with particular models. This is not to suggest that there is anything intrinsically wrong with commercial interests, but rather to introduce a note of caution into our evaluation of different learner style descriptions.

It may sound as if, therefore, there is no point in reading about different learner styles at all – or trying to incorporate them into our teaching. But that is not the case. We should do as much as we can to understand the individual differences within a group. We should try to find descriptions that chime with our own perceptions, and we should endeavour to teach individuals as well as groups.

D Individual variations

If some people are better at some things than others – better at analysing, for example – this would indicate that there are differences in the ways individual brains work. It also suggests that people respond differently to the same stimuli. How might such variation determine the ways in which individual students learn most readily? How might it affect the ways in which we teach? There are two models in particular which have tried to account for such perceived individual variation, and which teachers have attempted to use for the benefit of their learners.

Neuro-Linguistic Programming: according to practitioners of Neuro-Linguistic Programming (NLP), we use a number of 'primary representational systems' to experience the world. These systems are described in the acronym 'VAKOG' which stands for *Visual* (we look and see), *Auditory* (we hear and listen), *Kinaesthetic* (we feel externally, internally or through movement), *Olfactory* (we smell things) and *Gustatory* (we taste things).

Most people, while using all these systems to experience the world, nevertheless have one 'preferred primary system' (Revel and Norman 1997: 31). Some people are particularly

stimulated by music when their preferred primary system is auditory, whereas others, whose primary preferred system is visual, respond most powerfully to images. An extension of this is when a visual person 'sees' music, or has a strong sense of different colours for different sounds. The VAKOG formulation, while somewhat problematic in the distinctions it attempts to make, offers a framework to analyse different student responses to stimuli and environments.

NLP gives teachers the chance to offer students activities which suit their primary preferred systems. According to Radislav Millrood, it shows how teachers can operate in the *C-Zone* – the zone of congruence, where teachers and students interact affectively rather than in the *R-Zone* – the zone of student resistance, where students do not appreciate how the teacher tries to make them behave (Millrood 2004). NLP practitioners also use techniques such as 'three-position thinking' (Baker and Rinvolucri 2005a) to get teachers and students to see things from other people's points of view so that they can be more effective communicators and interactors.

MI theory: MI stands for Multiple Intelligences, a concept introduced by the Harvard psychologist Howard Gardner. In his book *Frames of Mind*, he suggested that we do not possess a single intelligence, but a range of 'intelligences' (Gardner 1983). He listed seven of these: Musical/rhythmical, Verbal/linguistic, Visual/spatial, Bodily/kinaesthetic, Logical/ mathematical, Intrapersonal and Interpersonal. All people have all of these intelligences, he said, but in each person one (or more) of them is more pronounced. This allowed him to predict that a typical occupation (or 'end state') for people with a strength in logical/ mathematical intelligence is that of the scientist, whereas a typical end state for people with strengths in visual/spatial intelligence might well be that of the navigator. The athlete might be the typical end state for people who are strong in bodily/kinaesthetic intelligence, and so on. Gardner has since added an eighth intelligence which he calls Naturalistic intelligence (Gardner 1993) to account for the ability to

recognise and classify patterns in nature; Daniel Coleman has added a ninth 'emotional intelligence' (Goleman 1995). This includes the ability to empathise, control impulse and self-motivate.

If we accept that different intelligences predominate in different people, it suggests that the same learning task may not be appropriate for all of our students. While people with a strong logical/mathcm3tical intelligence might respond well to a complex grammar explanation, a different student might need the comfort of diagrams and physical demonstration because their strength is in the visual/spatial area. Other students who have a strong interpersonal intelligence may require a more interactive climate if their learning is to be effective. Murray Loom, a teacher at the Giralang primary school in Canberra, Australia, produced the following chart to show what the original seven intelligences might mean for his students:

TYPE	LIKES TO	IS GOOD AT	LEARNS BEST BY
Linguistic Learner 'The word player'	read, write, tell stories	memorising names, places, dates and trivia	saying, hearing and seeing words
Logical/ Mathematical Learner 'The questioner'	do experiments, figure things out, work things outwork with numbers, ask questions, explore patterns and relationships	maths, reasoning, logic and problem solving	categorising, classifying working with abstract patterns/relationships
Spatial Learner 'The visualiser'	draw, build, design and create things, daydream, look at pictures, watch movies, play with machines	imagining things, sensing changes, mazes/puzzles, reading maps, charts	visualising, dreaming, using the mind's eye, working with colours and pictures
Musical Learner 'The music lover'	sing, hum tunes, listen to music, play an instrument respond to music	picking up sounds, remembering melodies, noticing pitches/rhythms, keeping time	rhythm, melody, music
Bodily / Kinaesthetic Learner	move around, touch and talk, use body language	physical activities, (sport/dancing/acting)	touching, moving, interacting with space, processing

			knowledge through bodily sensations
Interpersonal Learner 'The Sociallser'	have lots of friends, talk to people, join groups	understanding people, leading others, organising, communicating, manipulating, mediating conflicts	sharing, comparing, relating, cooperating, interviewing
Intrapersonal Learner	work alone, pursue own interests	understanding self, focusing inward on feelings/dreams following instincts, pursuing interests/goals, being original	working alone, individualised projects, self-paced instruction, having own space

(The Practice of English Language Teaching by Jeremy Harmer, Fourth Edition. Pearson Education Limited, 2007, pp 85-94.)

Answer the questions

1. Why are traditional aptitude tests under criticism among methodologists?
2. What are good learner characteristics?
3. What are the most popular approaches to the classification of learner styles?
4. What does the acronym 'VAKOG' stand for?
5. Who introduced the theory of multiple intelligences?
6. What is a linguistic learner good at?
7. Why should an English language teacher keep an eye on different individual styles in the ESL classroom?

Activity 2

Write a summary of the paragraph C "Learner styles and strategies".

Activity 3

1. ***Choose a classroom activity for a particular age group that you are familiar with. What changes would you make to it for use with other age groups?***
2. ***Take any three classroom activities that you are familiar with – or that you have been told about In each case,***

describe the kind of students who would benefit most from the activity.

3. ***You are teaching a group of young adults on a Friday evening. Their motivation is not strong, and after a long wed: of studying and/or work they are a bit tired. What kind of topic/activity/material can you think of which would make the class 'interesting' enough to keep them engaged?***

Activity 4. Conversation and Discussion

Take part in the discussion "Becoming a More Successful Learner". Use your own learning and teaching experience.

Use the following clichés and conversational expressions:

- To my mind
- In my opinion
- True... exactly...
- Yes, I agree...
- Oh, definitely
- How right that is
- Oh, I agree entirely
- I'm of exactly the same opinion
- I don't agree
- I'm not at all sure
- I'm afraid I disagree
- Do you really think...
- I agree in principle, but...
- Personally, I wouldn't go so far as to say that
- What I mean is...

Activity 5

Write an Essay on the topic "My Learning Style"

Activity 6

Prepare a Report, Project or Presentation on one of the suggested topics. Use additional materials from the Appendix or other sources.

- ***Learning Styles and Learning Strategies***
- ***The Theory of Multiple Intelligence***
- ***Motivation in the ESL Classroom***

UNIT 2. TEACHING STYLES

Topics and problems for discussion

1. ***Roles of an EL teacher***
2. ***Managing an EL classroom. Organizing individual work, pairwork and groupwork***
3. ***Tailoring in EL classroom: Finding a FIT between Teaching and Learning Styles***

Essential Vocabulary

Study Essential Vocabulary and give Ukrainian equivalents:

1. to ascribe different functions
2. a trainer, a trainee
3. transmission of knowledge
4. "learner-centered" teaching
5. communicative approach
6. educational skills
7. to develop students' awareness of language and learning
8. methodology; a methodologist; language teaching methods
9. to involve students in various activities
10. to enhance effectiveness
11. a facilitator; to facilitate
12. a prompter; to prompt
13. an assessor; to assess
14. an observer; to observe
15. a performer; to perform
16. an instructor; to instruct
17. a moderator; to moderate
18. mediator; to mediate
19. a tutor; to tutor
20. to adopt a role
21. to encourage; encouragement
22. to reinforce; reinforcement
23. to be helpful and available
24. to "spoon-feed" students
25. appropriate (inappropriate) activity

26. teaching aid
27. a provider of comprehensible input
28. to confront an issue
29. STT (students-talking time); TTT (teacher-talking time)
30. to employ gesture and expression

Activity 1
Read the following text and answer the questions.

Describing teachers

A What is 'teaching'?

It is often helpful to use metaphors to describe what teachers do. Sometimes, for example, teachers say they are like actors because they feel as if they are always on the stage. Others talk of themselves as orchestral conductors because they direct conversation and set the pace and tone. Yet others feel like gardeners because they plant the seeds and then watch them grow. The range of images – these and others – that teachers use about themselves indicates the range of views that they have about their profession.

Many trainers are fond of quoting from The Prophet by Kahlil Gibran. 'If the teacher is indeed wise,' Gibran writes, 'he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind' (Gibran 1991: 76). Such humanist sentiments expose a dilemma in the minds of many teacher trainers and trainees. Is teaching about the 'transmission' of knowledge from teacher to student, or is it about creating conditions in which, somehow, students learn for themselves? To put it another way, if you were to walk into a classroom, where would you expect to see the teacher – standing at the front controlling affairs, or moving around the classroom quietly helping the students only when needed?

Zoltan Dornyei and Tim Murphey see the business of teaching as the exercise of group leadership (Dornyei and Murphey 2003: Chapter 6). It is our role as group development practitioners that really counts, they suggest. One of our

principal responsibilities, in other words, is to foster good relationships with the groups in front of us so that they work together cooperatively in a spirit of friendliness and harmonious creativity. But how can this best be achieved? Dornyei and Murphey suggest that 'a group conscious teaching style involves an increasing encouragement of and reliance on the group's own resources and the active facilitation of autonomous learning that is in accordance with the maturity level of the group' (2003: 99). When teachers and groups first meet each other, they suggest, students expect leadership and direction. This gives them a clear focus and makes them feel secure at the same time. But as groups develop their group identity, teachers will want to relax their grip and foster more democratic class practices where students are involved in the process of decisionmaking and direction-finding.

Two things need to be said about this view of the teacher's craft. In the first place, being democratic and letting students participate in decision-making takes more effort and organisation than controlling the class from the front. Furthermore, the promotion of learner autonomy (where students not only learn on their own, but also take responsibility for that learning), is only one view of the teaching-learning relationship, and is very culturally biased. In some situations both teachers and learners (and society in general) may feel more comfortable with a more autocratic leadership style, and while this might not suit the preferences of some, especially methodologists, it is highly attractive to tit hers.

It is worth pointing out that being a'democratic[1] teacher (where the teacher shares some of the leadership with the students) is simply one style of teaching, informed by strong belief of course, but nevertheless only one way of doing things. Some teachers are effective when teaching in this way, but others may find it more difficult.

Whether or not we are more autocratic or democratic as teachers, we are called upon to play many different roles in a language learning classroom. Our ability to carry these out effectively will depend to a large extent on the rapport we

establish with our students, and on our own level of knowledge and skill.

B In the classroom

Students can pick up much from the way their teacher walks into the room at the start of that first lesson/writes Rose Senior (Senior 2006: 93). The way we dress, the stance we adopt and our attitude to the class make an immediate impression on students. In this sense we need to make some kind of distinction between who we are, and who we are ***as teachers.*** This does not mean that we should somehow be dishonest about who we are when we face students. There will always be a need to be 'congruent' (Rogers 1961), that is being honest to oneself and appropriately honest with our students. But it does mean thinking about presenting a professional face to the students which they find both interesting and effective. When *we* walk into the classroom, we want them to see someone who looks like a teacher whatever else they look like. This does not mean conforming to some kind of teacher stereotype, but rather finding, each in our own way, a persona that we adopt when we cross the classroom threshold. The point is that we should be able to adopt a variety of roles within the classroom which facilitate learning. Some of these roles come naturally to most teachers, while others have to be thought about more carefully.

B1 The roles of a teacher

Many commentators use the term **facilitator** to describe a particular kind of teacher, one who is democratic rather than autocratic, and one who fosters learner autonomy through the use of groupwork and pairwork and by acting as more of a resource than a transmitter of knowledge. However, since we can say that the aim of all committed teachers is to facilitate learning, however they go about it, it makes more sense to describe different teacher roles in more detail and say what they are useful for, rather than make value judgements about their effectiveness in terms of their 'facilitator' credentials.

Controller: when teachers act as controllers, they are in

charge of the class and of the activity taking place and are often 'leading from the front'. Controllers take (he register, tell students things, organise drills, read aloud and in various other ways exemplify the qualities of a teacher-fronted classroom.

Teachers who view their job as the transmission of knowledge from themselves to their students are usually very comfortable with the image of themselves as controllers. We can all remember teachers from our past who had a gift for just such a kind of instruction and who inspired us through their knowledge and their charisma. However, not all teachers possess this ability to inspire, and in less charismatic hands, transmission teaching appears to have less obvious advantages. For a start, it denies students access to their own experiential learning by focusing everything on the teacher; in the second place, it cuts down on opportunities for students to speak because when the class is acting as a whole group, fewer individuals have a chance to say anything at all; and in the third place, over-reliance on transmission teaching can result in a lack of variety in activities and classroom atmosphere.

Of course, there are times when acting as a controller makes sense, for example when giving explanations, organising question and answer work, lecturing, making announcements or bringing a class to order. Indeed, such leadership may have a highly beneficial effect on a group, especially in the early stages. In many educational contexts it is the most common teacher role, and many teachers fail to go beyond it since controlling is the role they are used to and are most comfortable with. Yet this is a pity because by sticking to one mode of behaviour, we deny ourselves and the students many other possibilities and modes of learning which are good not only for learning itself, but also for our students' enjoyment of that learning.

Prompter: sometimes, when they are involved in a role-play activity for example, students lose the thread of what is going on, or they are 'lost for words' (i.e. they may still have the thread but be unable to proceed productively for lack of vocabulary). They may not be quite sure how to proceed. What

should teachers do in these circumstances? Hold back and let them work things out for themselves or, instead, 'nudge' them forward in a discreet and supportive way? If we opt for the latter, we are adopting some kind of a 'prompting' role.

In such situations we want to help but we don't want, at that stage, to take charge. This is because we are keen to encourage the students to think creatively rather than have them hang on our every word. Thus it is that we will occasionally offer words or phrases, suggest that the students say something (e.g. Well, ask him why he says that) or suggest what could come next in a paragraph a student is writing, for example. Often we have to prompt students in monolingual groups to speak English rather than use their mother tongue.

When we prompt, we need to do it sensitively and encouragingly but, above all, with discretion. If we are too adamant, we risk taking initiative away from the student. If, on the other hand, we are too retiring, we may not supply the right amount of encouragement.

Participant: the traditional picture of teachers during student discussions, role-plays or group decision-making activities, is of people who 'stand back' from the activity, letting the learners get on with it and only intervening later to offer feedback and/or correct mistakes. However, there are also times when we might want to join in an activity not (only) as a teacher, but also as a participant in our own right.

There are good reasons why we might want to take part in a discussion, for example. It means that we can liven things up from the inside instead of always having to prompt or organise from outside the group. When it goes well, students enjoy having the teacher with them, and for the teacher, participating is often more enjoyable than acting as a resource.

The danger when teachers act as participants, of course, is that they can easily dominate the proceedings. This is hardly surprising since teachers usually have more English at their disposal than their students do. But it is also due to the fact that even in the most egalitarian classroom, the teacher is still

frequently perceived of as 'the authority' and tends to be listened to with greater attention than other students. It takes great skill and sensitivity to by-pass this perception for the times when we wish to participate in the way we are suggesting here.

Resource: in some activities it is inappropriate for us to take on any of the roles we have suggested so far. Suppose that the students are involved in a piece of group writing, or that they are preparing for a presentation they are to make to the class. In such situations, having the teacher take part, or try to control them, or even turn up to prompt them might be entirely unwelcome. However, the students may still have need of their teacher as a resource. They might need to ask how to say or write something or ask what a word or phrase means. They might want to know information in the middle of an activity about that activity or they might want information about where to look for something – a book or a website, for example. This is where we can be one of the most important resources they have.

Two things need to be said about this teacher role. Firstly, no teacher knows everything about the language! Questions like What's the difference between X and Y? or Why can't say Z? are always difficult to deal with because most of us do not carry complex information of this kind in our heads. What we should be able to offer, however, is guidance as to where students can go to look for that information. We could go further, however, and say that one of our really important jobs is to encourage students to use resource material for themselves, and to become more independent in their learning generally. Thus, instead of answering every question about what a word or phrase means, we can instead direct students to a good dictionary. Alternatively, we need to have the courage to say I don't know the answer to that right now, but I'll tell you tomorrow. This means, of course, that we will have to give them the information the next day otherwise they may begin to lose confidence in us.

When we are acting as a resource, we will want to be helpful und available, but at the same time we have to resist the urge to spoonfeed our students so that they become overreliant

on US.

Tutor: when students are working on longer projects, such as process writing or preparation for a talk or a debate, we can work with individuals or small groups, pointing them in directions they have not yet thought of taking. In such situations, we are combining the roles of prompter and resource – in other words, acting as a tutor.

It is difficult to be a tutor in a very large group since the term implies a more intimate relationship than that of a controller or **organiser**. However, when students are working in small groups or in pairs, we can go round the class and, staying briefly with a particular group or individual, offer the sort of general guidance we are describing. Care needs to be taken, however, to ensure that as many individuals or groups as possible are seen, otherwise the students who have not had access to the tutor may begin to feel aggrieved.

It is essential for us to act as tutors from time to time, however difficult this may be. In this more personal contact, the learners have a red chance to feel supported and helped, and the general class atmosphere is greatly enhanced as a result, nevertheless, as with prompting and acting as a resource, we need to make sure that we do not intrude either too much (which will impede learner autonomy) or too little (which will be unhelpful).

The role that we take on is dependent, as we have seen, on what it is we wish the students to achieve. Where some activities are difficult to organise without the teacher acting as controller, others have no chance of success unless we take a less domineering role. There are times when we will need to act as a prompter where, on other occasions, it would be more appropriate to act as a resource. A lot will depend on the group we are teaching since our leadership style may well depend on the particular students we are working with; whereas some students might be more comfortable with using the teacher as a resource and a tutor, others may hunger for us to adopt a more controlling role.

What we can say, with certainty, is that we need to be able to switch between the various roles we have described here, judging when it is appropriate to use one or other of them. And then, when we have made that decision, however consciously or subconsciously it is done, we need to be aware of how we carry out that role, how we perform.

B2 Organising students and activities

One of the most important tasks that teachers have to perform is that of organising students to do various activities. This often involves giving the students information, telling them how they are going to do the activity, putting them into pairs or groups and finally closing things down when it is time to stop.

The first thing we need to do when organising something is to get students involved, engaged and ready. In most cases, this means making it clear that something 'new' is going to happen and that the activity will be enjoyable, interesting or beneficial. At this point teachers will often say something like Now we're going to do this because ... and will offer a rationale for the activity students are to be asked to perform. Thus, instead of just doing something because the teacher says so, they are prepared, hopefully with some enthusiasm, for an activity whose purpose they understand.

Once the students are ready for the activity, we will want to give any necessary instructions, saying what students should do first, what they should do next, etc. Here it is important to get the level of the language right and try to present instructions in a logical order and in as unconfusing a way as possible. It is frequently a good idea to get students to give the instructions back, in English or in their own language, as a check on whether they have understood them. An important tool in instruction is for the teacher to organise a demonstration of what is to happen. If students are going to use a chart or table to ask other students questions and record their answers, for example, getting a student up to the front to demonstrate the activity with you may be worth any number of complex instructions. Demonstration is

almost always appropriate and will almost always ensure that students have a better grasp of what they are supposed to do than instructions can on their own.

Then it is time for us to start or initiate the activity. At this point students probably need to know how much time they have got and exactly when they should start.

Finally, we stop the activity when the students have finished and/or when other factors indicate that it is time to stop. This might be because the students are bored or because some pairs or groups have already finished before the others. Perhaps the lesson is coming to the end and we want to give some summarising comments. At this point, it is vital to organise some kind of feedback, whether this is merely "Did you enjoy that?" type of question (a vitally important question, of course) or whether it is a more detailed discussion of what has taken place.

Teachers should think about content feedback just as much as they concern themselves with the use of language forms inform and use feedback. The latter is concerned with our role as **assessor** (see below), whereas the former Jus more to do with the roles of participant and tutor.

When organising feedback, we need ю do what we say we are going to do whether this concerns the prompt return of homework or our responses at the end of an oral activity. Students will judge us by the way we fulfil the criteria we offer them.

We can summarise the role of organiser as follows:

Engage → instruct (demonstrate) → initiate → organise feedback

B3 The teacher as performer

In an article published at the end of the 1980s, Christopher Crouch described his experiences of observing his student teachers on teaching practice In Madrid, One of them, whom he called W, was obviously full of energy and he writes of how she 'rubbed her hands together' and 'advanced on the front row with a question, almost aggressively ...'. Later on, '… seeking students to come out to the front

of the class, W strode up aisles, literally hauling individuals out of their seats' (Crouch 1989: 107). Yet amazingly Crouch reports, the students didn't seem to mind this at all on the contrary, they were pleased to join in and were clearly fascinated by her behaviour!

W was different from student teacher X who was 'relaxed, at ease, but his non-verbal gestures were exaggerated, larger than life'. He seemed to empathise with his students, gazing into their eyes, and generally being more 'laid back' than his colleague. But like W, he, too, was popular with students. Many of us will be able to remember teachers whose classroom behaviour was exaggerated in a way not unlike W or X – or indeed some mixture of them both.

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We can be sure that neither W nor X behaved in the same way' when they were walking along the street as they did in the classes (hat Christopher Crouch observed. On the contrary, they clearly went into 'performance' mode when they entered the classroom. When, in a piece of informal research» I asked a number of teachers Are you a different person in the classroom than you are out of the classroom?, the responses I got all suggested that the teachers thought of themselves as more energetic, humorous and creative in class. Frequently, too, they described themselves as 'actors' (Harmer 1995).

If, then, teachers are all performers in the classroom at some level, what does this mean for a teacher who wants to promote learner autonomy? Can we 'perform' and still act as a resource? What kind of performance should we adopt when giving feedback? Does 'performance' automatically mean that we must be standing at the front of the class putting on a show? For clearly if this was the case, teacher performance would describe only one kind of teacher role and might be criticised for

the very transmissive and teacher-centred behaviour it demonstrated. But as W and X show, different teachers perform differently. Not only that, but any one teacher probably also has many different performance styles, depending on the situation. One minute we may be standing at the front commanding or entertaining, but a few minutes later we will he working quietly with a pair while the other students are working in their own pairs.

Knowing that different teachers act differently and that individual teachers vary their behaviour, depending upon what they are doing, gives us insights into classroom behaviour. It suggests that an alternative to saying ***what*** role teachers should be playing is to describe how they should be playing it. Just as stage directions give actors an insight into what lines mean, so similar descriptions in teaching may give us insights into how activities can best be managed. Thus, for an activity where the students are involved in a team game, we will want to behave energetically (because a game needs excitement and energy), encouragingly (if students need a nudge to have a go), clearly (because we don't want the game to fail through misunderstanding) and fairly (because students care about this in a competition situation). If, on the other hand, students are involved in a role-play, we should 'perform' clearly (because students need to know exactly what the parameters of the role-play are), encouragingly (because students may need prompting to get them going), but also retiringly (because, once the activity has got going, we don't want to overwhelm the students' performance) and supportively (because students may need help at various points). Figure 4 shows how we might describe these and other activities.

Activity	How the teacher should perform
1 Team game	Energetically, encouragingly, clearly, fairly
2 Role-play	Clearly, encouragingly, retiringly, supportively
3 Teacher reading aloud	Commandingly, dramatically, interestingly

4 Whole-class listening	Efficiently, clearly, supportively

Figure 4: Describing teacher performance styles

What seems to be clear is that while we certainly need to be aware of the roles and tasks we described in paragraph above, and while we need to be able to use each of these different roles, it is also vitally important to consider how we actually behave during their performance.

C Rapport

In order to work well with the different roles we have been describing – and if we wish to develop a good learning environment in the classroom – we need to establish an appropriate relationship with our students. We need to spend time making sure that teacher-student rapport is positive and useful.

Rapport means, in essence, the relationship that the students have with the teacher and vice versa. Although it may be, in Jim Scrivener's words, 'notoriously difficult to define or quantify' (Scrivener 2005: 23), nevertheless we can recognise it when we see it: a class where there is a positive, enjoyable and respectful relationship between teacher and students, and between the students themselves.

In part, successful rapport derives from the students' perception of the teacher as a good leader and a successful professional. If, when teachers come to the class, students can see that they are well-organised and well-prepared (that is, they have thought about what they are going to do in the lesson), they are likely to have confidence in their teacher. Such confidence is an essential component in the successful relationship between students and their teachers. It extends as well to the teachers' demonstrable knowledge of the subject they are teaching and to their familiarity with classroom materials and equipment. All of these things tell the students that they are 'in good hands'.

However, rapport (and effective classroom management) also depends on the way that we interact with students. We

might be the most well-prepared and knowledgeable teachers in our school, but if that interaction isn't working well, our ability to help students, to learn will be seriously compromised.

Successful interaction with students depends on four key characteristics:

Recognising students: students want their teachers to know who they are. They would like their teachers to know their names, of course, but they also appreciate it when teachers have some understanding of their characters.

It is extremely difficult for teachers to know the names of all their students, especially at the beginning of a term or semester when they have, say, nine large groups. As a result, teachers have developed a number of strategies to help them cope with this situation. One method is to ask the students (at least in the first week or two) to put name cards on the desk in front of them or stick name badges to their sweaters or jackets. We can also draw up a seating plan and ask students always to sit in the same place until we have learnt their names. However, this means we can't move students around when we want to, and students – especially younger ones – sometimes take pleasure in sitting in the wrong place just to confuse us.

Many teachers use the register to make notes about individual students (Do they wear glasses? Are they tall? etc.) and others keep separate roles about the individuals in their classes. Some teachers study the register or class seating plan before the lesson starts or when it is finished to try to fix student names in their heads.

There is no easy way of remembering students' names, yet it is extremely important that we do so if good rapport is to be established with individuals. We need, therefore, to find ways of doing this that suit us best.

But knowing students' names also involves knowing about student. At any age, they will be pleased when they realise that their teacher has remembered things about them, and has some understanding of who they are. Once again, this is extremely difficult in large classes, especially when we have a number of

different groups, but part of a teacher's skill is to persuade students that we recognise them and who and what they are.

Listening to students: students respond very well to teachers who listen to them. Although there are many calls on our time, nevertheless we heed to make ourselves as available as we can to listen to individual students' opinions and concerns, often outside the lessons themselves.

But we need to listen properly to students in lessons, too. And we need to show that we are interested in what they have to say. Nothing demotivates a student more than when the teacher is dismissive or uninterested in what they have to say. Of course, no one can force us to be genuinely interested in absolutely everything and everyone, but it is part of a teacher's professional personality – part of our skill as teachers – that we should be able to convince students that we are listening to what they say with every sign of attention.

As far as possible, we also need to listen to the students' comments on how they are getting on, and which activities and techniques they respond well or badly to. If we just go on teaching the same thing day after day without being aware of our students' reactions, it will become more and more difficult to maintain the rapport that is so important for successful classes.

Finally, we should point out that listening is not just done with the ears! We need to show that we are listening and paying attention to our students, and this will mean approaching them, making eye contact and generally looking interested. As Hongshen Zhang points out, 'eyes talk' (Hongshen Zhang 2006).

Respecting students: correcting students is always a delicate event. If we are too critical, we risk demotivating them, yet if we are constantly praising them, we risk turning them into 'praise junkies', who begin to need approval all the time. The problem we face, however, is that while some students are happy to be corrected robustly, others need more support and positive reinforcement. In other words, just as students have different learning styles and intelligences, so, too, they have different

preferences when it comes to being corrected. But whichever method of correction we choose, and whoever we are working with, students need to know that we are treating them with respect, and not using mockery or sarcasm – or expressing despair at their efforts!

Respect is vital, too, when we deal with any kind of problem behaviour. We could, of course, respond to indiscipline or awkwardness by being biting in our criticism of the student who has done something we do not approve of. Yet this will be counter-productive. It is the behaviour we want to criticise, not the character of the student in question.

Teachers who respect students do their best to see them in a positive light. They are not negative about their learners or in the way they deal with them in class. They do not react with anger or ridicule when students do unplanned things, but instead use a respectful professionalism to solve the problem.

Being even-handed: most teachers have some students that they warm to more than others. For example, many teachers react well to those who take part, are cheerful and cooperative, who take responsibility for their own learning, and do what is asked of them without complaint. Sometimes teachers are less enthusiastic about those who are less forthcoming, and who find learner autonomy, for example, more of a challenge. Yet, as a teenage student once told me, 'a good teacher should try to draw out the quiet ones and control the more talkative ones', and one of her colleagues echoed this by saying that 'a good teacher is ... someone who asks the people who don't always put their hands up.'

The reasons that some students are not forthcoming may be many and varied, ranging from shyness to their cultural or family backgrounds. Sometimes students are reluctant to take part overtly because of other stronger characters in the group. And these quiet students will only be negatively affected when they see far more attention being paid to their more robust classmates. At the same time, giving some students more attention than others may make those students more difficult to

deal with later since they will come to expect special treatment, and may take our interest as a licence to become over-dominant in the classroom. Moreover, it is not just teenage students who can suffer from being the 'teacher's pet'.

Treating all students equally not only helps to establish and maintain rapport, but is also a mark of professionalism.

D The teacher as teaching aid

In a language classroom there are specific ways in which we can help our students both hear and understand language.

D1 Mime and gesture

One of the things that we are uniquely able to do on the spot is to use mime, gesture and expression to convey meaning and atmosphere. It is not difficult to pretend to be drinking or to pull a sad face. Demonstrating words like frightened or old is fairly easy for many teachers. Shrugging the shoulders can be used to indicate indifference and we can use gestures to indicate the meaning of words such as big, small, short, tall, etc., as well as to suggest concepts such as past time (a hand pointing backwards over the shoulder) or future time (a hand pointing forwards).

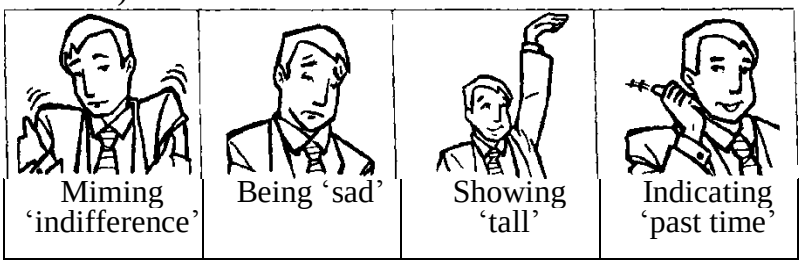


Figure 5: Mime, expression and gesture

Mime and expression probably work best when they are exaggerated since this makes their meaning explicit. However, gestures do not necessarily have universal meanings, and what might seem acceptable in one situation or place will not be appropriate in another. We need, therefore, to use them with care.

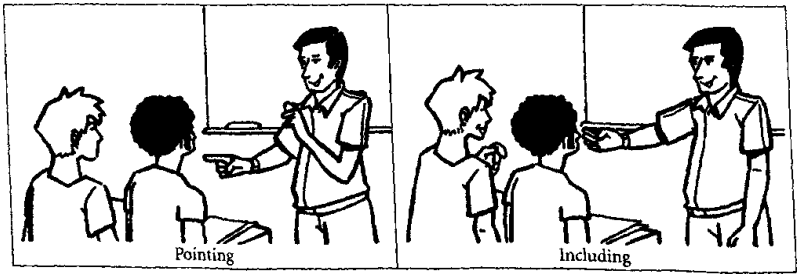


Figure 6: Pointing and including

One gesture which is widely used, but which teachers should employ with care, is the act of pointing to students to ask them to participate in a drill or give some other form of response. Though it is quick and efficient, especially when we are having trouble with our students' names, it can seem aggressive and it may make it depressingly obvious to the students that, in having failed to learn their names, we are less than respectful of their identity. In many cultures it is, anyway, just plain rude. An alternative is to use the upturned palm of the hand in an inclusive gesture which is far more welcoming (see Figure 6).

D2 The teacher as language model

Students get models of language from textbooks, reading materials of all sorts and from audio and video tapes. But we can also model language ourselves. This does not only mean the giving of a clear language model as in the PPP procedure described, but also, for example, the performance of a dialogue or the reading aloud of a text.

One way in which we can model dialogues is to draw two faces on the board and then stand in front of each of them when required to speak their lines (see Figure 7). For such activities we should make sure that we can be heard, and we should animate our performance with as much enthusiasm as is appropriate for the conversation we are modelling. We should judge the appropriate speed, too, making sure that however slowly we speak, a natural rhythm is maintained and normal intonation patterns preserved as far as possible.

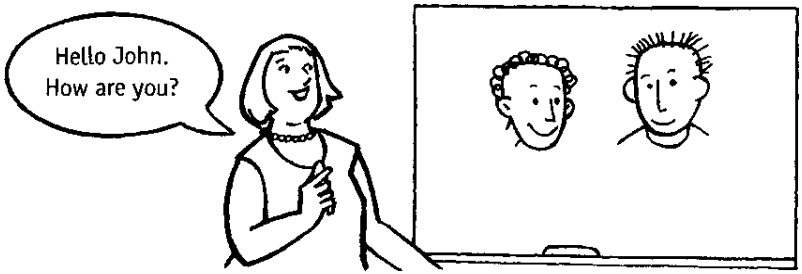


Figure 7: Board face dialogue

Many of the same requirements apply to reading aloud, a skill which some teachers have tended to ignore. Yet the reading aloud of a particularly exciting or interesting excerpt can be extremely motivating and enjoyable for a class, especially when students have been encouraged to predict what they are going to hear. Poems, too, are very engaging for many students when teachers read them to the class.

Anyone who doubts the power of such activities only has to look at the reading circles in primary classes where children group enthusiastically around the teacher to enjoy the experience of listening to a story. Story-telling and story/poem-reading can work with adults, too, though the content and the way it is handled will be significantly different, of course.

Reading passages aloud to students can capture imagination and mood like nothing else, but in order for this to work we need to 'perform' the reading in an interesting and committed way and, as with so many other activities, we must be careful not use this activity too frequently.

D3 The teacher as provider of comprehensible input

An issue that confronts many teachers in classrooms is how much they themselves should talk, and what kind of talk this should be. Of course, there are times when teachers have to take the register, ask for quiet or suggest that students should get into pairs and groups. But there are also times when teachers simply talk to groups, engage in conversation with them, discuss the topic under consideration or ask them about their weekend, etc.

On most training courses a distinction is made between student talking time (STT) and teacher talking time (TTT). As we shall see, it is the concern to maximise the former that leads many teachers to use pair- and groupwork; it has been assumed that on the whole wo want to see more STT than TTT, since, as trainers frequently point out to their student teachers, 'you don't need the language practice, they do!'

It is certainly true that some teachers talk too much and that this is not necessarily advantageous for their students, especially since what those teachers say is unlikely to be always interesting. It is widely accepted that a vital ingredient in the learning of any language is exposure to it. The more comprehensible input the students get, the better. Vet where can they go for such language input? In the world outside the classroom, English, if they have access to it, will frequently appear incomprehensible, especially when they are at a low level. They need something or someone to provide language which has been 'roughly-tuned' to be comprehensible to them. And we are right there in the classroom to give them just that!

As teachers, we are ideally placed to provide appropriate input since we know the students in front of us and can react appropriately to them in a way that a coursebook or an audio track, for example, cannot. We know how to talk at just the right level so that even if our students don't understand every word we say, they do understand the meaning of what is being said. At such times the language gains, for the student, are significant.

As a result, it may be a good idea to consider not just how much the teacher talks, but also teacher talking quality (TTQ). It is the quality of what we say that really counts. As to when we say it, that depends on how it fits in with the need for students to get production opportunities and all the other myriad aspects of the Curriculum.

Erasing a lesson on using ourselves as language models and providers of input, as in the examples above, clearly has the enormous advantage of not being susceptible to technical malfunction (though that can happen!), power cuts or

unavailability. However, an overreliance on what we ourselves can offer places excessive demands upon us. It is hard ю be permanently motivating and amusing, and it is taxing to have to offer a perpetually varied diet of voices, gestures and expressions. Nevertheless, the ways in which we use our voice and the ways in which we model language and employ gesture and expression are all basic and important teaching skills.

E Native-speaker teachers and non-native-speaker teachers

Jacinta Thomas, a professional with years of teaching experience and a PhD under her bell, writes of the situations where she and other non-native-speaker teachers of English have to establish their 'credibility as teachers of English' because they are not seen as 'native speakers' She tells the following story of life in the USA:

> **A 95-year-old neighbour of mine, a dear sweet old lady, recently introduced me to her daughter as a college teacher and quickly added 'Guess what she teaches?' 'What?' her daughter asked. 'English. Imagine someone coming from India to teach here', replied my neighbour with a sweet chuckle. (Thomas 1999: 2)**

For many years an opposition has been created between native-speaker teachers of English and non-native-speaker teachers. And for much of that time, many non-native-speaker teachers have felt a sense of injustice and sometimes even inferiority at what they perceive as the assumed superiority of the native speaker (this is the enervating inferiority complex' described by Rajagopalan). Although, if and when we reach the age of 95, we might expect people to treat our opinions a little more leniently than before, nevertheless we can say that Jacinta Thomas's neighbour demonstrated a widely-held prejudice born out of ignorance about what teachers do and what effect they can be expected to have on their students. Her neighbour would have been unaware, too, of the discussions about the role of English in the modern world and the growing importance of World English which have taken place since she made her remark.

Nevertheless, what Adrian Holliday calls native-speakerism – which he describes as 'a pervasive ideology within ELT, characterized by the belief that "native speaker" teachers represent a "Western culture" from which springs the ideals both of the English language and English language teaching methodology' (2006: 385) – is still alive and well in some quarters, not least in the minds of some students, who seem to think that being taught by someone who has English as a mother tongue will somehow help them learn better.

But the world is changing, and English is no longer owned by anybody in particular, least of all the native speakers of the world who are in a minority which is becoming daily less significant – at least in numerical terms. It is clear, therefore, that any superiority that native speakers might once have had is rapidly becoming less sustainable. In the end, the value of a teacher depends not just on their ability to use a language, but also on their knowledge about that language and their understanding of how to facilitate both that ability and that knowledge in the minds of their students. This is not to suggest that there is anything intrinsically wrong with native-speaker teachers; on the contrary, good native-speaker teachers are worth their weight in gold. But then so are good non-native-speaker teachers, which is the whole point.

Non-native-speaker teachers have many advantages that their 'native' colleagues do not. In the first place, they have often had the same experience of learning English as their students are now having, and this gives them an instant (even if only subconscious) understanding of what their students are going through. Where they teach a group of students who speak their own native language, they are able to maximise the benefits of L1 and L2 use in the ways we will discuss later (although many primary and secondary school classes around the world are becoming increasingly multilingual, especially in urban areas). Non-native-speaker teachers are frequently considerably more familiar with local mores and learning styles than visiting native speakers are.

Native speakers, on the other hand, often have the advantage of a linguistic confidence about their language in the classroom which non-native-speaker teachers sometimes lack – indeed, it may be differences in linguistic confidence which account for some differences in teaching practices between the two groups, as Peter Medgyes suggested many years ago (Medgyes 1992).

In certain circumstances, a native-speaker teacher's inability to communicate effectively in the students' L1 (because they have only recently arrived in the country they are working in, for example) has a positive rather than a negative effect in much the same way as multilingual classes provoke inter-student communication in English. Native-speaker teachers are often – but not always – seen in a positive light by their students (which can have a good effect on motivation), and by their non-native colleagues. David Carless, for example, reporting on NET (Native English Teacher)/LET (Local English Teacher) peer teaching in Hong Kong primary schools suggests that there are 'a number of reasons why the primary school can be a positive site for NET/LET collaboration' (2006: 335).

As recently as ten years ago it would have been impossible to find a single non-native- speaker teacher working in a language school in, say, Britain or Australia. But that is no longer the case. Progress may be slow in this respect, but there are signs of such progress. In the end, provided teachers can use the language (and know about it), it is the quality of their teaching that counts, not where they come from or how they learnt or acquired English.

(The Practice of English Language Teaching by Jeremy Harmer, Fourth Edition. Pearson Education Limited, 2007, pp. 107-120.)

Answer the questions

1. What are the chief roles of the English language teacher? Can you add any other roles to the list described by Jeremy Harmer?

2. What are the teacher performance styles mentioned in paragraph "The teacher as a performer"?
3. What is understood by the term "Rapport"?
4. Explain what is meant by the phrase "the teacher as teaching aid"?
5. What advantages do non-native teachers of English have according to the author?
6. Do you agree with the following statement of Jeremy Harmer: "In the end, provided teachers can use the language (and know about it), it is the quality of their teaching that counts, not where they come from or how they learnt or acquired English"?

Activity 2

Write a summary of the paragraph B1 "The roles of a teacher".

Activity 3

1. ***Choose a classroom activity and then say how you would organise it, including the lead-in and instructions. How would you finish it?***
2. ***How would you answer students if they asked (a) What's the difference between 'ironic' and 'sarcastic'? or (b) When can we use the phrase 'You must be joking!'?***
3. ***What performance adverbs would you use for appropriate teaching behaviour when (a) giving a lecture, (b) observing students having a discussion, (c) offering help to a group of students working at a computer screen, or (d) getting students to sing a song?***

Activity 4

Read the following text and answer the questions.

Grouping students

A Different groups

There is no real limit to the way in which teachers can

group students in a classroom, though certain factors, such as over-crowding, fixed furniture and entrenched student attitudes, may make things problematic. Nevertheless, teaching a class as a whole, getting students to work on their own, or having them perform tasks in pairs or groups all have their own advantages and disadvantages; each is more or less appropriate for different activities.

A1 Whole-class teaching

When people think of teaching and learning, they frequently conjure up a picture of students sitting in rows listening to a teacher who stands in front of them. For many, this is what teaching means, and it is still the most common teacher-student interaction in many cultures. Though it has many limitations, whole-class grouping like this has both practical advantages and disadvantages.

Advantages of whole-class grouping:

- It reinforces a sense of belonging among the group members, something which we as teachers need to foster (Williams and Burden 1997: 79). If everyone is involved in the same activity, then we are all 'in it together', and such experiences give us points of common reference to talk about and use as reasons to bond with each other. It is much easier for students to share an emotion such as happiness or amusement in a whole- class setting. Twenty people laughing is often more enjoyable than just two; 40 people holding their breath in anticipation create a much more engaging atmosphere than just the person sitting next to you. In other words, if language learning is a collective endeavour, then 'learning takes place most effectively when language classes pull together as unified groups' (Senior 2002: 402).
- It is suitable for activities where the teacher is acting as a *controller*. It is especially good for giving explanations and instructions, where smaller groups would mean having to do these things more than once. It is ideal for presenting material, whether in pictures, texts or on audio or video tape. It is also

more cost-efficient, both in terms of material production and organisation, than other groupings can be.

- It allows teachers to 'gauge the mood' of the class in general (rather than on an individual basis); it is a good way for us to get a general understanding of student progress.
- It is the preferred class style in many educational settings where students and teachers feel secure when the whole class is working in lockstep and under the direct authority of the teacher.

Disadvantages of whole-class grouping:

- It favours the group rather than the individual. Everyone is forced to do the same thing at the same time and at the same pace.
- Individual students do not have much of a chance to say anything on their own.
- Many students are disinclined to participate in front of the whole class since to do so brings with it the risk of public failure.
- It may not encourage students to take responsibility for their own learning. Whole-class teaching favours the transmission of knowledge from teacher to student rather than having students discover things or research things for themselves.
- It is not the best way to organise communicative language teaching or specifically task-based sequences. Communication between individuals is more difficult in a group of 20 or 30 than it is in groups of four or five. In smaller groups it is easier to share material, speak quietly and less formally, and make good eye contact. All of these contribute to successful task resolution.

A2 Seating whole-group classes

There are many different ways of seating classes when they are working as a whole group. One of the most common is to have students seated in *orderly rows* (see Figure 8).

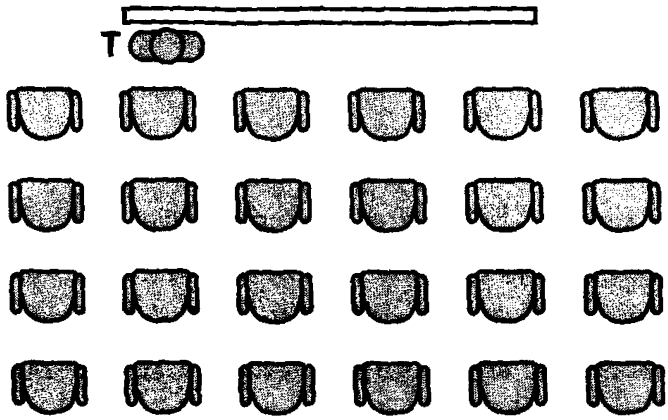


Figure 8: Orderly rows

There are considerable advantages to orderly row seating. The teacher has a clear view of all the students and the students can all see the teacher. Lecturing is easier with such a seating arrangement since it enables the teacher to maintain eye contact with the people he or she is talking to.

Orderly rows allow the teacher to work with the whole class. Some activities are especially suited to this kind of organisation, such as explaining a grammar point, watching a video/ DVD or a PowerPoint (or other computer-based) presentation, or using the board or an overhead projector. It is also useful when students are involved in certain kinds of language practice. If all the students are focused on a task at the same time, the whole class gets the same messages. It is often easier to create a good whole-class dynamic when students are sitting as one group – rather than many – in orderly rows.

Two other common seating arrangements are *circle* and *horseshoe* (see Figure 9). These are especially appropriate for smaller groups (i.e. fewer than 20 students). In a horseshoe, the teacher will probably be at the open end of the arrangement since that may well be where the board, overhead projector and/or computer are situated. In a circle, the teacher's position – where the board is situated – is less dominating.

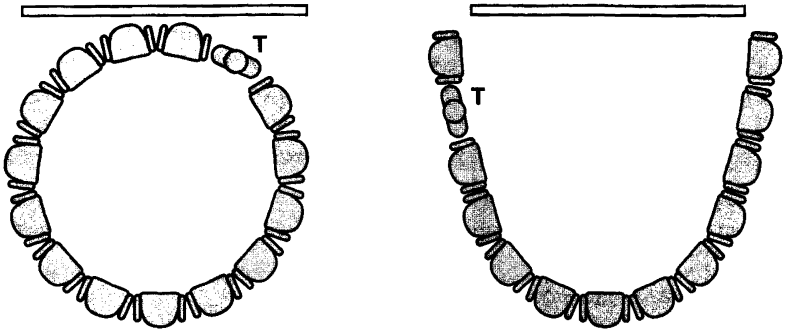


Figure 9: Circle and horseshoe

Classes which are arranged in a circle make quite a strong statement about what the teacher and the students believe in. With all the people in the room sitting in a circle, there is a far greater feeling of equality than when the teacher stays out at the front. This may not be quite so true of the horseshoe shape, where the teacher is often located in a commanding position, but, even here, the rigidity that comes with orderly rows, for example, is lessened.

With horseshoe and circle seating, the classroom is a more intimate place and the potential for students to share feelings and information through talking, eye contact or expressive body movements (eyebrow-raising, shoulder-shrugging, etc.) is far greater than when they are sitting in rows, one behind the other.

In some classrooms students sit in groups at *separate tables* (see Figure 10), whether they are working as a whole class, in groups or in pairs. In such classrooms, you might see the teacher walking around checking the students' work and helping out if they are having difficulties – prompting the students at this table, or explaining something to the students at that table in the corner.

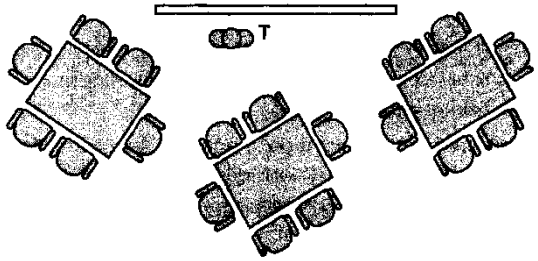


Figure 10: Separate tables

A huge advantage of separate tables is that groupwork is easy to arrange. Indeed, such an arrangement means that groupwork is likely to be far more common than with other kinds of seating. Separate table seating is especially useful in mixed-ability classes, where different groups of students can benefit from concentrating on different tasks (designed for different ability levels).

Separate tables are more difficult to 'teach to' in whole-group activities, depending, of course, on the size of the room and the group. It is also important to bear in mind that students may not want to be stuck with the same three or four students for ever. Nevertheless, when students are working together, such a seating arrangement is ideal.

There are other ways of seating students, of course. Jim Scrivener, for example, suggests groupings such as 'enemy corners' (where two groups get into opposite corners of the room), opposing teams, and face-to-face (or back-to-back), where students sit in rows to make pairs (Scrivener 2005: 89).

The point of all these different sitting (and standing) arangements is that we should choose the best one for the students and, especially, the task. Insofar as we can make a general statement about it, it is worth pointing out that, where possible, varying the seating arrangements will make our lessons more dynamic and enjoyable.

A3 Students on their own

At the opposite end of the spectrum from whole-class grouping is the idea of students on their own, working in a pattern of *individualised learning.* This can range from students doing exercises on their own in class, to situations in which teachers are able to spend time working with individual students, or when students take charge of their own learning in self-access centres or other out-of-class environments. Such individualised learning is a vital step in the development of learner autonomy.

If we wish students to work on their own in class, we can,

for example, allow them to read privately and then answer questions individually; we can ask them to complete worksheets or writing tasks by themselves. We can give them worksheets with several different tasks and allow individuals to make their own decisions about which tasks to do. We can hand out different worksheets to different individuals, depending upon their tastes and abilities. We can allow students to research on their own or even choose what they want to read or listen to – especially where this concerns extensive reading (or 'learner literature').

Advantages of individualised learning:

- It allows teachers to respond to individual student differences in terms of pace of learning, learning styles and preferences.
- It is likely to be less stressful for students than performing in a whole-class setting or talking in pairs or groups.
- It can develop learner autonomy and promote skills of self-reliance and investigation over teacher-dependence.
- It can be a way of restoring peace and tranquillity to a noisy and chaotic classroom.

Disadvantages of individualised learning:

- It does not help a class develop a sense of belonging. It does not encourage cooperation in which students may be able to help and motivate each other.
- When combined with giving individual students different tasks, it means a great deal more thought and materials preparation than whole-class teaching involves. When we work with individual students as a tutor or resource, it takes much more time than interacting with the whole class.

A4 Pairwork

In pairwork, students can practise language together, study a text, research language or take part in information-gap activities. They can write dialogues, predict the content of reading texts or compare notes on what they have listened to or seen.

Advantages of pairwork:

- It dramatically increases the amount of speaking time any one student gets in the class.
- It allows students to work and interact independently without the necessary guidance of the teacher, thus promoting learner independence.
- It allows teachers time to work with one or two pairs while the other students continue working.
- It recognises the old maxim that 'two heads are better than one', and in promoting cooperation, helps the classroom to become a more relaxed and friendly place. If we get students to make decisions in pairs (such as deciding on the correct answers to questions about a reading text), we allow them to share responsibility, rather than having to bear the whole weight themselves.
- It is relatively quick and easy to organise.

Disadvantages of pairwork:

- Pairwork is frequently very noisy and some teachers and students dislike this. Teachers in particular worry that they will lose control of their class.
- Students in pairs can often veer away from the point of an exercise, talking about something else completely, often in their first language. The chances of misbehaviour are greater with pairwork than in a whole-class setting.
- It is not always popular with students, many of whom feel they would rather relate to the teacher as individuals than interact with another learner who may be just as linguistically weak as they are.
- the actual choice of paired partner can be problematic (see B2 below), especially if students frequently find themselves working with someone they are not keen on.

A5 Groupwork

We can put students in larger groups, too, since this will allow them to do a range of tasks for which pairwork is not sufficient or appropriate. Thus students can write a group story or role-play a situation which involves five people. They can

prepare a presentation or discuss an issue and come to a group decision. They can watch, write or perform a video sequence; we can give individual students in a group different lines from a poem which the group has to reassemble.

In general, it is possible to say that small groups of around five students provoke greater involvement and participation than larger groups. They are small enough for real interpersonal interaction, yet not so small that members are over-reliant upon each individual. Because five is an odd number it means that a majority view can usually prevail. However, there are occasions when larger groups are necessary. The activity may demand it (see the poem activity mentioned above, where the number of students in a group depends on the number of lines in the poem), or we may want to divide the class into teams for some game or preparation phase.

Advantages of groupwork:

- Like pairwork, it dramatically increases the number of talking opportunities for individual students.
- Unlike pairwork, because there are more than two people in the group, personal relationships are usually less problematic; there is also a greater chance of different opinions and varied contributions than in pairwork.
- It encourages broader skills of cooperation and negotiation than pairwork, and yet is more private than work in front of the whole class. Lynne Flowerdew (1998) found that it was especially appropriate in Hong Kong, where its use accorded with the Confucian principles which her Cantonese-speaking students were comfortable with. Furthermore, her students were prepared to evaluate each other's performance both positively and negatively where in a bigger group a natural tendency for self-effacement made this less likely.
- It promotes learner autonomy by allowing students to make their own decisions in the group without being told what to do by the teacher.
- Although we do not wish any individuals in groups to be completely passive, nevertheless some students can choose

their level of participation more readily than in a whole-class or pairwork situation.

Disadvantages of groupwork:

- It is likely to be noisy (though not necessarily as loud as pairwork can be). Some teachers feel that they lose control, and the whole-class feeling which has been painstakingly built up may dissipate when the class is split into smaller entities.
- Not all students enjoy it since they would prefer to be the focus of the teacher's attention rather than working with their peers. Sometimes students find themselves in uncongenial groups and wish they could be somewhere else.
- Individuals may fall into group roles that become fossilised, so that some are passive whereas others may dominate.
- Groups can take longer to organise than pairs; beginning and ending groupwork activities, especially where people move around the class, can take time and be chaotic.

A6 Ringing the changes

Deciding when to put students in groups or pairs, when to teach the whole class or when to let individuals get on with it on their own will depend upon a number of factors:

The task: if we want to give students a quick chance to think about an issue which we will be focusing on later, we may put them in buzz groups where they have a chance to discuss or 'buzz' the topic among themselves before working with it in a whole-class grouping. However, small groups will be inappropriate for many explanations and demonstrations, where working with the class as one group will be more suitable.

When students have listened to a recording to complete a task or answer questions, we may let them compare their answers in quickly-organised pairs. If we want our students to practise an oral dialogue quickly, pairwork may be the best grouping, too.

If the task we wish our students to be involved in necessitates oral interaction, we will probably put students in

groups, especially in a large class, so that they all have a chance to make a contribution. If we want students to write sentences which demonstrate their understanding of new vocabulary, on the other hand, we may choose to have them do it individually.

Although many tasks suggest obvious student groupings, we can usually adapt them for use with other groupings. Dialogue practice can be done in pairs, but it can also be organised with two halves of the whole class. Similarly, answering questions about a listening extract can be an individual activity or we can get students to discuss the answers in pairs. We can also have a 'jigsaw listening', where different students listen to different parts of a text so that they can then reassemble the whole text in groups.

Variety in a sequence: a lot depends on how the activity fits into the lesson sequences we have been following and are likely to follow next. If much of our recent teaching has involved whole-class grouping, there maybe a pressing need for pairwork or groupwork. If much of our recent work has been boisterous and active, based on interaction between various pairs and groups, we may think it sensible to allow students time to work individually to give them some breathing space. The advantage of having different student groupings is that they help to provide variety, thus sustaining motivation.

The mood: crucial to our decision about what groupings to use is the mood of our students. Changing the grouping of a class can be a good way to change its mood when required. If students are becoming restless with a whole-class activity – and if they appear to have little to say or contribute in such a setting – we can put them in groups to give them a chance to re-engage with the lesson. If, on the other hand, groups appear to be losing their way or not working constructively, we can call the whole class back together and re-define the task, discuss problems that different groups have encountered or change the activity.

B Organising pairwork and groupwork

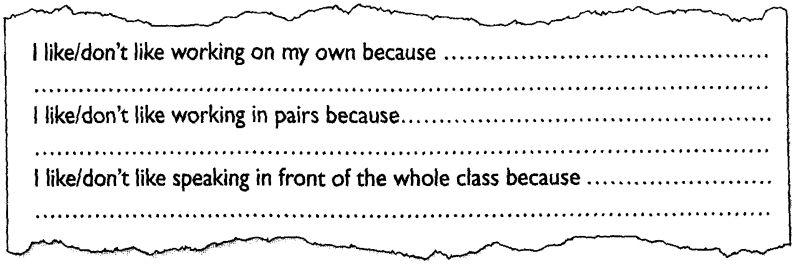
Sometimes we may have to persuade reluctant students that pairwork and groupwork are worth doing. They are more

likely to believe this if pair and group activities are seen to be a success. Ensuring that pair and group activities work well will be easier if we have a clear idea about how to resolve any problems that might occur.

B1 Making it work

Because some students are unused to working in pairs and groups, or because they may have mixed feelings about working with a partner or about not having the teacher's attention at all times, it may be necessary to invest some time in discussion of learning routines. Just as we may want to create a joint code of conduct, so we can come to an agreement about when and how to use different student groupings.

One way to discuss pairwork or groupwork is to do a group activity with students and then, when it is over, ask them to write or say how they felt about it (either in English or their own language). Alternatively, we can initiate a discussion about different groupings as a prelude to the use of groupwork and pairwork. This could be done by having students complete sentences such as:



They can then compare their sentences with other students to see if everyone agrees. We can also ask them to list their favourite activities and compare these lists with their classmates.

When we know how our students feel about pairwork and groupwork, we can then decide, as with all action research, what changes of method, if any, we need to make.

We might decide that we need to spend more time explaining what we are doing; we might concentrate on choosing better tasks, or we might even, in extreme cases, decide

to use pairwork and groupwork less often if our students object strongly to them. However, even where students show a marked initial reluctance to working in groups, we might hope, through organising a successful demonstration activity and/or discussion, to strike the kind of bargain we discussed earlier.

B2 Creating pairs and groups

Once we have decided to have students working in pairs or groups, we need to consider how we are going to put them into those pairs and groups – that is, who is going to work with whom. We can base such decisions on any one of the following principles:

Friendship: a key consideration when putting students in pairs or groups is to make sure that we put friends with friends, rather than risking the possibility of people working with others whom they find difficult or unpleasant. Through observation, therefore, we can see which students get on with which of their classmates and make use of this observation later. The problem, of course, is that our observations may not always be accurate, and friendships can change over time.

Perhaps, then, we should leave it to the students, and ask them to get into pairs or groups with whoever they want to work with. In such a situation we can be sure that members of our class will gravitate towards people they like, admire or want to be liked by. Such a procedure is likely to be just as reliable as one based on our own observation. However, letting students choose in this way can be very chaotic and may exclude less popular students altogether so that they find themselves standing on their own when the pairs or groups are formed.

A more informed way of grouping students is to use a sociogram, but in order for this to be effective (and safe), students need to know that what they write in private will never be seen by anyone except the teacher. In this procedure, students are asked to write their name on a piece of paper and then write, in order of preference, the students they like best in the class. On the other side of the piece of paper, they list the people they do

not like. It is important that they know that only the teacher will look at what they have written and that they cannot be overlooked while they do this. We can now use the information they have written to make sociograms like the imaginary one in Figure 11 (→ = likes, ····>= doesn't like):

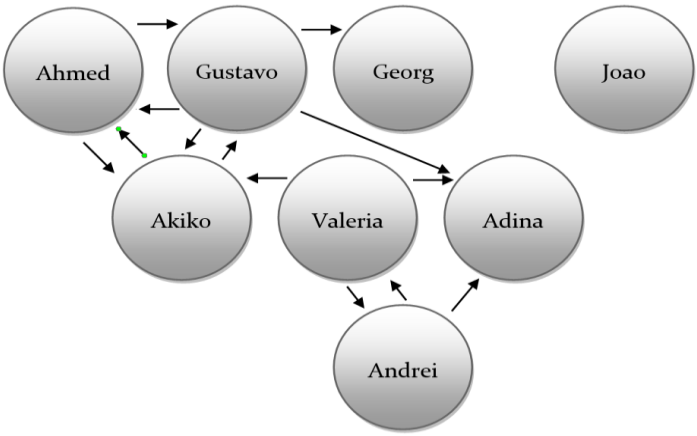


Figure 11: Sociogram based on *Roles of Teachers and Learners* by T Wright (Oxford University Press)

This will then allow us to make informed choices about how we should pair and group individuals. However, not everyone agrees with the idea of grouping and pairing students in this way. In the first place, sociograms are time-consuming and fail to answer the problem of what to do with unpopular students. Secondly, some people think that instead of letting the students' likes and dislikes predominate, 'the initial likes and dislikes should be replaced by acceptance among the students' (Dornyei and Murphey 2003:171). In other words, teachers should work to make all students accepting of each other, whoever they are paired or grouped with.

Sociograms may be useful, though, when a class doesn't seem to be cohering correctly or when pairwork and groupwork don't seem to be going well. The information they give us might help us to make decisions about grouping in order to improve matters.

Streaming: much discussion centres round whether

students should be streamed according to their ability. One suggestion is that pairs and groups should have a mixture of weaker and stronger students. In such groups the more able students can help their less fluent or knowledgeable colleagues. The process of helping will result in the strong students themselves being able to understand more about the language; the weaker students will benefit from the help they get.

An alternative view is that if we are going to get students at different levels within a class to do different tasks, we should create groups in which all the students are at the same level (a level that will be different from some of the other groups). This gives us the opportunity to go to a group of weaker students and give them the special help which they need, but which stronger students might find irksome. It also allows us to give groups of stronger students more challenging tasks to perform. However, some of the value of cooperative work – all students helping each other regardless of level – may be lost.

When we discussed *differentiation* previously, we saw how it was possible to help individual students with different abilities even though they were all in the same class. Streaming, therefore, seems to fit into this philosophy. However, there is the danger that students in the weaker groups might become demoralised. Furthermore, once we start grouping weaker students together, we may somehow predispose them to stay in this category rather than having the motivation to improve out of it. Successful differentiation through grouping, on the other hand, occurs when we put individual students together for individual activities and tasks, and the composition of those groups changes, depending on the tasks we have chosen. Streaming – which implies that the grouping is semi-permanent – is significantly less attractive than these rather more ad-hoc arrangements.

But earlier, we said how realistic mixed-ability teaching often involves us in teaching the whole group despite the different levels. This can be replicated in groups, too, though there is always the danger that the stronger students might

become frustrated while the weaker ones might get left behind. However, the benefits in terms of group cohesion may well outweigh this.

Chance: we can also group students by chance, that is for no special reasons of friendship, ability or level of participation. This is by far the easiest way of doing things since it demands little pre-planning, and, by its very arbitrariness, stresses the cooperative nature of working together.

One way of grouping people is to have students who are sitting next or near to each other work in pairs or groups. A problem can occur, though, with students who always sit in the same place since it means that they will always be in the same pairs or groups. This could give rise to boredom over a prolonged period.

Another way of organising pairwork is the 'wheels' scenario (Scrivener 2005:89). Here half of the class stand in a circle facing outwards, and the other half of the class stand in an outer circle facing inwards. The outer circle revolves in a clockwise direction and the inner circle revolves in an anti-clockwise direction. When they are told to stop, students work with the person facing them.

We can organise groups by giving each student in the class (in the order they are sitting) a letter from A to E. We now ask all the As to form a group together, all the Bs to be a group, all the Cs to be a group and so on. Depending upon the size of the class, we might end up with groups of more than five, but this may not be a problem if the task is appropriate. We can also arrange random groups by asking people to get out of their chairs and stand in the order of their birthdays (with January at one end of the line and December at the other). We can then group the first five, the second five and so on. We can make groups of people wearing black or green, of people with or without glasses, or of people in different occupations (if we are in an adult class).

It is interesting to note that modern computer language laboratories often have a random pairing and grouping program so that the teacher does not have to decide who should work with

whom.

The task: sometimes the task may determine who works with whom. For example, if we want students from different countries (in a multilingual group) to compare cultural practices, we will try to ensure that students from the same country do not work together (since that would defeat the object of the exercise). If the task is about people who are interested in particular leisure activities (sport, music, etc.), that might determine the makeup of the pairs or groups.

Changing groups: just because we put students in groups at the beginning of an activity does not mean that they have to stay in these groups until the end. The group may change while an activity continues. For example, students may start by listing vocabulary and then discuss it first in pairs, then in groups of four, then in groups of eight – or even 16. In an interview activity, students can start working in two main groups and then break into smaller groups for a role-play. If groups are planning something or discussing, members from other groups can come and visit them to share information and take different information back to their original group. A longer sequence may start with the teacher and the whole class before moving between pairwork, individual work and groupwork until it returns back to the whole-class grouping.

Gender and status: we need to remember that in some contexts it may not be appropriate to have men and women working together. Similarly, when grouping students we may want to bear in mind the status of the individuals in their lives outside the classroom. This is especially true in business English groups where different tiers of management, for example, are represented in the group. We will need, in both these scenarios, to make ourselves aware of what is the norm so that we can then make informed decisions about how to proceed.

We make our pairing and grouping decisions based on a variety of factors. If we are concerned about the atmosphere of the whole class and some of the tensions in it, we may try to make friendship groups – always bearing in mind the need to

foster an acceptance for working with all students in the group eventually (see above). If our activity is based on fun, we may leave our grouping to chance. If, on the other hand, we are dealing with a non-homogeneous class (in terms of level) or if we have some students who are falling behind, we may stream groups so that we can help the weaker students while keeping the more advanced ones engaged in a different activity. We might, for example, stream pairs to do research tasks so that students with differing needs can work on different aspects of language.

One final point that needs stressing is that we should not always have students working with the same partners or group members. This creates what Sue Murray humorously refers to as ESP-PWOFP (English for the Sole Purpose of doing Pair Work with One Fixed Partner) (Murray 2000: 49). She argues persuasively that mixing and moving students around as a course progresses is good for classroom atmosphere and for individual engagement.

B3 Procedures for pairwork and groupwork

Our role in pairwork and groupwork does not end when we have decided which students should work together, of course. We have other matters to address, too, not only before the activity starts, but also during and after it.

Before: when we want students to work together in pairs or groups, we will want to follow an 'engage-instruct—initiate' sequence. This is because students need to feel enthusiastic about what they are going to do, they need to know what they are going to do, and they need to be given an idea of when they will have finished the task.

Sometimes our instructions will involve a demonstration – when, for example, students are going to use a new information-gap activity or when we want them to use cards. On other occasions, where an activity is familiar, we may simply give them an instruction to practise language they are studying in pairs, or to use their dictionaries to find specific bits of

information.

The success of a pairwork or groupwork task is often helped by giving students a time when the activity should finish – and then sticking to it. This helps to give them a clear framework to work within. Alternatively in lighter-hearted activities such as a poem dictation, we can encourage groups to see who finishes first. Though language learning is not a contest (except, perhaps, a personal one), in game-like activities '... a slight sense of competition between groups does no harm' (Nuttall 1996: 164).

The important thing about instructions is that the students should understand and agree on what the task is. To check that they do, we may ask them to repeat the instructions, or, in monolingual classes, to translate them into their first language.

During: while students are working in pairs or groups we have a number of options. We could, for instance, stand at the front or the side of the class (or at the back or anywhere else) and keep an eye on what is happening, noting who appears to be stuck, disengaged or about to finish. In this position we can tune in to a particular pair or group from some distance away. We can then decide whether to go over and help them.

An alternative procedure is often referred to as *monitoring*. This is where we go round the class, watching and listening to specific pairs and groups either to help them with the task or to collect examples of what they are doing for later comment and work. For example, we can stay with a group for a period of time and then intervene if and when we think it is appropriate or necessary, always bearing in mind what we have said about the difference between accuracy and fluency work. If students are involved in a discussion, for example, we might correct gently; if we are helping students with suggestions about something they are planning, or trying to move a discussion forwards, we can act as prompter, resource or tutor. In such situations we will often be responding to what they are doing rather than giving correction feedback. We will be helping them forwards with the task they are involved in. Where students fall back on their first language, we will do our best to encourage or persuade them

back into English.

When students are working in pairs or groups we have an ideal opportunity to work with individual students whom we feel would benefit from our attention. We also have a great chance to act as observer, picking up information about student progress, and seeing if we will have to 'troubleshoot' (see below). But however we monitor, intervene or take part in the work of a pair or group, it is vital that we do so in a way that is appropriate to the students involved and to the tasks they are involved in.

After, when pairs and groups stop working together, we need to organise feedback. We want to let them discuss what occurred during the groupwork session and, where necessary, add our own assessments and make corrections.

Where pairwork or groupwork has formed part of a practice session, our feedback may take the form of having a few pairs or groups quickly demonstrate the language they have been using. We can then correct it, if and when necessary, and this procedure will give both those students and the rest of the class good information for future learning and action.

Where pairs or groups have been working on a task with definite right or wrong answers, we need to ensure that they have completed it successfully. Where they have been discussing an issue or predicting the content of a reading text, we will encourage them to talk about their conclusions with us and the rest of the class. By comparing different solutions, ideas and problems, everyone gets a greater understanding of the topic.

Where students have produced a piece of work, we can give them a chance to demonstrate this to other students in the class. They can stick written material on noticeboards; they can read out dialogues they have written or play audio or video tapes they have made.

Finally, it is vital to remember that constructive feedback on the content of student work can greatly enhance students' future motivation. The feedback we give on language mistakes is only one part of that process.

B4 Troubleshooting

When we monitor pairs and groups during a groupwork activity, we are seeing how well they are doing and deciding whether or not to go over and intervene. But we are also keeping our eyes open for problems which we can resolve either on the spot or in future.

Finishing first: a problem that frequently occurs when students are working in pairs or groups is that some of them finish earlier than others and/or show clearly that they have had enough of the activity and want to do something else. We need to be ready for this and have some way of dealing with the situation. Saying to them *OK, you can relax for a bit while the others finish* may be appropriate for tired students, but can make other students feel that they are being ignored.

When we see the first pairs or groups finish the task, we might stop the activity for the whole class. That removes the problem of boredom, but it may be very demotivating for the students who haven't yet finished, especially when they are nearly there and have invested some considerable effort in the procedure.

One way of avoiding the problems we have mentioned here is to have a series of challenging task-related extensions for early finishers so that when a group has finished early, we can give them an activity to complete while they are waiting. This will show the students that they are not just being left to do nothing. When planning groupwork it is a good idea for teachers to make a list of task-related extensions and other spare activities that first-finishing groups and pairs can be involved in.

Even where we have set a time limit on pair- and groupwork, we need to keep an eye open to see how the students are progressing. We can then make the decision about when to stop the activity based on the observable (dis)engagement of the students and how near they all are to completing the task.

Awkward groups: when students are working in pairs or groups we need to observe how well they interact together. Even where we have made our best judgements – based on friendship

or streaming, for example – it is possible that apparently satisfactory combinations of students are not ideal. Some pairs may find it impossible to concentrate on the task in hand and instead encourage each other to talk about something else, usually in their first language. In some groups (in some educational cultures) members may defer to the oldest person there, or to the man in an otherwise female group. People with loud voices can dominate proceedings; less extrovert people may not participate fully enough. Some weak students may be lost when paired or grouped with stronger classmates.

In such situations we may need to change the pairs or groups. We can separate best friends for pairwork; we can put all the high-status figures in one group so that students in other groups do not have to defer to them. We can stream groups or reorganise them in other ways so that all group members gain the most from the activity.

One way of finding out about groups, in particular, is simply to observe, noting down how often each student speaks. If two or three observations of this kind reveal a continuing pattern, we can take the kind of action suggested above.

(The Practice of English Language Teaching by Jeremy Harmer, Fourth Edition. Pearson Education Limited, 2007, pp. 161-174.)

Answer the questions

1. Is there any real limit to the way in which English language teachers can group students in the ESL classroom?
2. What are the advantages and disadvantages of the whole-class teaching?
3. What are the advantages and disadvantages of individualised learning?
4. What are the advantages and disadvantages of pairwork?
5. What are the advantages and disadvantages of groupwork?

6. What are possible ways of organising pairwork and groupwork?
7. What are the main principles of creating pairs and groups?
8. What are the procedures for pairwork and groupwork?
9. What is understood by "troubleshooting"?

Activity 5

Write a summary of the paragraph B3 "Procedures for pairwork and groupwork".

Activity 6

1. ***Think of two activities which would be appropriate for whole-class teaching, and which would be difficult to do with any other grouping.***
2. ***Choose three different activities and say whether individual study, pairwork, or groupwork would be the best grouping to use with them.***
3. ***Choose an activity (or activities) where you would definitely want to group students according to ability (streaming).***

Activity 7. Conversation and Discussion

Take part in the discussion "Tailoring in EL classroom: Finding a FIT between Teaching and Learning Styles"

Use the following cliches and conversational expressions:

- To my mind
- In my opinion
- True... exactly...
- Yes, I agree...
- Oh, definitely
- How right that is
- Oh, I agree entirely
- I'm of exactly the same opinion

- I don’t agree
- I’m not at all sure
- I’m afraid I disagree
- Do you really think...
- I agree in principle, but...
- Personally, I wouldn’t go so far as to say that
- What I mean is...

Activity 8

Prepare a Report, Project or Presentation on one of the suggested topics. Use additional materials from the Appendix.

- ***Roles of an EL teacher***
- ***Managing an EL classroom. Organizing individual work, pairwork and groupwork***
- ***Problem Behaviour and what to do about it***

UNIT 3. TRADITIONAL METHODS AND CURRENT APPROACHES TO TEACHING FOREIGN LANGUAGES

Topics and problems for discussion

1. ***Approaches, Methods, Procedures and Techniques***
2. ***Presentation, Practice and Production***
3. ***Grammar Translation method. Direct methods. Audio-lingualism***
4. ***Communicative approach***
5. ***Task-based learning***
6. ***Community Language Learning (CLL)***
7. ***Silent way***
8. ***Suggestopaedia***
9. ***Total Physical Responce (TPR)***
10. ***What methodology to choose? Methods and Culture***

Essential Vocabulary

Study Essential Vocabulary and give Ukrainian equivalents:

1. language acquisition
2. approach; method; procedure; technique
3. to develop teaching practices
4. Audio-Lingualism
5. PPP (Presentation, Practice and Production)
6. Communicative Approach
7. TBL (Task-Based Learning)
8. CLL (Community Language Teaching)
9. Silent Way
10. Cuisenaire rods
11. Suggestopaedia

12. TPR (Total Physical Response)
13. mainstream teaching
14. methodology devisers
15. to lower the affective filter
16. the affective variable
17. comprehensible input
18. to benefit from
19. exposure to language
20. syllabus specifications
21. cultural implications
22. to decide on the approach to teaching
23. to understand students' wants and expectations
24. pragmatic eclecticism
25. teacher's beliefs and preferences
26. to provide communicative activities
27. action research
28. to monitor English classes
29. to articulate the aim clearly
30. to draw a conclusion

Activity 1

Watch the video lessons devoted to different language teaching methods

Language Teaching Methods

Audio-Lingual Method – https://youtu.be/Pz0TPDUz3FU

Suggestopedia – https://youtu.be/3rkrvRlty5M

Silent Way – https://youtu.be/xqLzbLCpack

Comprehension Approach/TPR – https://youtu.be/YuS3ku-PSL8

Community Language Learning – https://youtu.be/tx_we_P3Pic

Communicative Approach – https://youtu.be/3kRT-rsKxn4

Activity 2
Read the following text and answer the questions.

Popular methodology

A Approaches, methods, procedures and techniques

This chapter looks at how theory has been realised in methodological practice. Within the general area of methodology, people talk about approaches, methods, techniques, procedures and models, all of which go into the practice of English teaching. These terms, though somewhat vague, are definable:

Approach: people use the term *approach* to refer to theories about the nature of language and language learning which are the source of the way things are done in the classroom and which provide the reasons for doing them. An approach describes how language is used and how its constituent parts interlock – it offers a model of language competence. An approach describes how people acquire their knowledge of the language and makes statements about the conditions which will promote successful language learning.

Method: a method is the practical realisation of an approach. The originators of a method have arrived at decisions about types of activities, roles of teachers and learners, the kinds of material which will be helpful and some model of syllabus organisation. Methods include various procedures and techniques (see below) as part of their standard fare.

When methods have fixed procedures, informed by a clearly articulated approach, they are easy to describe. However, if a method takes procedures and techniques from a wide range of sources (some of which are used in other methods or are informed by other beliefs), it is more difficult to continue describing it as a 'method'. We will return to this discussion when we discuss postmethod realities in B2.

• **Procedure:** a procedure is an ordered sequence of techniques. For example, a popular dictation procedure starts

when students are put in small groups. Each group then sends one representative to the front of the class to read (and remember) the first line of a poem which has been placed on a desk there. Each student then goes back to their respective group and dictates that line. Each group then sends a second student up to read the second line. The procedure continues until one group has written the whole poem.

A procedure is a sequence which can be described in terms such as *First you do this, then you do that*.... Smaller than a method, it is bigger than a technique.

• **Technique:** a common technique when using video or film material is called *silent viewing*. This is where the teacher plays the video with no sound. Silent viewing is a single activity rather than a sequence, and as such is a technique rather than a whole procedure, likewise *the finger technique* is used by some teachers; they hold up their hands and allocate a word to each of their five fingers, e.g. *He is not playing tennis* and then by bringing the *is* and the *not* fingers together, show how the verb is contracted into *isn't.* Another technique is to tell all the students in a group to murmur a new word or phrase to themselves for a few seconds just to get their tongues round it.

This use and mis-use of these terms can make discussions of comparative methodology somewhat confusing. Some methodologists, for example, have new insights and claim a new approach as a result. Others claim the status of method for a technique or procedure. Some methods start as procedures and techniques which seem to work and for which an approach is then developed. Some approaches have to go in search of procedures and techniques with which to form a method. Some methods are explicit about the approach they exemplify and the procedures they employ; others are not.

What the interested teacher needs to do when confronted with a new method, for example, is to see if and/or how it incorporates theories of language and learning. What procedures does it incorporate? Are they appropriate and effective for the classroom situation that teacher works with? In the case of

techniques and activities, two questions seem worth asking: *Are they satisfying for both students and teachers?* and *Do they actually achieve what they set out to achieve?*

Popular methodology includes ideas at all the various levels we have discussed, and it is these methods, procedures and approaches which influence the current state of English language teaching.

A1 Grammar-translation, Direct method and Audiolingualism

Many of the seeds which have grown into present-day methodology were sown in debates between more and less formal attitudes to language, and crucially, the place of the students' first language in the classroom. Before the nineteenth century many formal language learners were scholars who studied rules of grammar and consulted lists of foreign words in dictionaries (though, of course, countless migrants and traders picked up new languages in other ways, too). But in the nineteenth century moves were made to bring foreign-language learning into school curriculums, and so something more was needed. This gave rise to the Grammar-translation method (or rather series of methods).

Typically, Grammar-translation methods did exactly what they said. Students were given explanations of individual points of grammar, and then they were given sentences which exemplified these points. These *sentences had to* be translated from the target language (L2) back to the students' first language (Li) and vice versa.

A number of features of the Grammar-translation method are worth commenting on. In the first place, language was treated at the level of the sentence only, with little study, certainly at the early stages, of longer texts. Secondly, there was little if any consideration of the spoken language. And thirdly, accuracy was considered to be a necessity.

The Direct method, which arrived at the end of the nineteenth century, was the product of a reform movement

which was reacting to the restrictions of Grammar-translation. Translation was abandoned in favour of the teacher and the students speaking together, relating the grammatical forms they were studying to objects and pictures, etc. in order to establish their meaning. The sentence was still the main object of interest, and accuracy was all important. Crucially (because of the influence this has had for many years since), it was considered vitally important that only the target language should be used in the classroom. This may have been a reaction against incessant translation, but, allied to the increased numbers of monolingual native speakers who started, in the twentieth century, to travel the world teaching English, it created a powerful prejudice against the presence of the Li in language lessons. When we discuss monolingual, bilingual and multilingual classes, this position has shifted dramatically in the last few years, but for many decades L2-only methods were promoted all over the world.

When behaviourist accounts of language learning became popular in the 1920s and 1930s, the Direct method morphed, especially in the USA, into the Audiolingual method. Using the stimulus-response-reinforcement model, it attempted, through a continuous process of such positive reinforcement, to engender good habits in language learners.

Audiolingualism relied heavily on drills to form these habits; substitution was built into these drills so that, in small steps, the student was constantly learning and, moreover, was shielded from the possibility of making mistakes by the design of the drill.

The following example shows a typical Audiolingual drill:

Teacher: There's a cup on the table... Repeat
Students: There's a cup on the table.
Teacher: Spoon.
Students: There's a spoon on the table.
Teacher: Book.
Students: There's a book on the table.
Teacher: On the chair.

Students: There's a book on the chair.
ETC.

Much Audiolingual teaching stayed at the sentence level, and there was little placing of language in any kind of real-life context. A premium was still placed on accuracy; indeed Audiolingual methodology does its best to banish mistakes completely. The purpose was habit-formation through constant repetition of correct utterances, encouraged and supported by positive reinforcement.

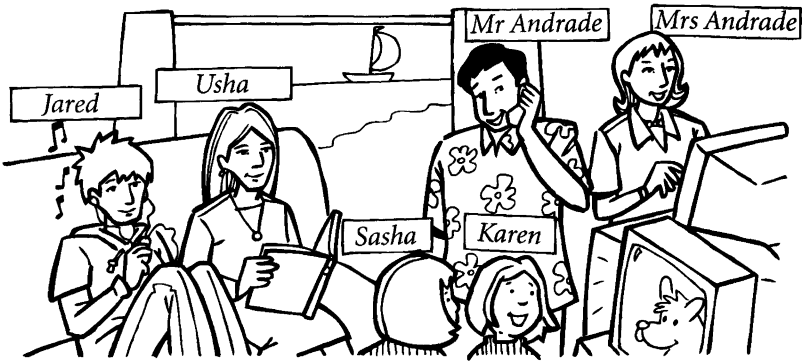
A2 Presentation, practice and production

A variation on Audiolingualism is the procedure most often referred to (since the advent of Communicative Language Teaching – see below) as PPP, which stands for presentation, practice and production. This grew out of structural-situational teaching whose main departure from Audiolingualism was to place the language in clear situational contexts.

In this procedure the teacher introduces a situation which contextualises the language to be taught. The language, too, is then presented. The students now practise the language using accurate reproduction techniques such as choral repetition (where the students repeat a word, phrase or sentence all together with the teacher 'conducting'), individual repetition (where individual students repeat a word, phrase or sentence at the teacher's urging), and cue-response drills (where the teacher gives a cue such as *cinema,* nominates a student by name or by looking or pointing, and the student makes the desired response, e.g. *Would you like to come to the cinema?).* Cue-response drills have similarities with the classic kind of Audiolingual drill we saw above, but because they are contextualised by the situation that has been presented, they carry more meaning than a simple substitution drill. Later, the students, using the new language, make sentences of their own, and this is referred to as production. The following elementary level example demonstrates the PPP procedure:

Presentation: the teacher shows the students the

following picture and asks them whether the people in it are at work or on holiday to elicit the fact that they are on holiday.



The teacher points to the teenage boy and attempts to elicit the sentence *He's listening to music* by saying *Can anybody tell me... Jared...?* or asking the question *What's Jared doing ... anybody?* The teacher then models the sentence (*He's listening to music*) before isolating the grammar she wants to focus on *(he's),* distorting it (*he's... he is... he is),* putting it back together again (*he's... he's)* and then giving the model in a natural way once more (*Listen... He's listening to music... he's listening to musk).* She may accompany this demonstration of form rules by using some physical means such as bringing two hands (for *he* and *is)* together to show how the contraction works, or by using the finger technique (see above).

Practice: The teacher gets the students to repeat the sentence *He's listening to music* in chorus. She may then nominate certain students to repeat the sentence individually, and she corrects any mistakes she hears. Now she goes back and models more sentences from the picture (*Usha's reading a book, Mrs Andrade is writing an email,* etc.), getting choral and individual repetition where she thinks this is necessary. Now she is in a position to conduct a slightly freer kind of drill than the Audiolingual one above:

Teacher: Can anyone tell me?... Usha?... Yes, Sergio.
Student: She's reading a book.
Teacher: Good.

ETC.

In this cue-response drill the teacher gives the cue (Usha) before nominating a student (Sergio) who will give the response (She's reading a book). By cueing before nominating she keeps everyone alert. She will avoid nominating students in a predictable order for the same reason.

Usually the teacher puts the students in pairs to practise the sentences a bit more before listening to a few examples just to check that the learning has been effective.

Production: the end point of the PPP cycle is production, what some trainers have called 'immediate creativity'. Here the students are asked to use the new language (in this case the present continuous) in sentences of their own. For example, the teacher may get the students to think about what their friends and family are doing at this moment. They must now come up with sentences such as *My mother's working at the hospital, I think, My brother's lying on the beach. I'm sure. He's on holiday*, etc.

A3 PPP and alternatives to PPP

The PPP procedure, which was offered to teacher trainees as a significant teaching procedure from the middle of the 1960s onwards (though not then referred to as PPP), came under a sustained attack in the 1990s. It was, critics argued, clearly teacher-centred (at least in the kind of procedure which we have demonstrated above), and therefore sits uneasily in a more humanistic and learner-centred framework. It also seems to assume that students learn 'in straight lines' – that is, starting from no knowledge, through highly restricted sentence-based utterances and on to immediate production. Yet human learning probably isn't like that; it's more random, more convoluted. And, by breaking language down into small pieces to learn, it may be cheating the students of a language which, in Tessa Woodward's phrase, is full of 'interlocking variables and systems' (Woodward 1993: 3). Michael Lewis suggested that PPP was inadequate because it reflected neither the nature of language nor the nature of learning (Lewis 1993: 190), and Jim

Scrivener even wrote that it was ‘fundamentally disabling, not enabling’ (Scrivener 1994a: 15).

In response to these criticisms many people have offered variations on PPP and alternatives to it. As long ago as 1982 Keith Johnson suggested the ‘deep-end strategy’ as an alternative (Johnson 1982), where by encouraging the students into immediate production (throwing them in at the deep end), you turn the procedure on its head. The teacher can now see if and where students are having problems during this production phase and return to either presentation or practice as and when necessary after the production phase is over. A few years later, Donn Byrne suggested much die same thing (Byrne 1986: 3), joining the three phases in a circle (see Figure 12). Teachers and students can decide at which stage to enter the procedure.

A different trilogy of teaching sequence elements is ESA: Engage, Study and Activate.

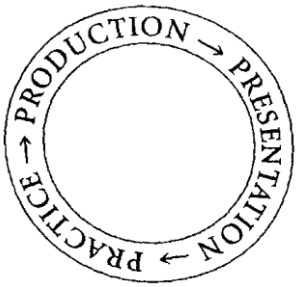


Figure 12: Byrne’s ‘alternative approach’

E stands for *engage.* As we saw earlier, arousal and affect are important for successful learning. The point is that unless students are emotionally engaged with what is going on, their learning will be less effective.

S stands for *study* and describes any teaching and learning element where the focus is on how something is constructed, whether it is relative clauses, specific intonation patterns, the construction of a paragraph or text, the way a lexical phrase is made and used, or the collocation of a particular word. Crucially, in this model, study may be part of a ‘focus on forms’ syllabus, or may grow out of a communicative task where the students’ attention to form is drawn to it either by the teacher or through their own noticing activities.

A stands for *activate* and this means any stage at which students are encouraged to use all and/or any of the language

they know. Communicative tasks, for example, are designed to activate the students' language knowledge. But students also activate their language knowledge when they read for pleasure or for general interest. Indeed any meaning-focused activity where the language is not restricted provokes students into language activation.

ESA allows for three basic lesson procedures. In the first ('Straight arrows', see Figure 13*)* the sequence is ESA, much like PPP. The teacher engages students by presenting a picture or a situation, or by drawing them in by some other means. At the study stage of the procedure, the meaning and form of the language are explained. The teacher then models the language and the students repeat and practise it. Finally, they activate the new language by using it in sentences of their own.

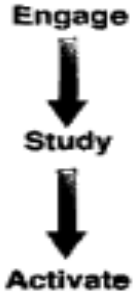


Figure 13: A Straight arrows lesson procedure

A 'Boomerang' procedure, on the other hand, follows a more task-based or deep-end approach (see Figure 14). Here the order is EAS; the teacher gets the students engaged before asking them to do something like a written task, a communication game or a role-play. Based on what happens there, the students will then, after the activity has finished, study some aspect of language which they lacked or which they used incorrectly.

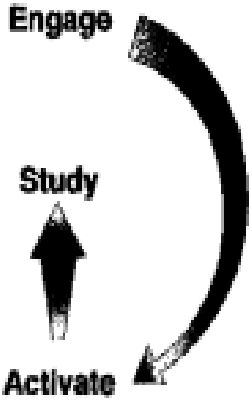


Figure 14: A Boomerang lesson procedure

'Patchwork' lessons (see Figure 15), which are different from the previous two procedures, may follow a variety of sequences. For example, engaged students

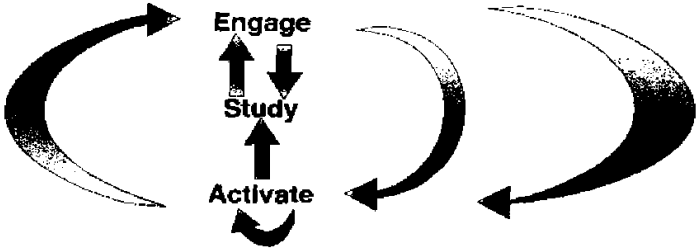


Figure 15: An example of a Patchwork lesson procedure

are encouraged to activate their knowledge before studying one and then another language element, and then returning to more activating tasks, after which the teacher re-engages them before doing some more study, etc. What the Engage/Study/Activate trilogy has tried to capture is the fact that PPP is just '... a tool used by teachers for *one* of their many possible purposes' (Swan 2005b: 380, my italics). In other words, PPP is extremely useful in a focus-on-forms lesson, especially at lower levels, but is irrelevant in a skills lesson, where focus-on-form may occur as a result of something students hear or read. It is useful, perhaps, in teaching grammar points such as the use of *can* and *cant*, but has little place when students are analysing their own language use after doing a communicative task. Nevertheless, a look at modem coursebooks shows that PPP is alive and well, but in a context of a wide range of other techniques and procedures. And while it is true that PPP is still used in one form or another all over the world, it is also the case that students are exposed to many other techniques and procedures. PPP is a kind of ESA, as we saw, but there are many other lesson sequences, too, such the Boomerang and Patchwork sequences mentioned above.

A4 Four methods

Four methods, developed in the 1970s and 1980s, are often considered together. While, individually, they are rarely used exclusively in 'mainstream' teaching, in different ways their influence is still felt today.

In the classic form of Community Language Learning, a

'knower' stands outside a circle of students and helps the students say what they want to say by translating, suggesting or amending the students' utterances. The students' utterances may then be recorded so that they can be analysed at a later date. Students, with the teacher's help, reflect on how they felt about the activities.

Suggestopaedia was developed by Georgi Lozanov and is concerned above all with the physical environment in which the learning takes place. Students need to be comfortable and relaxed so that their affective filter is lowered. Students take on different names and exist in a child-parent relationship with the teacher (Lozanov calls this 'infantilisation'). Traumatic topics are avoided, and at one stage of a three-part procedure, the teacher reads a previously-studied dialogue to the accompaniment of music (preferably Baroque). During this phase there are also 'several minutes of solemn silence' (Lozanov 1978: 272) and the students leave the room silently.

A typical Total Physical Response (TPR) lesson might involve the teacher telling students to 'pick up the triangle from the table and give it to me' or 'walk quickly to the door and hit it' (Asher 1977: 54-56). When the students can all respond to commands correctly, one of them can then start giving instructions to other classmates. James Asher believed that since children learn a lot of their language from commands directed at them, second-language learners can benefit from this, too. Crucially, in TPR students don't have to give instructions themselves until they are ready.

One of the most notable features of the Silent Way is the behaviour of the teacher who, rather than entering into conversation with the students, says as little as possible. This is because the founder of the method, Caleb Gattegno, believed that learning is best facilitated if the learner discovers and creates language rather than just remembering and repeating what has been taught. The learner should be in the driving seat, in other words, not the teacher.

In the Silent Way, the teacher frequently points to different sounds on a phonemic chart, modelling them before indicating

that students should say the sounds. The teacher is then silent, indicating only by gesture or action when individual students should speak (they keep trying to work out whether they are saying the sound correctly) and then showing when sounds and words are said correctly by moving on to the next item. Because of the teacher's silent non-involvement, it is up to the students – under the controlling but indirect influence of the teacher – to solve problems and learn the language. Typically, the Silent Way also gets students to use Cuisenaire rods (wooden blocks of different colours and sizes) to solve communication problems.

To some, the Silent Way has seemed somewhat inhuman, with the teacher's silence acting as a barrier rather than an incentive. But to others, the reliance students are forced to place upon themselves and upon each other is exciting and liberating. It is students who should take responsibility for their learning; it is the teacher's job to organise this.

Some of the procedures employed in these four methods may strike us as being (or having been) outside the mainstream of classroom practice, or even somewhat eccentric. Nevertheless, in their own ways, they contain truths about successful language learning. Community Language Learning, for example, reminds us that teachers are in classrooms to facilitate learning and to help students with what they want to say. Suggestopaedia's insistence on lowering the affective filter reminds us how important affect is in language learning. Nor is there any doubt about the appropriacy of getting students to move around in lessons, as in TPR. For students with a more kinaesthetic inclination, this will be especially useful. Finally, getting students to think about what they are learning and to rely on themselves matches our concern for cognitive depth, where close attention to language by individual students has a beneficial effect on the learning process.

A5 Communicative Language Teaching (CLT)

The real problem when attempting to define CLT (or the Communicative approach as it was originally called) is that it means

different things to different people. Or perhaps it is like an extended family of different approaches, and '... as is the case with most families, not all members live harmoniously together all of the time. There are squabbles and disagreements, if not outright wars, from time to time. However, no one is willing to assert that they do not belong to the family' (Nunan 2004:7).

One of the things that CLT embraces within its family is the concept of how language is used. Instead of concentrating solely on grammar, pioneers such as David Wilkins in the 1970s looked at what notions language expressed and what communicative functions people performed with language (Wilkins 1976), The concern was with spoken functions as much as with written grammar, and notions of when and how it was appropriate to say certain things were of primary importance. Thus communicative language teachers taught people to invite and apologise, to agree and disagree, alongside making sure they could use the past perfect or the second conditional.

A major strand of CLT centres around the essential belief that if students are involved in meaning-focused communicative tasks, then 'language learning will take care of itself', and that plentiful exposure to language in use and plenty of opportunities to use it are vitally important for a student's development of knowledge and skill. Activities in CLT typically involve students in real or realistic communication, where the successful achievement of the communicative task they are performing is at least as important as the accuracy of their language use. Thus role-play and simulation have become very popular in CLT. For example, students might simulate a television programme or a scene at an airport – or they might put together the simulated front page of a newspaper. In other communicative activities, students have to solve a puzzle and can only do so by sharing information. Sometimes they have to write a poem or construct a story together.

In order for these activities to be truly communicative, it was suggested from the very beginning, students should have a desire to communicate something. They should have a purpose for communicating (e.g. to make a point, to buy an airline ticket or to write

a letter to a newspaper). They should be focused on the content of what they are saying or writing rather than on a particular language form. They should use a variety of language rather than just one language structure. The teacher will not intervene to stop the activity; and the materials he or she relies on will not dictate what specific language forms the students use either. In other words, such activities should attempt to replicate real communication. All this is seen as being in marked contrast to the kind of teaching and learning we saw in Ai above. They are at opposite ends of a 'communication continuum' as shown in Figure 16.

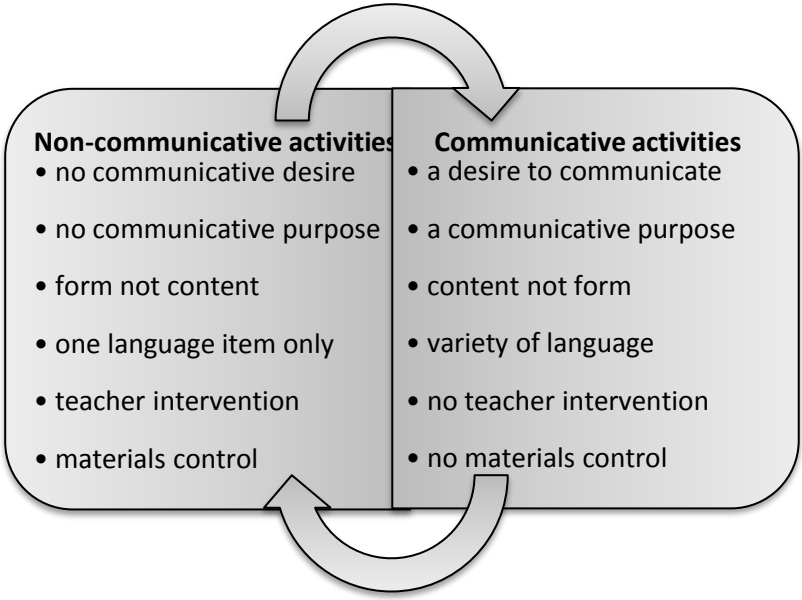


Figure 16: The communication continuum

Not all activities in CLT occur at either extreme of the continuum, however. Some may be further towards the communicative end, whereas some may be more non-communicative. An activity in which students have to go round the class asking questions with a communicative purpose, but using certain prescribed structures (e.g. *Have you ever done a bungee jump? Have you ever climbed a mountain? Have you ever been white-water rafting?)* may be edging towards the non-

communicative end of the continuum, whereas another, where students have to interview each other about a holiday they went on, might be nearer the communicative end.

A key to the enhancement of communicative purpose and the desire to communicate is the information gap. A traditional classroom exchange in which one student asks *Where's the library?* and another student answers *It's on Green Street, opposite the bank* when they can both see it and both know the answer, is not much like real communication. If, however, the first student has a map which does not have the library shown on it, while the other student has a different map with *library* written on the correct building – but which the first student cannot see – then there is a gap between the knowledge which the two participants have. In order for the first student to locate the library on their map, that information gap needs to be closed.

CLT, therefore, with its different strands of what to teach (utterances as well as sentences, functions as well as grammar) and how to teach it (meaning-focused communicative tasks as well as more traditional study techniques), has become a generalised 'umbrella' term to describe learning sequences which aim to improve the students' ability to communicate. This is in stark contrast to teaching which is aimed more at learning bits of language just because they exist – without focusing on their use in communication.

However, CLT has come under attack for beingprejudiced in favour of native-speaker teachers by demanding a relatively uncontrolled range of language use on the part of the student, and thus expecting the teacher to be able to respond to any and every language problem which may come up (Medgyes 1992). In promoting a methodology which is based around group- and pairwork, with teacher intervention kept to a minimum during, say, a role-play, CLT may also offend against educational traditions which rely on a more teacher-centred approach. CLT has sometimes been seen as having eroded the explicit teaching of grammar with a consequent loss among students of accuracy in the pursuit of fluency. Perhaps there is a danger in [c]a general

over-emphasis on performance at the expense of progress' (Wicksteed 1998: 3). Finally, some commentators suggest that many so-called communicative activities are no more or less real than traditional exercises. Getting people to write a letter, buy an airline ticket, find out train times (see Prabhu, quoted below), or go and look something up (see Allwright's study earlier), is just as contrived as many more traditional exercises, and does not, in fact, arise from any genuine communicative purpose.

Despite these reservations, however, the Communicative approach has left an indelible mark on teaching and learning, resulting in the use of communicative activities in classrooms all over the world.

A6 Task-based learning (TBL)

Task-based learning (sometimes referred to as Task-based instruction, or TBI) makes the performance of meaningful tasks central to the learning process. It is informed by a belief that if students are focused on the completion of a task, they are just as likely to learn language as they are if they are focusing on language forms. Instead of a language structure or function to be learnt, students are presented with a task they have to perform or a problem they have to solve. For example, in an early example of TBL, after a class performs some pre-task activities which involve questions and vocabulary checking (e.g. *What is this? It's a timetable*. *What does* '*arrival*' *mean?)*, they ask and answer questions to solve a problem, such as finding train- timetable information, e.g. *When does the Brindavan express leave Madras/arrive in*

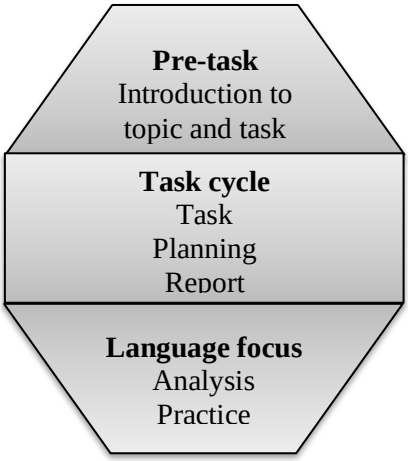


Figure 17: The Willis TBL framework (Willis 1996: 52)

Bangalore? (Prahbu 1987: 32). Although the present simple may frequently be used in such an activity, the focus of the lesson is the task, not the structure.

One way of looking at Task-based learning is to see it as a kind of 'deep-end' strategy (see Johnson 1982), or, in the words of Jane Willis, 'like a sort of PPP upside down' (Willis 1994:19). *In* other words, students *are* given a task to perform and only when the task has been completed does the teacher discuss the language that was used, making corrections and adjustments which the students' performance of the task has shown to be desirable. This is similar to the Boomerang procedure we mentioned previously. However, as Willis herself makes clear, task-based methodology is, in fact, considerably more complicated than this. She suggests three basic stages: the Pre-task, the Task cycle and the Language focus (see Figure 17).

In the Pre-task stage, the teacher explores the topic with the class and may highlight useful words and phrases, helping students to understand the task instructions. The students may hear a recording of other people doing the same task. During the Task cycle stage, the students perform the task in pairs or small groups while the teacher monitors from a distance. The students then plan how they will tell the rest of the class what they did and how it went, and they then report on the task either orally or in writing, and/or compare notes on what has happened. In the Language focus stage, the students examine and discuss specific features of any listening or reading text which they have looked at for the task and/or the teacher may conduct some form of practice of specific language features which the task has provoked.

One of the examples that Jane Willis gives of such a procedure concerns a woman's phobia about spiders (Willis 1996: 161-164). The woman lived with her husband but could never be left alone because of her fear of spiders. Part of the procedure (which I have shortened and slightly amended) goes like this:

Pre-task: The teacher explains the woman's situation and asks students, in pairs, to brainstorm three consecutive steps they might take to help cure the woman of her phobia.
Task: Pairs list possible ways to help the woman get over her phobia. **Planning**: Pairs rehearse how to explain the steps they recommend, and justify the order they are in. **Report and reading**: The pairs tell the class their proposals and justify them. The class listen and count how many ideas they come up with. The teacher lets the class deride and vote on which three steps might be similar to those in a newspaper report about the phobic woman's dilemma. She writes these on the board. The teacher gives out the text. She asks students to read to see whether their three steps were in the report. Finally, she asks which pair had the most steps that were similar.
Language focus: The teacher helps students with any mistakes she heard during the task She then directs students back to the article and they analyse it for topic vocabulary, time expressions, syntax elements, etc.

Another kind of task might be to ask students to give a short presentation on the life of a famous historical figure of their choice. We could start by getting them to look at some examples of brief biographies (on the Internet, for example) before discussing what is in such biographies and how we might change the sequence of the information if we were going to tell people about our figure. In pairs or groups, students now choose a figure and plan their presentation. They might consult language books or ask us to help them with grammar and vocabulary. They then give their presentations and subsequently we and they analyse what they have said and work with language items that need attention. When all that is over, we might get them to re-plan and re-deliver their presentations in order to take advantage of what they learnt from the feedback on their first attempts (see 'The importance of repetition').

David Nunan's task sequence is somewhat different (Nunan 2004: Chapter 2). He starts with the same kind of pre-task to build

the students' schema, but he then gives students controlled language practice for the vocabulary they might need for their task. They then listen to native speakers performing a similar task and analyse the language that was used. Finally, after some free practice of language, they reach the pedagogical task where they discuss issues and make a decision. This is not at all like 'PPP upside down' since language focus activities lead towards a task rather than occurring as a result of it. This, Nunan suggests, is because learners should be encouraged to move from reproductive to creative language use (2004: 37).

There is some confusion, then, about what Task-based learning means. In one view, tasks are the building blocks of a language *course*. *Students* perform the tasks and focus on language form as they do the tasks, or as a result of having done them. In another version, however, tasks are still the building blocks of the course, but *we* will provide students with the language to do them before they set out to perform these tasks. It is the first of these two approaches to TBL that is essentially based on the belief that 'get performance right and competence will, with some prompting, take care of itself (Widdowson 2003: 18).

Dave and Jane Willis are quite dear that despite different approaches to TBL (see above), its advocates 'have rejected a reliance on presentation methodology' and that further 'the basis for language development is the learner s attempt to deploy language for meaning' (Willis and Willis 2003: *2)*.

Critics of TBL have raised a number of concerns about its overall applicability. William Littlewood, for example, has difficulty, as we have done above, in pinning down exactly what it means and so wishes to abandon the term altogether (Littlewood 2004a). Paul Seedhouse suggests that while it may be highly appropriate to base some learning on tasks, it would be unsound' to make tasks 'the basis for an entire pedagogical methodology' (Seedhouse 1999: 155). He points out that the kind of interaction which typical tasks promote leads to the use of specific 'task-solving' linguistic forms. These fail to include the kind of language we might expect from discussion, debate or social interactions of other kinds. As we saw previously, Guy

Cook thinks that there is more to language learning than just 'work' language; it is one of his main arguments for the inclusion of language play. Michael Swan worries that 'while TBI may successfully develop learners' command of what is known, it is considerably less effective for the systematic teaching of new language' (2005b: 376). He also worries about how appropriate tasks are in a situation where teachers have little time, and this point is taken up by Benny Ur. Working in a state school with only three or four English lessons a week, she has to 'make sure they learn the most common and useful words and chunks as fast as possible. We don't have time to wait until such items are encountered in communicative tasks* (2006). However, as someone who wrote a book on 'task-centred discussions' (Ur 1981), she does not argue that there is no place for communicative tasks, but rather that they are a 'necessary added component of a structured, language-based syllabus and methodology' (2006: 3).

Finally, a central claim of TBL is that 'opportunities for production may force students to pay close attention to form and to the relationship between form and meaning' (Beglar and Hunt 2002: 97), although Rob Batstone wonders whether tasks which require simultaneous processing of form and meaning might 'overload the learner s system, leading to less intake rather than more' (1996: 273).

Perhaps Task-based learning, like Communicative Language Teaching before it, is really a family of slightly argumentative members who, despite their differences, really want to stay together. In its pure form (that a curriculum should be based on tasks, and that learning should emerge from the tasks rather than preceding them), it accurately reflects an approach to learning exemplified by proponents of focus-on-form, rather than those who base their curriculum on teaching a sequence of pre-selected forms. But the claims made for it, while extremely attractive, sometimes seem more like hypotheses than fact. In the end, it is indubitably the case that having students perform meaning-related tasks is good for language processing

and for giving them opportunities for trying out language (and getti ng feedback on their language use), but whether a programme based exclusively on such tasks is appropriate (and where it might be appropriate – see Section B below) is open to question.

A7 The Lexical approach

The Lexical approach, discussed by Dave Willis (Willis 1990) and popularised by Michael Lewis (1993, 1997), is based on the assertion that'language consists not of traditional grammar and vocabulary but often of multi-word prefabricated chunks' (Lewis 1997: 3). These are the 'lexical phrases', 'lexical chunks' and other word combinations that we discussed earlier, i.e. the collocations, idioms, fixed and semi-fixed phrases which form such an important part of the language. Adult language users have literally thousands of these chunks at their disposal, such as *How are you?, See you later, You must be joking, III give it my best shot, changing the subject slightly..., might as well,... if it'll help.* Lewis proposes that fluency is the result of acquisition of a large store of these fixed and semi-fixed pre-fabricated items which are 'available as the foundation for any linguistic novelty or creativity' (1997: 15).

This highlighting of an area of language that was, perhaps, previously undervalued, has played a valuable role in provoking debate about what students should study. A Lexical approach would steer us away from an over-concentration on syntax and tense usage (with vocabulary slotted into these grammar patterns) towards the teaching of phrases which show words in combination, and which are generative in a different way from traditional grammar substitution tables. Thus, instead of teaching *will* for the future, we might instead have students focus on its use in a series of 'archetypical utterances' (Lewis 1993: 97), such as *I'll give you a ring, I'll be in touch, I'll see what ı can do, I'll be back in a minute,* etc.

In the area of methodology, Lewis's account of a Lexical approach is fairly straightforward. Typical activities include asking students to add intensifiers to semi-fixed expressions, e.g. *It's obvious something's gone wrong (quite)* (Lewis 1997: 96),

and getting students, once they have read a text, to underline all the nouns they can find and then to underline any verbs that collocate with those nouns (1997: 109). Word-order exercises can be adapted to focus on particular phrase components, as in this example for expressions with *get:*

Rearrange these to make fixed expressions with the verb (get):

1. Things much can't worse get.
2. What we to there are supposed time get?
3. I you the very weren't happy impression got.
4. We've we as as the for can far moment got.
5. We be to don't anywhere seem getting.
6. What you I can get?

Which of these suggests:
flying offering a drink frustration despair

Figure 18: 'Sentence anagrams' from Implementing the Lexical Approach by M Lewis (Language Teaching Publications)

Elsewhere, however, Lewis suggests that exposure to enough suitable input, not formal teaching, is the 'key to increasing the learner's lexicon', and that 'most vocabulary is acquired, not taught' (1997: 197).

Suggesting that language should be taught in such a Lexical approach is not without problems, however. In the first place, no one has yet explained how the learning of fixed and semi-fixed phrases can be incorporated into the understanding of a language system. Indeed, it can be argued that learning the system is a vital pre-requisite of the ability to string phrases together into a coherent whole. Otherwise we are left with the danger of having to learn an endless succession of phrase-book utterances – 'all chunks but no pineapple' (Thornbury 1998: 12).

Another problem is determining the way in which we might order such phrases for teaching and learning purposes or, if we believe that exposure to enough suitable input is the key, deciding what kind of input that should be. Finally, we need to

ask in what way a Lexical approach differs from other accounts of language teaching since there are as yet no sets of procedures to exemplify such an approach to language learning.

Despite these reservations, however, the Lexical approach has certainly drawn our attention to facts about the composition of language; what it has not yet done is to make the leap from that to a set of pedagogic principles or syllabus specifications which could be incorporated into a method. However, we will return to the issue of lexical phrases later.

A8 Teachers and students in dialogue together

In 1995 a group of film-makers led by the Danish director Lars Von Trier drafted the manifesto of the Dogme 95 Film-makers' Collective in which they pledged to rescue cinema from big budget, special effects-dominated Hollywood movies. They wanted to return to core values, using no artificial lighting, no special effects, etc. This prompted Scott Thornbury to write a 'short uncharacteristically provocative article' (Thornbury 2005c, describing the original article published in 2000) suggesting that ELT needed similar rescue action, notably a return to a materials- and technology-free classroom in which language emerges as teachers and students engage in a dialogic relationship. This original article provoked considerable interest and a group of teachers emerged who wanted to apply certain principles to language learning. They reasoned that language is co-constructed between teachers and students, where it emerges (as it is scaffolded by the teacher) rather than being acquired. They were hostile to materials being brought into the classroom since these interfered with the dialogic relationship between teacher and student. In this return to a 'pedagogy of bare essentials' students learn because they get to express what they want to say – rather like the consumers of Community Language Learning – instead of taking their cue from coursebooks and school syllabuses.

Critics of this line of reasoning point out that this kind of dialogic model favours native- speaker teachers, that it is

extremely difficult to countenance in large classes, that syllabuses are necessary organising constructs, and that materials such as coursebooks, in particular, are highly prized by both teachers and students alike for a variety of reasons. Furthermore, in the words of Angeles Clemente, 'When I teach, I certainly do more than talk, and that is why teachers around the world still have students attending their classes' (Clemente 2001: 401). Nevertheless, the Dogme discussion provokes us into thinking carefully about our role as teachers, and about how an over-reliance on focus-on-forms, based on overused materials, may stifle the creativity of both teacher and students.

B What methodology?

With so many different approaches and methods available, many teachers are unsure of which to choose and how to go about making that choice. In this section we will look at some of the cultural implications of the methods we use, and come to some conclusions about the bases on which we can decide on our approach to teaching.

B1 Methods and culture

The writer Adrian Holliday has come up with the term *native speakerism* to describe the way that British and American teaching methodology and practices have been exported around the world, almost without question by the exporters, though they are increasingly questioned by commentators, both native speaker and non-native speaker alike. Holliday's worry about native speakerism is that it is often premised on a view of 'us' and 'them'. Native speakerism, he worries, 'cuts into and divides World TESOL by creating a negatively reduced image of the foreign Other of non-native speaker students and educators' (2005: 16). We will discuss the specific issue of native- and non-native-speaker teachers later. In this section, however, it is methodology and its relationship with educational and social culture which concerns us.

Many years ago, Dilys Thorp wrote an article that identifies a problem which occurs when different educational

cultures come into contact with each other. What, she wondered, are we to make of the following comment by a British lecturer about an Indonesian student: 'His work shows that he's very bright, but he's quiet in class' (Thorp 1991:112)? If the comment was made about a British student, she suggests, it might indeed indicate that the student was of a quiet and shy disposition, and that this was a pity, whereas for the Indonesian student the judgement might not be about that student's personality at all, but rather about norms of classroom behavior, that the student feels are culturally appropriate. 'It is far too easy,' she writes, 'to think that our own ideas as to what constitutes "good" learning are universal, and forget their cultural specificity' (1991: 117).

The fact is that many of the approaches and teaching methods we have discussed in this chapter are based on a very western idea of what constitutes 'good' learning. For example, we have expected active participation in class, and we have encouraged adventurous students who are prepared to have a go even when they are not completely sure of the language they are trying to use. We sometimes ask students to talk about themselves and their lives in a potentially revealing way. We tell students that they should take charge of their learning, that the teacher is a helper and guide rather than the source of knowledge and authority. Yet all of these tenets may well fly in the face of educational traditions from different cultures. Thus British and American teachers working in other countries sometimes complain that their students have 'nothing to say', when in fact it is not an issue of the students' intelligence, knowledge or creativity which makes them reluctant to communicate in a British or American way, but their educational culture.

However, we are not suggesting for one minute that it is necessarily the case that ideas with an ideological origin in English-speaking TESOL are by their very nature inappropriate. On the contrary, many of them are sound and have a proven usefulness. However, what we are saying is that if teachers (native or non-native speakers) grounded in English-speaking western TESOL assume a methodological superiority (and as a

result perceive other kinds of learning as inherently inferior), they will be doing their students and themselves a potential disservice. For, as Alastair Pennycook has said, 'we need to see English language teaching as located in the domain of popular culture as much as in the domain of applied linguistics' (Pennycook 1998: 162). Our attitudes to the language, and to the way it is taught, reflect cultural biases and beliefs about how we should communicate and how we should educate each other.

When teachers from one culture (e.g. Britain, the USA, Australia) teach students from another (e.g. Cambodia, Argentina, Saudi Arabia), it is often easy to see where cultural and educational differences reside. However, as we have suggested, it is the methodological culture that matters here, not the background of the teachers themselves. In 1998 an Argentinian teacher, Pablo Toledo, posted a message on an Internet discussion list for teachers from South America which he called 'Howl' after the celebrated poem by the American Allan Ginsberg (republished in Toledo 2001). In his posting, he lamented the fact that teachers who try affective learning and humanistic teaching, who try drama and role-play and other communicative techniques, fall flat on their faces in secondary classes where the students are not interested and merely wish to get good grades. He argues passionately for a new kind of methodology to suit that kind of reality since the ideas developed in 'comfy little schools with highly motivated students' just aren't right for less 'privileged' contexts. 'Not,' he writes, 'because there is something wrong with the ideas, but they just were not made for our teaching reality, and do not deal with our problems.'

Adrian Holliday would almost certainly agree. He describes his own use of a basic Audiolingual methodology at the beginning of his career in 1970s Iran. His approach, he writes, 'was entirely methodology-centred in that students and business clients alike were expected to submit to its wisdom, as recipients of a superior treatment' (2005:60-61). He suggests that in many situations it was entirely inappropriate and certainly

'native speakerist'.

All we are saying here is that applying a particular methodology thoughtlessly to any and every learning context we come into contact with may not always be appropriate. What we need to ask ourselves, therefore, is how to decide what is appropriate, and how to apply the methodological beliefs that guide our teaching practice.

B2 Bargains, postmethod and context-sensitivity

One approach for context-sensitive teachers is to try to create a bridge between their methodological beliefs and the students' preferences. For example, Dilys Thorp, whose article

> In listening, where they needed the skill of listening for gist and not every word, and where they wanted to listen time and time again, we gradually weaned them away from this by initially allowing them to listen as often as they liked; but in return – and this was their part of the bargain – they were to concentrate on the gist and answer guided questions. These guided questions moved them away from a sentence-by-sentence analysis towards inferential interpretation of the text. Then, we gradually reduced the number of times they were allowed to listen. This seemed to work: it was a system with which they were happy, and which enabled them to see real improvements in their listening skills.
>
> (Thorp 1991: 115)

was cited above, had what she saw as a problem with students in China when they were confronted with listening tasks. An important skill for students is listening for gist (general understanding) without getting hung up on the meaning of every single word. Yet Thorp's students were not used to this idea; they wanted to be able to listen to tapes again and again, translating word for word. It is worth quoting her response to this situation in full:

Thorp's solution was to make a bargain so that two essentially opposing methodological beliefs could be accommodated together as a result of negotiation between teacher and students.

A more radical suggestion is that we have reached a 'postmethod' phase. Looked at this way, taking a method into class (say Task-based learning), is actually limiting since it gets in the way of teachers and students learning how to learn together. What is needed, Kumaravadivelu suggests, is not alternative methods, but'an alternative to method' (2006: 67). Instead of one method, he suggests ten 'macrostrategies, such as "maximise learning opportunities, facilitate negotiation, foster language awareness, promote learner autonomy" etc.' (Kumaravadivelu 2001, 2006). Of course, these aims represent a kind of methodological 'wishlist', and while not confined to a one-size-fits-all restrictive methodology, nevertheless make methodological assumptions which might, without reflection and negotiation, be as inappropriate as some of the practices Pablo Toledo 'howled' about.

Dick Allwright is also concerned to get away from methods as the central focus of decisions about teaching. For him, the quality of life in any classroom is much more important than instructional efficiency. In what he calls *exploratory practice* (Allwright and Lenzuen 1997, Allwright 2003), teachers should determine and understand the classroom quality of life. Then they should identify a learning puzzle (find something that is puzzling in class – e.g. why certain things happen or don't happen when teaching students), reflect on it, gather data and try out different ways of solving the puzzle, reflecting at each stage on what happens in order to decide what to do next. We will discuss reflective teaching in more detail later.

Stephen Bax has similar concerns about the imposition of a method without taking the context where the learning is happening into account. He points out that methodology is just one factor in language learning. Other factors may be important, and other methods and approaches may be equally valid (2003: 281). His solution is for teachers to do some kind of 'context analysis' before they start teaching so that they can develop their own procedures from the range of methodological knowledge

and techniques they have available to them. They then reflect on and evaluate what has happened in order to decide how to proceed (Bax 2006).

B3 Making choices

We need to be able to say, as Kumaravadivelu attempted, what is important in methodological terms, especially if we concede that a choice of one method alone may not be right in many situations. We have to be able to extract the key components of the various methods we have been describing. What is it that students need, and what should we offer them?

Six strands have emerged from our discussion in this and in the previous chapter:

Affect: students learn better when they are engaged with what is happening. Their feelings and attitudes matter both in relation to their encounters with the language itself, and also in terms of the learning experience in general.

Input: students need constant exposure to the language otherwise they will not learn how to use it. The input they receive may be in the form of reading or in the way the teacher talks to them. It may sometimes be roughly-tuned or, for more form-focused sequences, finely-tuned. Comprehensible input is not enough in itself, unless there is some language study or some opportunity for noticing or consciousness-raising to help students remember specific language. Focus on form – and especially at lower levels, on language forms – is a vital component of successful language learning.

Output: students need chances to activate their language knowledge through meaning- focused tasks. This activation is achieved when they try to deploy all or any of the language they know either to produce language (spoken or written) or to read or listen for meaning.

Cognitive effort: students should be encouraged to think about language as they work with it since, we are sure, this aids retention. Where appropriate, we should encourage students to do some of the work for themselves, discovering how language

works rather than being given information about language construction 'on a plate'.

Grammar and lexis: lexis is as important as grammar. Showing how words combine together and behave both semantically and grammatically is an important part of any language-learning programme.

How, why and where: the actual way we do things depends not on the choice of a method (though it is possible that a method – or a version of a method – may be appropriate), but rather on why and where we are teaching. What do we want to achieve, with whom and in what context? We need to analyse these features and then choose from the procedures and techniques at our command those that best fit the situation we are in. At all levels and at all stages of teaching we should be able to say clearly why we are doing what we are doing – an issue we will discuss in more detail later.

(The Practice of English Language Teaching by Jeremy Harmer, Fourth Edition. Pearson Education Limited, 2007, pp. 62-80.)

Answer the questions

1. What is the difference in understanding the following methodological terms: approach, method, procedure, technique?
2. Give brief characteristics of the following methods: Grammar translation, Direct method, Audio-lingualism.
3. What is PPP and alternatives to PPP?
4. What are the advantages of the Communicative approach (Communicative Language Teaching)?
5. Who was Suggestopaedia developed by?
6. Who is the founder of the Silent Way? What is its essence?
7. What are the advantages and disadvantages of the Total Physical Response?
8. What are the main principles of Community Language learning (CLL)?

9. Is it easy to answer the following question: "How to choose the appropriate method and how to go about making the choice"?
10. Comment on Jeremy Harmer's conclusion "All this amounts to a pragmatic eclecticism where decisions about what and how to teach are based, essentially, on what seems to work".

Activity 3

Write a summary of the paragraph A6 "Task-based learning (TBL)".

Activity 4

1. What invented situation can you think of with which to use the PPP procedure to teach can and can't to express ability? What six sentences (three affirmative, three negative) can you get out of your situation?

2. Which of the following tasks would be appropriate for elementary students? How would you use Willis' task cycle with them?

- ***a radio commercial***
- ***inviting friends for dinner***
- ***buying a railway ticket at the station***
- ***writing a play***

3. Which of the following topics would you be happy to ask students to talk about and why?

- ***films they have enjoyed***
- ***girlfriends and boyfriends they have had***
- ***the death of a close relative***
- ***holidays they have enjoyed***
- ***how they feel about their own appearance***
- ***hopes and ambitions for the future***

4. List five lexical phrases in English. How might you teach them to students?

Activity 5. Conversation and Discussion

Take part in the discussion "What methodology to choose? Methods and Culture"

Use the following clichés and conversational expressions:

AGREEMENT AND DISAGREEMENT

Agreeing. *Neutral:* Yes, I agree. True enough. That's right I can't help thinking the same. Hour true. I couldn't agree more. How right that is. Oh, definitely.

Informal: Well, that's the thing. Well, this is it (isn't it) ? Yes, right. Dead right. Too true. I'd go along with you there. I'm with you there.

Formal: Oh, I agree entirely. I agree absolutely with... My own view/opinion exactly. I'm of exactly the same opinion. I don't think anyone could/would disagree with...

Disagreeing. *Neutral:* (Oh,) I don't agree... I'm not (at all) sure, actually/in fact. Not really. Oh, I don't know. No, I don't think... I disagree (I'm afraid). That's not right, surely. That's not the way I see it. I can't agree with... I can't help thinking... But isn't it more a matter/question of... ? Do you really think...?

Informal: (Oh) surely not I don't see why. I can't go along with... (Oh,) come off it. Nonsense! Rubbish! No way! You must be joking. You can't mean that!

Formal: I really must take issue with you (there). (I'm afraid) I can't accept... I can't say that I share that/your view. I'm not at all convinced... I see things rather differently myself.

Saying you partly agree. *Neutral:* I don't entirely agree with... I see your point, but... I see what you mean, but… To a certain extent, yes, but... There's a lot in what you say, but... Yes, maybe/perhaps, but… I couldn't agree more, but... That's one way of looking at it, but... Yes, but on the other hand, ... Yes, but we shouldn't forget... Yes, but don't you think... That's all very well, but...

Informal: Could be, but... OK, but... Yes, but... Mm, but... I'd go along with most of that, but...

Formal: Well, while I agree with you on the whole, ... There's some/a lot of truth in what you say. Still/however, ... I agree in principle, but... That may be so, but... Granted, but... Personally, I wouldn't go so far as (to say) that.

Activity 6

Prepare a Report, Project or Presentation on one of the suggested methods:

- ***Suggestopaedia,***
- ***Audio-lingualism,***
- ***Total Physical Response,***
- ***Task-based Learning,***
- ***others***

UNIT 4. TEACHING MATERIALS: EVALUATION, SELECTION, ADAPTATION, DESIGN

Topics and problems for discussion

1. ***Teachability of Coursebook Materials. Syllabuses and coursebooks***
2. ***Designing teaching materials for Teacher self-development***
3. ***Planning English lessons***
4. ***Producing Instructional Materials in the Ukrainian Setting***

Essential Vocabulary

Study Essential Vocabulary and give Ukrainian equivalents:

1. syllabus
2. syllabus design; syllabus designers
3. curriculum
4. coursebook
5. learnability
6. frequency
7. coverage
8. usefulness
9. organizing principle for a syllabus
10. lexical and structural grading
11. claims about selection and grading
12. to sequence a list of items
13. relationship between lexis and grammar
14. speaking, reading, listening, writing
15. to develop habits and skills
16. communicative competence
17. to run into problems
18. to be subdivided into
19. relevant topics
20. to become universally accepted

21. multi-syllabus syllabus
22. assessment
23. evaluation
24. stating beliefs
25. student response
26. benefits and restrictions
27. a coherent syllabus
28. to provide a powerful stimulus
29. to foster the perception of progress
30. to impose learning style
31. to consider crucial factors
32. lesson plan
33. pre-planning background
34. time-table fit
35. lesson aims
36. activities, procedures and timing
37. anticipated problems
38. short and long-term goals
39. activities balance
40. research tools

Activity 1

Read the following text and answer the questions.

Syllabuses and coursebooks

Writers and course designers have to take a number of issues into account when designing their materials. Once they have a clear idea of how their theories and beliefs about learning can be translated into appropriate activities they will have to think about what topics to include. This will be based on perceptions of what students find engaging, what research shows in this area, and on the potential for interesting exploitation of the topics they might select. It will also be necessary to consider what kind of culture the material should reflect or encourage, and to ensure some kind of appropriate balance in terms of

gender and the representation of different groups in society, racial, ethnic, and socioeconomic.

Writers and course designers also have to decide what language variety or varieties they wish to focus on or have represented, and they need to adopt a position on how authentic the language should be, especially at beginner levels.

Once these decisions have been taken, coursebook writers (and language program designers in general) can then turn their attention to the central organising strand of their materials, namely the syllabus.

A Syllabus design

Syllabus design concerns the selection of items to be learnt and the grading of those items into an appropriate sequencer It is different from curriculum design (Nunan 1988a: Chapter 1). In the latter, the designer is concerned not just with lists of what will be taught and in what order» hut also with the planning» implementation, evaluation, management and administration of education programmes.

There are now a number of different types of language syllabus (see A2 below), all of which might be taken as a starting point in the planning of a new coursebook, or of a term's, or year's work, But, whatever type it is, every syllabus needs to be developed on the basis of certain criteria, such as 'learnability' and 'frequency', which can inform decisions about selection and ordering, as described below.

A1 Syllabus design criteria

When designers put syllabuses together they have to consider each item for in elusion on the basis of a number of criteria. This will not only help them to decide if they want to include the item in question, but also where to put it in the sequence. However, these different design criteria point, in many cases, to different conclusions. The syllabus designer has to balance such competing claims when making decisions about selection and grading.

Learnability: some structural or lexical items are easier

for students to learn than others. Thus we teach easier things first and then increase the level of difficulty as the students' language level rises. Learnability might tell ш that, at beginner levels, it is easier to teach uses of *was* and *were* immediately after teaching uses of *is* and *are*, rather than follow *is* and *are* with the third conditional. Learnability might persuade us to teach *some* and *any* on their own rather than introduce a whole range of quantifiers (*much*, *many*, *few*, etc.) all at the same time.

Frequency: it would make sense, especially at beginning levels, to include items which are more frequent in the language, than ones that are only used occasionally by native speakers. Now that corpus information can give us accurate frequency counts, we are in a position to say with some authority, for example, that *see* is used more often to mean *understand* (e.g. *Oh, I see)* than it is to denote vision. It might make sense, therefore, to teach that meaning of *see* first – but that decision will also have to depend upon the other design criteria listed here, which might lead us to a different conclusion.

Coverage: some words and structures have greater coverage (scope for use) than others. Thus we might decide, on the basis of coverage, to introduce the *going to* future before the present continuous with future reference, if we could show that *going to* could be used in more situations than the present continuous.

Usefulness: the reason that words like *book* and *pen* figure so highly in classrooms (even though they might not be that frequent in real language use) is because they are useful words in that situation. In the same way, words for family members occur early on in a student's learning life because they are useful in the context of what students are linguistically able to talk about.

A2 Different syllabuses

The grammar syllabus: this is the commonest type of syllabus, both traditionally and currently. A list of items is sequenced in such a way that the students gradually acquire a

knowledge of grammatical structures, leading to an understanding of the grammatical system. Even in multi-syllabuses (see A3 below), it is the grammar syllabus which tends to be the main organising foundation, with units devoted to the verb *to be*, the present simple, the present continuous, countable and uncountable nouns, the present perfect, etc.

Although grammar syllabuses have been used with success over a long period of time, many methodologists have come to see grammar as the wrong organising principle for a syllabus and have proposed a number of alternatives as frameworks to hang a language programme on (as we shall see below).

The lexical syllabus: it is possible to organise a syllabus on the basis of vocabulary and lexis to create a lexical syllabus.

Applying syllabus design criteria to a lexical syllabus can be complex since there are so many facets to lexis, such as:

- the vocabulary related to topics (e.g. art, clothes, crime)
- issues of word formation (e.g. suffixes and other morphological changes)
- word-grammar triggers (e.g, verbs which are followed by certain syntactic patterns)
- compound lexical items (e.g. *walking-stick, multi-storey car park)*
- connecting and linking words (e.g. *when, if, he/she***)**
- semi-fixed expressions (e.g. *Would you like to... ?, If I were you I'd...*)
- connotation and the use of metaphor

Another problem with lexical syllabuses is the relationship between lexis and grammar. Should phrasal verbs be taught as simple multi-word lexical items as they occur, or as a grammatical class? At what stage is the study of word formation appropriate, and when will it be useful to include fixed and semi-fixed expressions? What grammar should be included with new words, and how should that be selected and graded?

Though syllabus designers may have little difficulty in applying design criteria to individual words, melding all the

other concerns of lexis into a coherent order to make a truly lexical syllabus has not yet been shown to be feasible. A lexical syllabus produced by John Sinclair and Antoinette Renouf was 'several hundred pages long' (Sinclair and Renouf 1988: 156). Nevertheless, lexis in all its many forms does appear in wider syllabus plans (see A3 below).

The functional syllabus: in his book *Notional Syllabuses* David Wilkins (1976) included categories of 'communicative function'. These language functions are events which 'do things' such as *inviting, promising,* and *offering,* so that a functional syllabus might look like this:

1. Requesting
2. Offering
3. Inviting
4. Agreeing and disagreeing etc.

The syllabus designer then chooses exponents for (ways of expressing) each function. For example, for *offering* she could choose from the following:

Would you like me to ... ?
Do you want some help?
I'U help if you want.
Let me give you a hand.
Here, let me.
HI do that..., etc.

But the syllabus designer can then run into problems of lexical and structural grading. If a syllabus is designed on the basis of the functions which students are most likely to have to perform (their 'usefulness'), the designer still needs to choose and order the exponents for each of those functions on the basis of 'learnability', 'coverage', and 'frequency' and may have trouble matching the functions with these criteria. It is possible to end up, too, with a series of phrases rather than a coherent system.

The modern consensus seems to be that functions may not be the best sole organising units for a syllabus, but that the teaching and learning of functions is an important part of a wider

syllabus (see below).

The situational syllabus: a situational syllabus offers the possibility of selecting and sequencing different real-life situations rather than different grammatical items, vocabulary topics, or functions. A situational syllabus might look something like this:

- At the bank
- At the supermarket
- At the travel agent
- At the restaurant
- etc.

Where students have specific communicative needs, organising teaching material by the situations which students will need to operate in is attractive, since the syllabus designer will be able to define the situation, the likely participants, and communicative goals with some certainty. Material for business or tourism students, for example, can profitably be organised in this way. But situational syllabuses are less appropriate for students of general English largely because it is difficult to guarantee that language for one specific situation will necessarily be useful in another. Furthermore, choosing which situations are 'key' situations for a general class is problematic since it depends on who the students are (they are never all the same) and where they are learning. It is for these reasons that situations are rarely taken as the main organising principle in general syllabus design.

The topic-based syllabus: another framework around which to organise language is that of different topics, e.g. *the weather*, *sport*, *survival*, *literature*, *music*, and so on. This list can then be refined, so that the weather topic is subdivided into items such as the way weather changes, weather forecasting, weather and mood, and the damage that weather can cause.

Topics provide a welcome organising principle in that they can be based on what students will be interested in. It may also be possible to identify what topics are most relevant to students' communicative needs (their usefulness) – though this may differ

from what they want. Yet marrying topics to the concepts of learnability, frequency, and coverage is once again problematic since they will still have to be subdivided into the language and lexis which they generate.

Providing students with a sequence of topics which are relevant and engaging is an important part of a syllabus designer or coursebook writer's skill. But on its own such organisation is unlikely to be sufficient for syllabus organisation.

The task-based syllabus: a task-based syllabus lists a series of tasks, and may later list some or all of the language to be used in those tasks. N. S. Prabhu, whose experiments in Bangalore, India did so much to advance the cause of task-based learning, organised a programme in just such a way, calling it a 'procedural syllabus' (Prabhu 1987), The only piece of 'deliberate language grading' occurred when teachers set oral before written tasks (Prabhu 1987: 26). Otherwise it was a question of putting one task before or after another.

Prabhu's tasks are related to topics, as in this example:

1 Clockface

a. Telling the time from a clockface; positioning the hands of a dock to show a given time.
b. Calculating durations from the movement of a clock's hands; working out intervals between given times,
c. Stating the time on a twelve hour clock and a twenty-four hour clock; relating times to phases of the day and night

From N S Prabhu (1987:138)

Jane Willis lists six task types that can be used with almost any topics. These are: listing, ordering and sorting, comparing, problem solving, sharing personal experience, and creative tasks (Willis 1996: 26-27 and 149-154).

As with situations and topics, it is difficult to know how to grade tasks in terms of difficulty. Prabhu does suggest sequences of lessons where the same topic information is used in more than

one lesson and where the tasks to go with that information become more complex with each subsequent lesson, but there is little to say how such complexity is measured. The focus is, in David Nunan's words, on 'learning process' rather than 'learning product', and there is 'little or no attempt to relate these processes to outcomes' (Nunan 1988a: 44).

A variety of factors interact to determine the difficulty of a task, but as yet, no one has worked out a satisfactory system with which to combine them into any kind of decent measure of difficulty.

A task-based syllabus may well satisfy the desire to provide meaning-based learning but until there is a way of deciding which tasks should go where, such a syllabus remains tantalisingly 'ad hoc', and fails to command sufficiently widespread support amongst teachers and methodologists for it to become universally accepted.

A3 The multi-syllabus syllabus

A common solution to the competing claims of the different syllabus types we have looked at is the 'multi-syllabus'. Instead of a program based exclusively on grammatical or lexical categories, for example, the syllabus now shows any combination of items from grammar, lexis, language functions, situations, topics, tasks, different language skill tasks or pronunciation issues.

Where coursebook writers are not following a syllabus laid down by an education ministry, educational institution, or examination board, this is the approach that is most often followed. As the following example shows, authors often present their multi-syllabus in a 'map of the book':

In practice, many multi-syllabuses of this type take a grammar syllabus as a starting point. The materials designers then start the long and often frustrating business of trying to match this

list with all the other items they wish to include – the vocabulary and the skills, the tasks and the functions. As the process goes on, the original order of the grammar syllabus will have to change to accommodate some of the other claims; the list of functions will shift around to accommodate the grammar, and the tasks will have to take account of the language at the students' disposal for the performing of those tasks. No one element predominates; all have to shift to accommodate the others, and the end result is always a compromise between the competing claims of the different organising elements.

B Choosing coursebooks

The 'assessment' of a coursebook is an out-of-class judgement as to how well a new book will perform in class. Coursebook evaluation', on the other hand, is a judgement on how well a book has performed in fact.

One approach to the assessment of coursebooks is to use a checklist – or checklists prepared by others which analyse various components of the material whether linguistic, topic, or activity based (see Cunningsworth 1984 and 1995; Littlejohn 1998). However, a problem with such assessments is that however good they are, they may still fail to predict what actually happens when the material is used. And when we use a checklist prepared by other people we are accepting their view of what is appropriate in our particular situation. Nevertheless, we need some basis for choosing which books to use or pilot, whether we use checklists prepared by others or whether we make them ourselves (see B1 below). We can then see whether our out-of-class judgements are borne out in reality.

A potential difficulty for successful post-use 'evaluation' of a coursebook, on the other hand, is that 'teachers see no need for systematic and principled post-programme evaluation (Ellis 1998: 221). In part this is because teachers tend to feel that they 'know' whether a coursebook worked or not, and they are reluctant to give

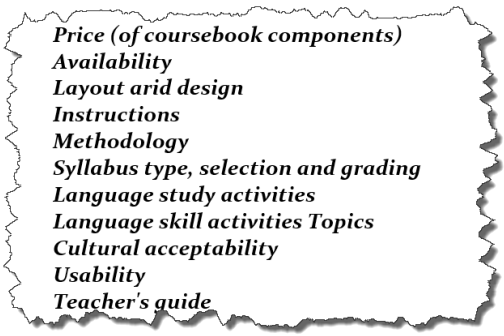
time to a more formal evaluation once a course has finished. Yet we need to evaluate material in a reasonably structured way if we are to properly see if our pre-use assessment was accurate, and whether to continue to use the coursebook.

Whether assessing or evaluating coursebooks, we should do our best to include student opinion and comment. Their view of layout, design, content and feel should inform our pre-use assessment and our post-course evaluation.

B1 Criteria for assessment

The following three-stage procedure allows teachers to assess books on the basis of their own beliefs and their assessment of their students' needs and circumstances:

Selecting areas for assessment: we first need to list the features we wish to look at in the coursebook (s) under consideration, as in the following example:



The list can be reduced or expanded, of course. We might separate language study activities into vocabulary, grammar, and pronunciation, for example; or, we might want to concentrate solely on topics and cultural acceptability. We can choose what we want to focus on in the light of our own teaching situation.

Stating beliefs: we are now in a position to make 'belief statements' about any or all of the areas we have decided to concentrate on. This can be done by a group of teachers writing

their individual beliefs and then combining them into an agreed set – such as the following statements about layout:

The page should look clean and uncluttered.
The lesson sequence should be easy to follow.
The illustrations should be attractive and appropriate.
The instructions should be easy to read.

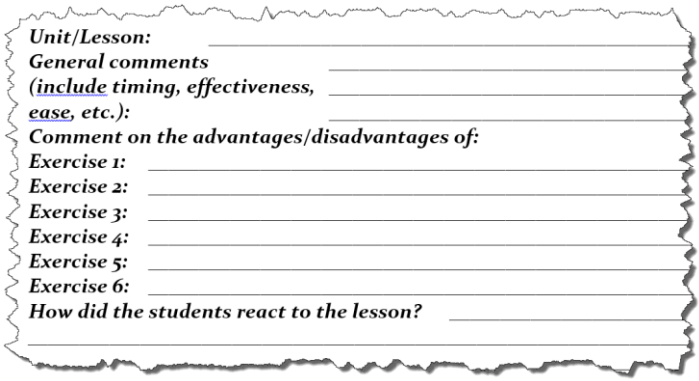
Using statements for assessment: we are now ready to use our statements of belief as assessment items. This means that for each of our areas we list our statements, and can then use a simple tick and cross system to compare different books, as in this layout and design checklist:

Area	*Assessment statements*	*Coursebook 1*	*Coursebook 2*	*Coursebook 3*
Layout and design	The page is uncluttered.	✓	×	✓✓
	The lesson sequence is easy to follow.	✓	✓	×
	The illustrations ate attractive and appropriate for the age group.	✓✓	✓	×
	The instructions are easy to read.	✓	×	✓✓

B2 Evaluation measures

Evaluation of materials which we have been using is somewhat different from assessment. Once again, however, it can have three stages:

Teacher record: in order to evaluate materials we need to keep a record of how successful different lessons and activities have been. One way of doing this is to keep a diary of what happens in each lesson. A more formal version of the same thing might involve detailed comments on each activity, for example:



There are many other ways of keeping records: we could give each activity a score from 0-5; we could design a rating scale to measure student satisfaction with a lesson or parts of a lesson. We could write reports at the end of every week under headings such as *recycling, reading progress, vocabulary work,* or *teacher's guide.* Some teachers write comments in the coursebook itself. But in each case we will end up with something which is more useful than a mere feeling.

Teacher discussion: when new books are being used it helps if the teachers who are using the same book get together and compare their experiences. This may involve going through lessons {and exercises) one by one, or it may centre round a discussion of the audio material and its related exercises. Someone in the group should circulate a record of what is said, so that teachers can review the discussions before coming to a conclusion.

Student response: as with teachers' reactions, student responses can be collected in a number of ways. One way is to ask them if they enjoyed the material they have just been using. This kind of oral feedback can be unreliable, however, since some students can dominate the conversation and influence their colleagues.

We may get better feedback by asking for a written response to the materials with questions such as the following:

What was your favourite Lesson in the book during the last week? Why?

What was your least favourite Lesson from the book during the last week? Why?
What was your favourite activity during the last week?
What was your least favourite activity during the Last week? Why? etc.

Because students' perception of their own progress will influence their responses to the material they are using, it is important to encourage them to assess their own performance, in the ways we suggested, and to discuss the conclusions they come to. Alternatively, we could have them (in groups) talk about the lessons they have been studying and provide a short written summary of their group's joint conclusions.

The information gained through the evaluations we have been discussing now has to be set against other measures such as achievement test scores, and durability. With all this information we can compare results with colleagues so that we reach confident decisions about whether the book has lived up to the original assessment we made of it.

C Using coursebooks

For years methodologist have been arguing about the usefulness of coursebooks, questioning their role (Allwright 1981), defending their use (O'Neill 1982), worrying that they act as methodological straitjackets (Tice 1991) or promoting their value as agents of methodological change (Hutchinson and Torres 1994).

C1 Coursebook or no coursebook?

The benefits and restrictions of coursebook use can be easily summarised:

Benefits: good coursebooks are carefully prepared to offer a coherent syllabus, satisfactory language control, motivating texts, tapes and other accessories such as videotapes, CD-ROMs, extra resource material, and useful web links. They are often attractively presented. They provide teachers under pressure with the reassurance that, even when they are forced to plan at the last moment, they will be using material which they can have confidence in. They come with detailed teacher's guides which

not only provide procedures for the lesson in the student's book, but also offer suggestions and alternatives, extra activities, and resources. The adoption of a new coursebook provides a powerful stimulus for methodological development (see Hutchinson and Torres 1994).

Students like coursebooks too since they foster the perception of progress as units and then books are completed. Coursebooks also provide material which students can look back at for revision, and at their best their visual and topic appeal can have a powerfully engaging effect.

Restrictions: coursebooks, used inappropriately, impose learning styles and content on classes and teachers alike appearing to be *ffaits accomplis* over which they can have little control' (Littlejohn 1998:205). Many of them rely on Presentation, Practice, and Production as their main methodological procedure despite recent enthusiasm for other teaching sequences. Units and lessons often follow an unrelenting format so that students and teachers eventually become de-motivated by the sameness of it all. And in their choice of topics coursebooks can sometimes be bland or culturally inappropriate.

One solution to the perceived disadvantages of coursebooks is to do without them altogether, to use a 'do-it-yourself' approach (Block 1991; Maley 1998). Such an approach is extremely attractive. It can offer students a dynamic and varied programme. If they can see its relevance to their own needs, it will greatly enhance their motivation and their trust in what they are being asked to do. It allows teachers to respond on a lesson-by-lesson basis to what is happening in the class. Finally, for the teacher, it means an exciting and creative involvement with texts and tasks.

In order for the DIY approach to be successful teachers need access to (and knowledge of) a wide range of materials, from coursebooks and videos to magazines, novels, encyclopedias, publicity brochures and the Internet. They will have to make (and make use of) a variety of homegrown

materials. They will also need the confidence to know when and what to choose, becoming, in effect, syllabus designers in their own right. This not only makes preparing lessons a very time-consuming business, but also runs the risk that students will end up with an incoherent collection of bits and pieces of material. However, where there is time for the proper planning and organisation of DIY teaching, students may well get exceptional programmes of study which are responsive to their needs, and varied in a way that does not abandon coherence.

C2 Options for coursebook use

Where teachers reject a fully DIY approach because of time, a lack of resources, or a preference for published materials, they then have to decide how to use the coursebooks they have chosen. One way of doing this is to start at page 1 and keep going until you get to the end. But that will probably bore both the students and the teacher and has far less chance of answering the needs of a class than if teachers use the book more creatively, adapting it in various ways to suit the situation they and their students are in.

When we plan a lesson around our coursebook, we have a number of possible options:

Omit and replace: the first decision we have to make is whether to use a particular coursebook lesson or not. If the answer is 'no', there are two possible courses of action. The first is just to omit the lesson altogether. In this case we suppose that the students wi11 not miss it because it does not teach anything fundamentally necessary and it is not especially interesting. When, however, we think the language or topic area in question is important, we will have to replace the coursebook lesson with our own preferred alternative.

Although there is nothing wrong with omitting or replacing coursebook material, it becomes irksome for many students if it happens too often, especially where they have had to buy the book themselves. It may also deny them the chance to revise (a major advantage of coursebooks), and their course may

lose overall coherence.

To change or not to change? When we decide to use a coursebook lesson we can, of course, do so without making any substantial changes to the way it is presented. However, we might decide to use the lesson, but to change it to make it more appropriate for our students. If the material is not very substantial we might add something to it – a role-play after a reading text, perhaps, or extra situations for language practice. We might rewrite an exercise we do not especially like or replace one activity or text with something else such as a download from the Internet, or any other homegrown items. We could re-order the activities within a lesson, or even re-order lessons (within reason). Finally, we may wish to reduce a lesson by cutting out an exercise or an activity. In all our decisions, however, it is important to remember that students need to be able to see a coherent pattern to what we are doing and understand our reasons for changes.

Using coursebooks appropriately is an art which becomes dearer with experience. If the teacher approaches lesson planning in the right frame of mind, it happens almost as a matter of course. The options we have discussed for coursebook use are summarised in Figure 19.

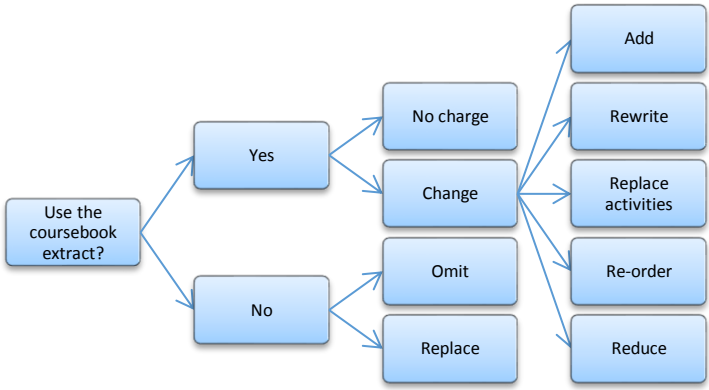


Figure 19: Options for coursebook use

(The Practice of English Language Teaching by Jeremy Harmer, Third Edition. Pearson Education Limited, 2001, pp. 295-306.)

Answer the questions

1. What are the chief criteria of syllabus design?
2. What are different types of syllabuses according to foreign methodologists?
3. What is the difference between "assessment" and "evaluation" when we speak about choosing coursebooks?
4. Using coursebooks in teaching English: benefits and restrictions.
5. What are the options for coursebook use?

Activity 2

Write a summary of the paragraph A2 "Different syllabuses".

Activity 3

1. ***Find three coursebooks – if possible published at different times over the last thirty years – and say what kind of syllabus they are based on.***
2. ***Select an area for coursebook assessment (apart from layout and design). Write down four 'belief statements' and use them to assess two or more coursebooks.***
3. ***Design a questionnaire to find out if/how much a group of students have enjoyed using their coursebook.***
4. ***Take a lesson from a coursebook. What different options are there for using or not using it? How might you add to it, rewrite it, replace parts of it, re-order it, or reduce it?***

Activity 4

Read the following text and answer the questions.

Planning lessons

Lesson planning is the art of combining a number of different elements into a coherent whole so that a lesson has an identity which students can recognise, work within, and react to – whatever metaphor teachers may use to visualise and create

that identity. But plans – which help teachers identify aims and anticipate potential problems – are proposals for action rather than scripts to be followed slavishly, whether they are detailed documents or hastily scribbled notes.

A Pre-planning

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. Such knowledge is, of course, more easily available when we have spent time with a group than it is at the beginning of a course. When we are not yet familiar with the character of a group, 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.

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 elements:

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 a boisterous group-writing activity.

We should make decisions about activities almost independently of what language or skills we have to teach. Our first planning thought should centre round what kind of activity would be best for a particular group of students at a particular point in a lesson, or on a particular day. By deciding what kind of activity to offer them – in the most general sense – we have a chance to balance the exercises in our lessons in order to offer the best possible chance of engaging and motivating the class.

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 elements we have discussed above we carry with us not only the knowledge of the students, but also our belief in the need to create an appropriate balance between variety and coherence. With all of these features in mind we can finally pass all our thinking through the filter of practical reality, where our knowledge of the classrooms we work in, the equipment we can use, the time we have available, and the attitude of the institution we work in all combine to focus our planning on what we are actually going to do. Now, as Figure 20 on the next page shows, we are in a position to move from pre-planning to the plan itself.

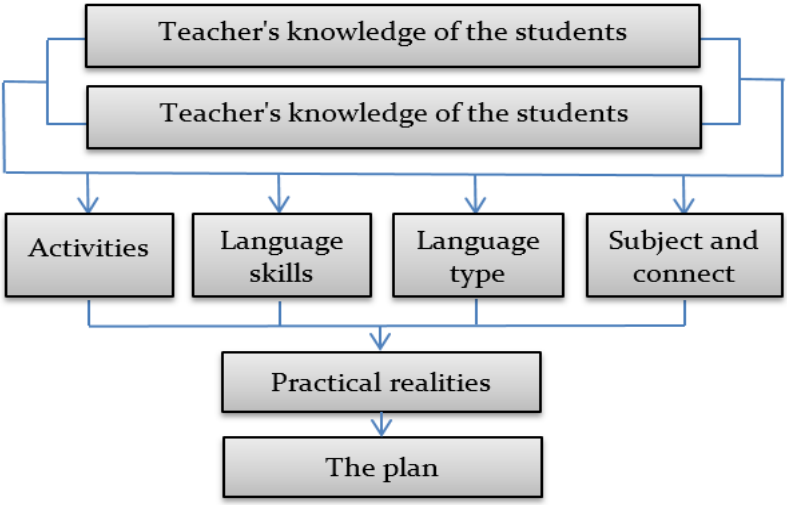


Figure 20: Pre-planning and the plan

B The 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 our attitude to planning in general.

B1 The planning continuum

The way that teachers plan lessons depends upon the circumstances in which the lesson is to take place and on the teacher's experience. Near one end of a 'planning continuum', teachers may do all the (vague) pre-planning in their head and make actual decisions about what to include in the lesson as they hurry along the corridor to the class. Those with experience can get away with this some of the time because they have a number of familiar routines to fall back on.

Another scenario near the same end of the continuum 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. This is especially attractive for teachers under extreme time pressure, though if we do not spend time thinking about how to use the coursebook activities (and what happens when we do) we may run into difficulties later. Really effective coursebook use is more complex than this.

At the very end of the planning continuum 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); thus they might say *What did you do last weekend?* and base the class on what replies they get. They might ask the students what they want to do that day, or take in an activity to start the class with no real idea of where it will lead them and their students. Such an approach is favoured by Mario Rinvolucri, who has suggested that instead of working to a pre-arranged plan, a teacher should be more like a doctor, basing treatment upon accurate diagnosis. All classes and students are different, he argued, so to decide beforehand what they should learn on a given day (especially when this is done some days before) is to confine them to a mental structure and ignore the 'flesh-and- blood here-and-now learners' (Rinvolucri 1996).

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. There is a real danger that if teachers do not have a dear idea of their aims – and, crucially, if the students cannot or will not help to give the lesson shape, 'then nothing useful or meaningful can be achieved at all' (Malamah-Thomas 1987: 3).

And though some students may enjoy the adventure of the jungle path, the majority will benefit both linguistically and psychologically from the forethought the teacher has given to the lesson.

At the other end of the continuum teachers 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.

The vast majority of lesson planning probably takes place between these two extremes. Teachers may scribble things in their notebooks, sometimes only noting the page of a book or the name of an activity. Other teachers may write something more complex. Perhaps they list the words they are going to need, or write down questions they wish to ask. They may make a list of the web sites they want students to visit together with the information they have to look for online.

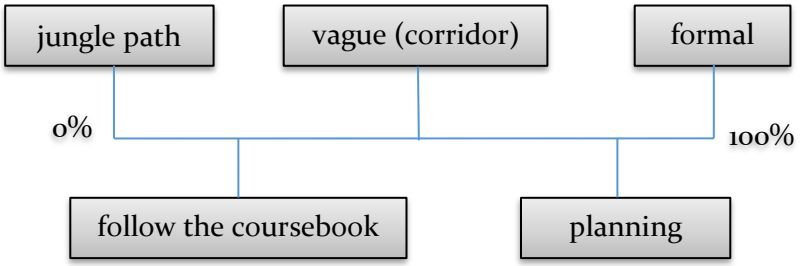


Figure 21: The planning continuum

We can represent this planning continuum diagrammatically in the following way:

The actual form a plan takes is less important than the thought that has gone into it; the overriding principle is that we should have an idea of what we hope our students will achieve in the class, and that this should guide our decisions about how

to bring it about. However, written plans (both sketchy and more detailed) do have a secondary function as a record of what has gone on, and in the lesson itself they help to remind teachers of what they had decided to do, what materials they need, and how long they had planned to spend on certain activities.

B2 Making a plan

The following example of making a plan exemplifies how a teacher might proceed from pre-planning to a final plan.

Pre-planning background: for this lesson, some of the facts that feed into pre-planning decisions are as follows:

1. The class is at intermediate level. There are 31 students. They are between the ages of 18 and 31. They are enthusiastic and participate well when not overtired.
2. The students need 'waking up' at the beginning of a lesson,
3. They are quite prepared to 'have a go' with creative activities.
4. Lessons take place in a light classroom equipped with a whiteboard and an overhead projector,
5. The overall topic thread into which the lesson fits involves forms of transport and different travelling environments. In the coursebook this will change next week to the topic of 'avoidable disasters'.
6. The next item on the grammar syllabus is the construction *should have + DONE.*
7. The students have not had any reading skills work recently,
8. The students need more oral fluency work.

Pre-planning decisions: as a result of the background information listed above the teacher takes the following decisions:

1. The lesson should include an oral fluency activity.
2. The lesson should include the introduction of should have + DONE
3. It would be nice to have some reading in the lesson.
4. The lesson should continue with the transport theme – but

make it significantly different in some way.

The plan: on the basis of our pre-planning decisions we now make our plan.

It should be emphasised that the following lists are not examples of any planning format since that is a matter of style unless we are planning formally (see below).

The teacher has taken the decision to have the students read the text about a space station, and build activities around this. The text does not come from their coursebook, but is one the teacher has used before.

The probable sequence of the lesson will be:

1. An oral fluency activity with 'changing groups' in which students have to reach a decision about what five personal possessions they would take into space.
2. Reading for prediction and then gist, in which students are asked to say what they expect to be in a text about a space station, before reading to check their predictions and then reading again for detailed understanding.
3. Ending the story, in which students quickly devise an ending for the story.
4. New language introduction in which the teacher elicits 'should have1 sentences and has students say them successfully.
5. Language practice in which students talk about things they did or did not do, and which they should not or should have done.
6. A space job interview in which students plan and role-play an interview for a job in a space station.

However, the teacher makes (or thinks of) a list of additional task possibilities, for example;

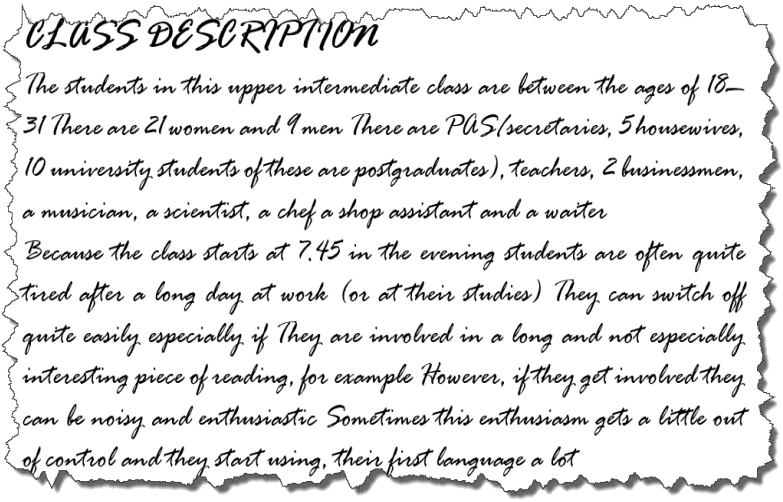
1. Interview Cathy years later to find out what happened to her.
2. Students write a 'newsflash' programme based on what happened.
3. A short extract from a video on future space exploration.

4. Students discuss the three things they would miss most if they were on a space station.

B3 The formal plan

Formal plans are sometimes required, especially when, for example, teachers are to be observed and/or assessed as part of a training scheme or for reasons of internal quality control. A format plan should contain some or all of the following elements;

Class description and timetable fit: 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, as in the following example:


CLASS DESCRIPTION

The students in this upper intermediate class are between the ages of 18–31 There are 21 women and 9 men There are PAS (secretaries, 5 housewives, 10 university students of these are postgraduates), teachers, 2 businessmen, a musician, a scientist, a chef a shop assistant and a waiter

Because the class starts at 7.45 in the evening students are often quite tired after a long day at work (or at their studies) They can switch off quite easily especially if They are involved in a long and not especially interesting piece of reading, for example However, if they get involved they can be noisy and enthusiastic Sometimes this enthusiasm gets a little out of control and they start using, their first language a lot

Depending on the circumstances of the plan, the teacher may want to detail more information about individual students, e.g. *Hiromi has a sound knowledge of English and is very confident in her reading and writing abilities. However, she tends to be rather too quiet in groupwork, since she is not especially comfortable at 'putting herself forward'. This tends to get in the way of the development of her oral fluency*. Such detailed description will be especially appropriate with smaller

groups, but becomes increasingly difficult to do accurately with larger classes.

TIMETABLE FIT

The lesson takes place, from 7.45 to 9 pm on Tuesday and Thursday evening in the past three lessons the students have been discussing the issues of journeys and travelling - how people adapt to different travelling environment. They have listened to an interview with someone who lives in a bus and travel around the country looking for places to park it. They have been looking at vocabulary and expressions related to travelling. They have revisited a number of past tenses, including, hypothetical past (third) conditionals ('If he hadn't lost his job, he wouldn't have sold his house').

Next week, the class will start working, on a 'crime and punishment' unit which includes a courtroom role-play, with work on crime-related lexis, and passive constructions

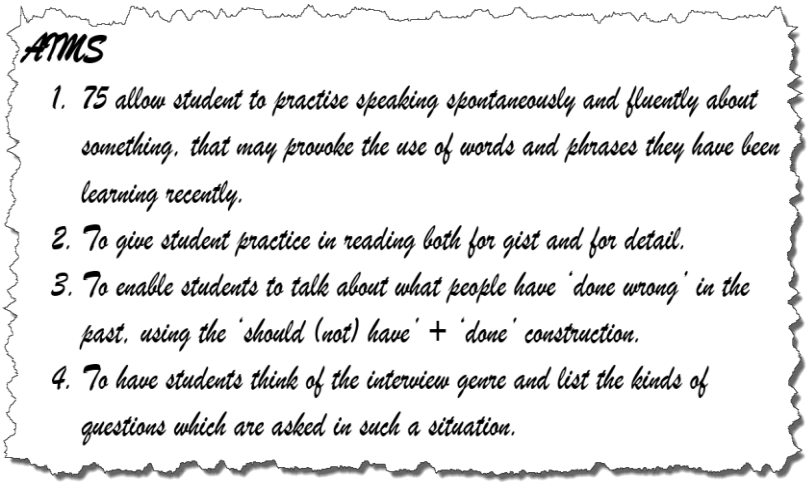
We will also include information about how the class have been feeling and what kind of activities they have been involved in (e.g, controlled or communicative, pairwork, or groupwork). All these factors should have influenced our planning choices for this lesson.

Lesson aims: the best classroom aims are specific and directed towards an outcome which can be measured. 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. Aims should reflect what we hope the students will be able to do, not what the teacher is going to do. An aim such as *to teach the present perfect* is not really an aim at all – except for the teacher.

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 ability, but that our specific aims are to

encourage them to predict content, to use guessing strategies to overcome lexical problems, and to develop an imaginative response to what they encounter.

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



Activities, procedures and timing: the main body of a formal plan lists the activities and procedures in that lesson, together with the times we expect each of them to take. We will include the aids we are going to use, and show the different 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*, and so on. The following example shows how the procedure of an activity can be described:

	Activity/Aids	Interaction	Procedure	Time
1	Group decision making	T→C	T tells students to list five things they would take into space with them (apart from essentials)	1'
	Pen and paper	S,S,S	SS make their lists individually	2'
		S←→S	In pair; students have to negotiate their items to come up with a shared list of only five items to take to a space station	3'
		SS←→SS (GG)	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	4'
		T→GG	The T encourages the groups to compare their lists	5'

Specific language that is to be focused on should also be included, as in this example:

	Activity/Aids	Interaction	Procedure	Time
4	Language study Space station text/board	T→C	T elicits sentences based on the previous 'problem identification' session eg. 'She shouldn't have been rude to Cathy,' 'She should have looked at the record book' 'She should have fold the others where she was going'	10'
		T→S,S,S	T has students say the sentences, and may do individual/class work on the pronunciation of the shortened form eg, /ʃədəv/ — should've, and /ʃədntəv/shouldn't have	

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 (see C1 below).

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

Anticipated problems	*Possible solutions*
Students may not be able to think of items to take to a space station with them for activity 1.	*I will keep my eyes open and go to prompt any individuals who look 'vacant' or puzzled with questions about what music, books, pictures, etc. they might want to take.*
Students may have trouble contracting 'should not have' in activity 4.	*I will do some isolation and distortion work until they can say /ʃədntəv/*

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, as in the following example:

ADDITIONAL POSSIBILITIES	
Extra speaking	*If some groups finish first they can quickly discuss what three things from home they would most miss if they were on a space station*
News broadcast	*Students could write an earth 'newsflash' giving news of what happened at the space station starting. 'We interrupt this programme to bring you news of'*
Video clip	*If there's time I can show the class an extract from the 'Future of Space Exploration' programme*
Interview plus	*Interview Cathy years later to find out what happened to her*

B4 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.

In order for students to stay motivated, they need goals and rewards. While a satisfactory long-term goal may be 'to master the English language', it can seem only a dim and distant possibility at various stages of the learning cycle. In such circumstances students need short-term goals too, such as the completion of some piece of work (or some part of the programme), and rewards such as success on small, staged lesson tests, or taking part in activities designed to recycle knowledge and demonstrate acquisition.

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. That way we can hope to give our students a staged progression of successfully met challenges.

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, so that students perceive some coherent topic strands as the course progresses. With such thematic threads we and our students can refer backwards and forwards both in terms of language – especially the vocabulary that certain topics generate – and also in terms of the topics we ask them to invest time in

considering,

Language planning: when we plan language input over a sequence of lessons we want to propose a sensible progression of syllabus elements such as grammar, lexis, and functions. We also want to build in sufficient opportunities for recycling or remembering language, and for using language in productive skill work. If we are following a coursebook closely, many of these decisions may already have been taken, but even in such circumstances we need to keep a constant eye on how things are going, and with the knowledge of 'before and after' modify the programme we are working from when necessary.

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: the balance of activities over a sequence of lessons is one of the features which will determine the overall level of student involvement in the course. If we get it right, it will also provide the widest range of experience to meet the different learning styles of the students in the class.

Over a period of weeks or months we would expect students to have received a varied diet of activities; they should not have to role-play every day, nor would we expect every lesson to be devoted exclusively to language study. There is a danger, too, that they might become bored if every Friday was the reading class, every Monday the presentation class, every Wednesday was speaking and writing. In such a scenario the level of predictability may have gone beyond the sufficient to the exaggerated. What we are looking for, instead, is a blend of the familiar and the new.

Planning a successful sequence of lessons means taking all these factors into consideration and weaving them together into a colourful but coherent tapestry.

C Using lesson plans

However carefully we plan, and whatever form our plan takes, we will still have to use that plan in the classroom, and use our plans as records of learning for reference.

C1 Action and reaction

Planning a lesson is not the same as scripting a lesson. Wherever our preparations fit on the planning continuum, what we take into the lesson is a proposal for action, rather than a lesson blueprint to be followed slavishly. And our proposal for action, transformed into action in the classroom, is bound to ‘evoke some sort of student

C2 Plans as records and research tools

Written plans are not just proposals for future action; they are also records of what has taken place. Thus, when we are in the middle of a sequence of lessons, we can look back at what we have done in order to decide what to do next.

Since we may have to modify our lessons depending on student reactions we need to keep a record of how successful certain activities were to aid our memory.

A record of lessons can also help colleagues if and when they have to teach for us when we are absent.

Our original written plans will, therefore, have to be modified in the light of what actually happened in the classes we taught. This may simply mean crossing out the original activity title or coursebook page number, and replacing it with what we used in reality. However, if we have time to record how we and the students experienced the lesson, reflecting carefully on successful and less successful activities, not only will this help us to make changes if and when we want to use the same activities again, but it will also lead us to think about how we teach and consider changes in both activities and approach. Lesson planning in this way allows us to act as our own observers and aids us in our own development.

(The Practice of English Language Teaching by Jeremy Harmer, Third Edition. Pearson Education Limited, 2001, pp. 308-320.)

Answer the questions

1. What does pre-planning include?

2. What does the way the English teachers plan lessons depend upon? What are the two possible extremes?
3. What sections does the formal plan include according to foreign methodologists? Are there any differences with the approach used by Ukrainian methodologists?
4. What principles is planning a sequence of lessons based on?
5. How can lesson plans be used in teaching career?

Activity 5

Write a summary of the paragraph B3 "The formal plan".

Activity 6

Design a lesson for a group of students you know and/or can describe.

Find a group of learners and describe them as you might in a formal lesson plan.

With a particular group in mind, plan a sequence of four classes. What thematic and linguistic links will you build into the sequence? How can you ensure a suitable balance between variety and coherence?

Activity 7. Conversation and Discussion

Take part in the discussion "Producing Instructional Materials in the Ukrainian Setting"

Use the following clichés and conversational expressions:

- To my mind
- In my opinion
- True... exactly...
- Yes, I agree...
- Oh, definitely
- How right that is
- Oh, I agree entirely
- I'm of exactly the same opinion

- I don’t agree
- I’m not at all sure
- I’m afraid I disagree
- Do you really think...
- I agree in principle, but...
- Personally, I wouldn’t go so far as to say that
- What I mean is...

Activity 8

Prepare a Report, Project or Presentation on one of the suggested topics:

- ***Professional development of the English language teacher.***
- ***Learner autonomy. Routes to autonomy.***
- ***Various types of syllabuses in ESL teaching.***
- ***Authentic coursebooks for Advanced Learners.***

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Відеоресурси

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2. Shaping the Way We Teach English - https://bit.ly/3gXLB2J

APPENDIX A (SUPPLEMENTARY MATERIALS)

STYLES AND STRATEGIES

THEORIES OF LEARNING, Gagne's "types" of learning, transfer processes, and aptitude and intelligence models are all attempts to describe universal human traits in learning. They seek to explain globally how people perceive, filter, store, and recall information. Such processes, the unifying theme of the previous chapter, do not account for the plethora of differences *across* individuals in the way they learn, or for differences *within* any one individual. While we all exhibit inherently human traits of learning, every individual approaches a problem or learns a set of facts or organizes a combination of feelings from a unique perspective. This chapter deals with cognitive variations in learning a second language, i.e., variations in learning styles that differ across individuals, and in strategies employed by individuals to attack particular problems in particular contexts.

PROCESS, STYLE, AND STRATEGY

Before we look specifically at some styles and strategies of second language learning, a few words are in order to explain the differences among process, style, and strategy as the terms are used in the literature on second language acquisition. Historically, there has been some confusion in the use of these three terms, and even in recent literature you will find some variations in uses of the terms. Cohen (1998), for example, likes to refer to strategies that are habitual and no longer in the learner's conscious control as "processes." And so it is important to carefully define these terms here at the outset.

Process is the most general of the three concepts, and was essentially the focus of the previous chapter. All human beings engage in certain universal processes. Just as we all need air, water, and food for our survival, so do all humans of normal intelligence engage in certain levels or types of learning. Human beings universally make stimulus-response connections and are

driven by reinforcement. We all engage in association, meaningful and rote storage, transfer, generalization, and interference. Everyone has some degree of aptitude for learning a second language that may be described by specified verbal learning processes. We all possess, in varying proportions, abilities in a multiplicity of intelligences. Process is characteristic of every human being.

Style is a term that refers to consistent and rather enduring tendencies or preferences within an individual. Styles are those general characteristics of intellectual functioning (and personality type, as well) that pertain to you as an individual, and that differentiate you from someone else. For example, you might be more visually oriented, more tolerant of ambiguity, or more reflective than someone else — these would be styles that characterize a general or dominant pattern in your thinking or feeling. So styles vary *across* individuals.

Strategies are specific methods of approaching a problem or task, modes of operation for achieving a particular end, planned designs for controlling and manipulating certain information. Oxford & Ehrman (1998, p. 8) defined second language learning strategies as "specific actions, behaviors, steps, or techniques . . . used by students to enhance their own learning." They are contextualized "battle plans" that might vary from moment to moment, or from one situation to another, or even from one culture to another. Strategies vary *within* an individual. Each of us has a number of possible options for solving a particular problem, and we choose one — or several in sequence — for a given "problem" in learning a second language.

As we turn to a study of styles and strategies in second language learning, we can benefit by understanding these "layers of an onion," or points on a continuum, ranging from universal properties of learning to specific intraindividual variations in learning.

LEARNING STYLES

A few years ago I landed at the Naples, Italy, airport at

3:00 A.M., after a harrowing day of missed flights, delays, and rerouting that had started early the previous morning in Barcelona. The airport was practically deserted, and to top it off, my luggage was missing! No one at that hour could speak English and my Italian was limited to a couple of handy phrases that were now useless to me. What did I do?

With a style that tends to be generally **tolerant of ambiguity,** I first told myself not to get flustered, and to remain calm in spite of my fatigue and frustration. My **left-brain** style told me to take practical, logical steps and to focus only on the important details of the moment. Simultaneously, my sometimes equally strong propensity to use a **right-brain** approach allowed me to empathize with airport personnel and to use numerous alternative communicative strategies to get messages across. I was **reflective** enough to be patient with miscommunications and my inability to communicate well, yet **impulsive** to the extent that I needed to insist on some action as soon as possible.

The way we learn things in general and the way we attack a problem seem to hinge on a rather amorphous link between personality and cognition; this link is referred to as **cognitive style.** When cognitive styles are specifically related to aneducational context, where affective and physiological factors are intermingled, they are usually more generally referred to as **learning styles.**

Learning styles might be thought of as "cognitive, affective, and physiological traits that are relatively stable indicators of how learners perceive, interact with, and respond to the learning environment" (Keefe, 1979, p. 4). Or, more simply, Skehan (1991, p. 288) defined learning style as "a general predisposition, voluntary or not, toward processing information in a particular way." In the enormous task of learning a second language, one that so deeply involves affective factors, a study of learning style brings important variables to the forefront. Such styles can contribute significantly to the construction of a unified theory of second language acquisition.

Learning styles mediate between emotion and cognition,

as you will soon discover. For example, a **reflective style** invariably grows out of a reflective personality or a reflective mood. An **impulsive style,** on the other hand, usually arises out of an impulsive emotional state. People's styles are determined by the way they internalize their total environment, and since that internalization process is not strictly cognitive, we find that physical, affective, and cognitive domains merge in learning styles. Some would claim that styles are stable traits in adults. This is a questionable view, as noted by Dornyei and Skehan (2003, p. 602): "A predisposition may be deep-seated, but it does imply some capacity for flexibility, and scope for adaptation of particular styles to meet the demands of particular circumstances." It would appear that individuals show general tendencies toward one style or another, but that differing contexts will evoke differing styles in the same individual. Perhaps an "intelligent" and "successful" person is one who is "bicognitive" — one who can manipulate both ends of a style continuum.

If I were to try to enumerate all the learning styles that educators and psychologists have identified, a very long list of just about every imaginable sensory, communicative, cultural, affective, cognitive, and intellectual factor would emerge. From early research byAusubel (1968, p. 171) and Hill (1972) on general learning in all subject matter content, to more recent research on second language acquisition in particular (Ehrman & Leaver, 2003; Wintergerst, DeCapua, & Itzen, 2001, Cohen, 1998; Ehrman, 1996; Oxford & Anderson, 1995; Reid, 1995), literally dozens of different styles have been identified. Ehrman and Leaver (2003) researched the relevance of nine such styles to second language acquisition:

1. Field independence-dependence
2. Random (non-linear) vs. sequential (linear)
3. Global vs. particular
4. Inductive vs. deductive
5. Synthetic vs. analytic
6. Analogue vs. digital

7. Concrete vs. abstract
8. Leveling vs. sharpening
9. Impulsive vs. reflective

Other researchers (Brown, 2002; Reid, 1995; Danesi, 1988; Chapelle & Roberts, 1986; Chapelle, 1983; Stevick, 1982) have added yet other factors, including left- and right-brain styles, ambiguity tolerance, and visual/auditory/kinesthetic styles, to the List of potentially significant contributors to successful acquisition. Five of these have been selected, because of their relevance to teaching, for consideration in the next sections.

(Brown, Douglas H. Principles of language learning and teaching. Pearson Education ESL; 5 edition. pp.118-121.)

LEARNING STRATEGIES

The research of the mid-1970s led to some very careful defining of specific learning strategies. In some of the most comprehensive research of this kind, Michael O'Malley and Anna Chamot and colleagues (O'Malley et al., 1983, 1985a, 1985b, 1987, 1989; Chamot & O'Malley, 1986, 1987; O'Malley and Chamot, 1990; Chamot, Barnhart, El-Dinary, & Robins, 1999) studied the use of strategies by learners of English as a second language in the United States.

Typically, strategies were divided into three main categories, as noted in Table 5.2. **Metacognitive** is a term used in information-processing theory to indicate an "executive" function, strategies that involve planning for learning, thinking about the learning process as it is taking place, monitoring of one's production or comprehension, and evaluating learning after an activity is completed (Purpura, 1997). **Cognitive strategies** are more limited to specific learning tasks and involve more direct manipulation of the learning material itself. **Socioaffective strategies** have to do with social-mediating activity and interacting with others. Note that the latter strategy, along with some of the other strategies listed in Table 1, are actually **communication strategies.**

Table 1. Learning strategies

Learning Strategy	Description
Metacognitive strategies	
Advance organizers	Making a general but comprehensive preview of the organizing concept or principle in an anticipated learning activity
Directed attention	Deciding in advance to attend in general to a learning task and to ignore irrelevent distractors
Selective attention	Deciding in advance to attend to specific aspects of language input or situational details that will cue the retention of language input

Self-management	Understanding the conditions that help one learn and arranging for the presence of those conditions
Functional planning	Planning for and rehearsing linguistic components necessary to carry out an upcoming language task
Self-monitoring	Correcting one's speech for accuracy in pronunciation, grammar, vocabulary, or for appropriateness related to the setting or to the people who are present
Delayed production	Consciously deciding to postpone speaking in order to learn initially through listening comprehension
Self-evaluation	Checking the outcomes of one's own language learning against an internal measure of completeness and accuracy

Cognitive Strategies

Repetition	Imitating a language model, including overt practice and silent rehearsal
Resourcing	Using target language reference materials

Cognitive Strategies

Translation	Using the first language as a base for understanding and/or producing the second language
Grouping	Reordering or reclassifying, and perhaps labeling, the material to be learned based on common attributes
Note taking	Writing down the main idea, important points, outline, or summary of information presented orally or in writing
Deduction	Consciously applying rules to produce or understand the second language
Recombination	Constructing a meaningful sentence or larger language sequence by combining known elements in a new way
Imagery	Relating new information to visual concepts in memory via familiar, easily retrievable visualizations, phrases, or locations
Auditory representation	Retention of the sound or a similar sound for a word, phrase, or longer language sequence

Keyword	Remembering a new word in the second language by 1. identifying a familiar word in the first language that sounds like or otherwise resembles the new word and 2. generating easily recalled images of some relationship between the new word and the familiar word
Contextualization	Placing a word or phrase in a meaningful language sequence
Elaboration	Relating new information to other concepts in memory
Transfer	Using previously acquired linguistic and/or conceptual knowledge to facilitate a new language learning task
Inferencing	Using available information to guess meanings of new items, predict outcomes, or fill in missing information
Socioaffective Strategies	
Cooperation	Working with one or more peers to obtain feedback, pool information, or model a language activity
Question for clarification	Asking a teacher or other native speaker for repetition, paraphrasing, explanation, and/or examples

Source: O'Malley et al., 1985b, pp. 582-584.

In more recent years, strategy research has been evolving a *theory* of language learning strategies that seeks to confirm or disconfirm a number of questions that have arisen (Dornyei & Skehan, 2003; Griffiths & Parr, 2001; Hsiao & Oxford, 2002). Such research involves (1) the adequacy of categorizing strategies into the above three divisions, (2) the psychological assumptions underlying the postulation of strategic options, (3) the relationship of strategy research to current language teaching paradigms, (4) intercorrelations among, and relationships between, the many strategies that have been identified, and (5) the adequacy of various measures of strategy use and awareness.

Many studies have been carried out on the effectiveness of learners' using a variety of strategies in their quest for language competence. One way of classifying such work is through the four skills of listening, speaking, reading, and writing. Learning strategies, as opposed to communication strategies, typically involve the receptive skills of listening and reading. O'Malley,

Chamot, and Kupper (1989) found that second language learners developed effective listening skills through the use of monitoring, elaboration, and inferencing. Strategies such as selective attention to keywords and advance organizers, inferring from context, prediction, using a worksheet, and taking notes have been shown to be successfully teachable (Vandergrift, 2003; Carrier, 2003; Ozeki, 2000; Rost & Ross, 1991). Reading strategies such as bottom-up and top-down processing, predicting, guessing from context, brainstorming, and summarizing, have been shown in other studies to be effectively taught (Pressley, 2000; Chamot & El-Dinary, 1999; Anderson, 1991).

Gender has been shown to be a significant variable in strategy use, both in the case of learning and in communication strategies. Bacon's (1992) study showed that men and women used listening strategies differently. Maubach and Morgan (2001) reported that among high school learners of French and German, males engaged in more risk-taking and spontaneous speaking strategies while females use organizational strategies in written work more effectively. Phakiti (2003) found that male university students in Thailand reported significantly higher use of metacognitive strategies than women. El-Dib's (2004) study in Kuwait indicated that males and females used differing strategies, often dictated by the cultural context of Kuwaiti society.

In the last decade or so of language teaching, we have seen mounting evidence of the usefulness of learners' incorporating strategies into their acquisition process. Two major forms of strategy use have been documented: classroom-based or text-book-embedded training, now called strategies-based instruction (SBI), and autonomous self-help training (see later in this chapter for more on these two forms). Both have been demonstrated to be effective for various learners in various contexts (Chamot, 2005; Anderson, 2005; Dornyei & Skehan, 2003; McDonough, 1999; Cohen, 1998; Hill, 1994; Wenden, 1992).

Of particular interest in both prongs of research and practice is the extent to which cross-cultural variables may facilitate or interfere with strategy use among learners (McDonough, 1999; Oxford, 1996; Pemberton, 1996; Oxford & Anderson, 1995). General conclusions from an extensive number of recent studies in many countries promise more than a glimmer of hope that SBI and autonomous learning are viable avenues to success: China (Gan, Humphreys, & Hamp-Lyons, 2004;Jun Zhang, 2003),Korea (Lee & Oxford, 2005), Japan (Cohen, 2004; Taguchi, 2002;Ozeki, 2000), Egypt (Nelson, Carson, A1 Batal, & El Bakary, 2002), Kuwait (El-Dib, 2004), Italy (Macaro, 2000), and Singapore (Wharton, 2000), among others.

(Brown, Douglas H. Principles of language learning and teaching. Pearson Education ESL; 5 edition. pp.133-137.)

Identifying Learners' Styles and Strategies

A number of options are available for helping learners to identify their own styles, preferences, strengths, and weaknesses. The most common method is a self-check questionnaire in which the learner responds to various questions, usually along a scale of points of agreement and disagreement. Oxford's (1995) Style Analysis Survey and Wintergerst, DeCapua, and Verna's (2002) Learning Styles Indicator offer classic examples of directing learners to identify' their own style preferences. A similar questionnaire can be found in Brown's (2002) *Strategies for Success,* a self-help guide for English language learners. The latter is patterned after the questionnaire in Figure 22, which asks learners to choose a point between two poles on a continuum that describes themselves.

The most widely used instrument for learners to identify strategies is Oxford's (1990a) Strategy Inventory for Language Learning (SILL), a questionnaire that has now been tested in many countries and translated into several languages. The SILL's 50 items, divided into six categories, each present a possible strategy (i.e., "I use rhymes to remember new English words.") which responders must indicate on a five-point scale of "never true of me" to "always true of me." The identification of preferred strategies for learners is, in one sense, a logical follow-up to a styles inventory. Once style preferences have been identified, a learner can proceed to take action through strategies. However, looking at this issue in another way, will learners figure out how to use a strategy simply by filling out a questionnaire like the SILL? The SILL serves as an instrument to expose learners to possibilities, but teachers must assume the responsibility for seeing to it that learners are aided in putting certain strategies into practice.

	A B C D E	
1. I don't mind if people laugh at me when I speak.	☐☐☐☐☐	I get embarassed if people laugh at me when I speak.
2. I like to try out new words and structures that I'm not completely sure of.	☐☐☐☐☐	I like to use only language that I am certain is correct.
3. I feel very confident in my ability to succeed in learning this language.	☐☐☐☐☐	I feel quite uncertain about my ability to succeed in learning this language.
4. I want to learn this language because of what I can personally gain from it.	☐☐☐☐☐	I am learning this language only because someone else is requiring it.
5. I really enjoy working with other people in groups.	☐☐☐☐☐	I would much rather work alone than with other people.
6. I like to "absorb" language and get the general "gist" of what is said or written.	☐☐☐☐☐	I like to analyze the many details of language and understand exactly what is said or written.
7. If there is an abundance of language to master, I just try to take things one step at a time.	☐☐☐☐☐	I am very annoyed by an abundance of language material presented all at once.
8. I am not overly conscious of myself when I speak.	☐☐☐☐☐	I "monitor" myself very closely and consciously when I speak.
9. When I make mistakes, I try to use them to learn something about the language.	☐☐☐☐☐	When I make a mistake, it annoys me because that's a symbol of how poor my performance is.
10. I find ways to continue learning language outside of the classroom.	☐☐☐☐☐	I look to the teacher and the classroom activities for everything I need to be successful.

Figure 22: Learning styles checklist

Other forms of identifying styles and strategies, and for raising them to the consciousness of learners, include self-reports through interviews (Macaro, 2001), written diaries and journals (Carson & Longhini, 2002; Halbach, 2000), think-aloud

protocols (Macaro, 2000; O'Malley & Chamot, 1990) in which an interviewer or teacher prompts the learner with questions like, "Why did you hesitate and restate that verb form?" and through student portfolios. Chamot (2005) offered a useful summary of these options.

Check one box in each item that best describes you. Boxes A and E would indicate that the sentence is very much like you. Boxes B and D would indicate that the sentence is somewhat descriptive of you. Box C would indicate that you have no inclination one way or another.

(Brown, Douglas H. Principles of language learning and teaching. Pearson Education ESL; 5 edition. pp.143-145.)

Learning Strategy Training, Cooperative Learning, and Multiple Intelligences

Introduction

In this chapter, we discuss three methodological innovations: learning strategy training, **cooperative learning,** and multiple intelligences. What these three have in common differs from the approaches in the previous chapters in that they are not fullblown methods, and their main concern is the language learner. Because of their different focus, they complement, rather than challenge, language teaching methods. While these innovations are not comprehensive methods of language teaching, they reflect interesting and enduring methodological practices, and thus are presented here.

Learning Strategy Training

It was noted in Chapter 5, when discussing the Cognitive Approach, that beginning in the early 1970s, language learners were seen to be more actively responsible for their own learning. In keeping with this perception, in 1975 Rubin investigated what 'good language learners' did to facilitate their learning. From this investigation, she identified some of their learning strategies, 'the techniques or devices which a learner may use to acquire knowledge' (p. 43). Good language learners, according to Rubin, are willing and accurate guessers who have a strong desire to communicate, and will attempt to do so even at the risk of appearing foolish. They attend to both the meaning and the form of their message. They also practice and monitor their own speech as well as the speech of others.

While early research went toward identifying just these kinds of learning strategies, it was not long before language educators realized that simply recognizing learners' contributions to the process was not sufficient. In order to

maximize their potential and contribute to their autonomy, language learners—and especially those not among the group of so-called 'good' learners—needed training in learning strategies. Indeed, Wenden (1985) observed that language teachers' time might be profitably spent in learner training, as much as in language training. Such suggestions led to the idea of learning strategy training—training students in the use of learning strategies in order to improve their learning effectiveness.

Experience

Let us now see one model for such training. We enter a secondary school in Japan. There are 32 students in the class at intermediate-level target language proficiency. Prior to the lesson, the teacher has read the students' learning journals and has interviewed the students. One of the problems that students have been complaining about is that their reading assignments are lengthy. There is a lot of new vocabulary in the readings, and it takes a long time for them to look up all the new words in the dictionary. Based on these comments, the teacher has decided to teach the strategy of **advance organization.**

He begins the class with a presentation. He tells students that they are going to work on a learning strategy called advance organization. They will be working on improving their reading by learning to preview and to skim to get the gist of a reading passage. Learning this strategy will improve their comprehension and the speed at which they read, he explains. He begins by modeling. He uses the think-aloud technique, telling students what he is doing as he is modeling. He has distributed a reading passage. Let us listen in.

'What I do first is read the title. I try to figure out what the passage is about. I look at the subheadings and pictures, too, if there are any. I ask myself what I know about the topic and what questions I have. Next, I read the first paragraph. I don't read every word, however. I let my eyes skim it very quickly—just picking out what I think are the main ideas. I especially look at the content or meaning-bearing words—usually the nouns and

verbs.'

The teacher calls out the words that he considers key in the first paragraph. 'From doing these things, I know that this passage is about wild horses. I do not know very much about the topic, but from skimming the first paragraph, I have gotten the impression that the passage is about the challenges of catching and taming wild horses.'

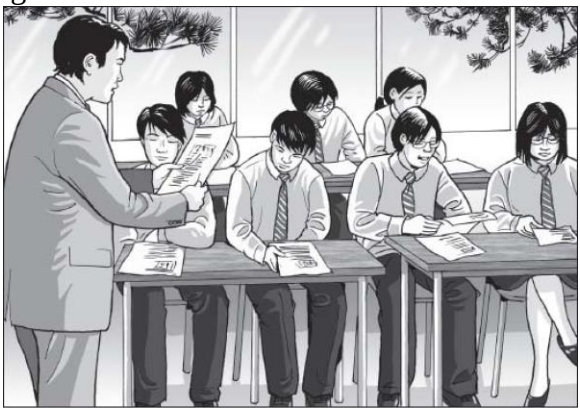


Figure 23: Teacher and class working on the learning strategy of advance organization

'I'd like you to practice just this much now. I am going to hand out a new reading passage for you to practice on. When you get it, keep it face down. Don't read it yet. Does everyone have one? Good. Now remember, before you turn the paper over, you are going to be practicing the strategy that I have just introduced. Ready? Turn over the paper. Take a look. Now quickly turn it face down again. What do you think that this passage is about? Who can guess?'

One student says he thinks that it is about whales. 'Why do you think so?' asks the teacher. The student says he has guessed from the title, which is *Rescuing the World's Largest Mammal.'* 'What do you know about whales?' the teacher asks the class. One student replies that there are many different kinds of whales. Another adds that they travel long distances. A third says that they are very intelligent. 'What do you think is meant by "rescuing"?' the teacher asks. No one knows so the teacher

asks them to keep this question in mind as they read.

'Turn your page over again. Read through the first paragraph quickly. Do not read every word. Skip those you don't know the meaning of. Don't use your dictionaries.' The teacher gives the students two minutes to read the first paragraph.

He then asks, 'Who can tell us what the main idea of the passage is — what is the gist?' A student replies that the passage is about certain types of whales being put on the endangered list. Another student immediately raises his hand. 'What does "endangered" mean?' he asks. The teacher encourages him to take a guess. 'Is there any part of the word "endangered" that you recognize? What do you think it might mean in the context of a passage about whales?' The student pauses, thinks for a minute, and then says, 'The whales, they are disappearing?'

'Yes,' replies the teacher; 'scientists are concerned that whales will disappear if conditions do not improve. Good. Do you know what "rescuing" means now?'

The students nod. One volunteers, 'saving.' 'OK,' says the teacher. 'Does anyone want to make a prediction about what the main idea is in the second paragraph?' Several students venture that it may talk about the conditions that are not good for whales.

'That's a good guess,' says the teacher. 'Let's see if your predictions are correct. Skim the second paragraph now. This time, however, I am only going to give you one and a half minutes.'

The lesson proceeds like this until by the fourth paragraph, the students are given only a half a minute to skim for the main idea.

'Great. We are off to a good beginning. We will practice more with this tomorrow.' Next the students evaluate how they have done. Some feel distressed because they still feel that they need to understand every word. However, others are feeling better because they realize that their reading assignments need not take as long as they have been taking. Some students discuss their implementation of the strategy and how they modified it.

The teacher encourages them to share any innovations

they made. All of the students feel that they need a lot more practice with this new strategy.

'Yes,' responds the teacher, 'and you will begin tonight. For homework, I would like you to use your new strategy on something that you would like to read—a newspaper or magazine article, for example. Don't just begin by reading the first sentence. See what you can learn from reading the headline or title. See if there are any pictures with captions. Then when you do go to read, read the first paragraph first. When you come to a word you don't know, skip over it and continue. See what you can learn about the main idea of the article in this way. Then write about this experience in your learning journals. That's all for today.'

Thinking about the Experience

Let us examine this experience now in our usual manner — observations on the left, and the principles that might account for them on the right.

Observations	***Principles***
1 Prior to the lesson the teacher has been reading the students' learning journals, where the students regularly write about what and how they are learning. The teacher has also been interviewing the students.	The students' prior knowledge and learning experiences should be valued and built upon.
2 The teacher decides to have the students work on the strategy of advance organization.	Studying certain learning strategies will contribute to academic success.
3 The teacher models the use of the strategy using a think-aloud demonstration.	The teacher's job is not only to teach language, but to teach learning.
4 The students practice the new learning strategy.	For many students, strategies have to be learned. The best way to do this is with 'hands-on' experience.

5 The students evaluate their own success in learning the strategy. They modify the strategy to meet their own learning needs. They share their innovations with their classmates.	Students need to become independent, self-regulated learners. Self-assessment contributes to learner autonomy.
6 The teacher asks the students to try out the new strategy on a different reading they choose for homework that night.	An important part of learning a strategy is being able to transfer it, i.e. use it in a different situation.

It was pointed out at the beginning of this chapter that the methodological trends in this chapter complement the ones presented in previous chapters. It is easy to see how learning strategy training would fit with content-based instruction, for example. Indeed, research has shown that to be effective, strategies should not be taught in isolation, but rather as part of the content-area or language curriculum (Grabe and Stoller 1997). An added benefit of learning strategy training is that it can help learners to continue to learn after they have completed their formal study of the target language.

The strategy in the lesson we have just observed is an example of what Chamot and O'Malley (1994) call **metacognitive strategies,** strategies that are used to plan, monitor, and evaluate a learning task. Other examples of metacognitive strategies include arranging the conditions that help one learn (What conditions help you learn best?), setting long and short-term goals (What do you want to learn?), and checking one's comprehension during listening or reading (What have you understood?). Chamot and O'Malley identify two other categories. One is **cognitive strategies,** which involve learners interacting and manipulating what is to be learned. Examples include replaying a word or phrase mentally to 'listen' to it again, outlining and summarizing what has been learned from reading or listening, and using keywords (remembering a new target language word by associating it with a familiar word or by creating a visual image of it). The other category is

social/affective strategies where learners interact with other persons or 'use affective control to assist learning.' Examples include creating situations to practice the target language with others, using self-talk, where one thinks positively and talks oneself through a difficult task, and cooperating or working with others to share information, obtain feedback, and complete a task. This last strategy, cooperation, gives us a convenient bridge to the next topic.

Cooperative Learning

Cooperative learning (sometimes called collaborative learning) essentially involves students learning from each other in groups. But it is not the group configuration that makes cooperative learning distinctive; it is the way that students and teachers work together that is important. As we have just seen, with learning strategy training, the teacher helps students learn how to learn more effectively. In cooperative learning, teachers teach students collaborative or social skills so that they can work together more effectively. Indeed, cooperation is not only a way of learning, but also a theme to be communicated about and studied (Jacobs 1998). Let us see how this is accomplished.

Experience

As the 24 fifth grade ESL students in Alexandria, Virginia, USA settle down after lunch, the teacher asks for attention and announces that the day's vocabulary lesson will be done in cooperative groups. Several students ask, 'Which groups, teacher?' 'We'll stay in the same groups of six that you have been in so far this week,' he replies. 'I will give each group a different part of a story. There are four parts. Your group's job is to read the part of a story that I will give you and to discuss the meaning of any new vocabulary words. Use your dictionaries or ask me when you can't figure out the meaning of a word. In ten minutes, you will form new groups. Three of you will move to another group, and three of you will stay where you are and others will join you. In each new group you will tell your part of the story. You will teach your new group the meanings of any vocabulary words that the group members don't know. Listen to

their part of the story. Learn the meaning of the new vocabulary in it. Then we will change groups again, and you will do the same thing. The third time you will return to your original group and tell the story from beginning to end. You will work together to learn the new vocabulary. After ten minutes of practice time, you will be asked to match each new vocabulary word with its definition on a worksheet that I will give you. Your group will help you during the practice time. During the test you're each on your own. Your score will depend on your results as a group, since your scores will be added together.' The teacher then writes the criteria on the board as he explains them:

90-100 percent = No one in your group has to take the test again.

89 percent or less = Everyone in your group takes the test again.

'Everyone in the class will get an extra five minutes of recess tomorrow if the room score is 90 percent or better.' There is a buzz of excitement about that possibility.

One student asks, 'What social skills, teacher?' In response, the teacher says, 'Today you are all to practice encouraging others while your group works on learning the vocabulary words.' He then asks, 'What can encouraging others sound like?'

One student responds, 'Nice job!' Another says, 'Way to go!' 'Clapping and cheering,' offers a third.

'Yes,' says the teacher. 'Now what can encouraging others look like?'

'A smile.'

'A nod.'

'A pat on the back.'

'All right. You've got the idea. Today I will observe each group. I will be looking for you to practice this social skill. Now, get into your groups.'

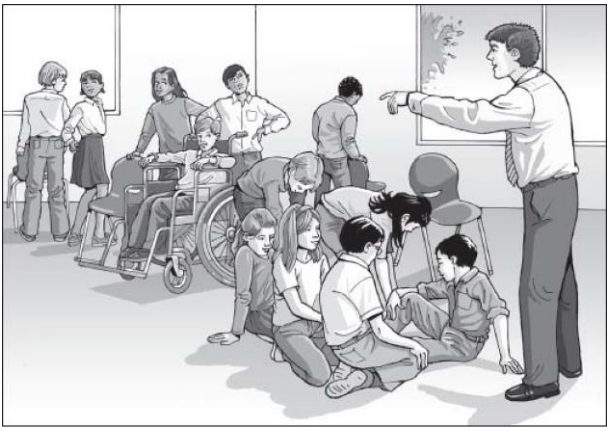


Figure 24: The teacher organizing cooperative learning groups

The teacher points out in which part of the room the groups are to sit. One group of students sits in a circle on the floor, two put chairs around two desks, and one group sits at a table in the back of the room.

The teacher distributes handouts with a different part of the story to each group. He then moves from group to group spending two or three minutes with each one.

The students appear to be busy working in their groups; there is much talking. After 10 minutes, the teacher tells the students to stop and asks for three students to leave their group and to join another group. After 10 more minutes, they do this again. Then the students return to their original groups and work on putting the parts of the story together and teaching each other the new vocabulary. It is then time for the individual vocabulary test. After the test, the students correct their own work. Students compare and combine scores. The students put their groups' scores on each of their papers.

The teacher picks up each group's paper and quickly figures the room score. There is much cheering and applauding when he announces that there will be five minutes of extra recess for everyone. He then tells the groups to look at how they did on the social skill of encouraging others and to complete two statements, which he has written on the board while they were taking the vocabulary test:

Our group did best on encouraging others by _____ , _____ , and _____ (three specific behaviors).

Goal setting: The social skill we will practice more often tomorrow is _____ .

He suggests that one of the students be the taskmaster to keep the group focused on the task of completing the statements, one be the recorder to write the group's answers, one be the timekeeper to keep track of the time, one be the checker to see that all of the work is done, and one be the reporter who will give the group report later. He tells them that they have 10 minutes for the discussion.

The teacher circulates among the groups, but does not say anything. After 10 minutes, he asks each group's reporter to share the group's responses. The teacher consults the notes that he has made during his observation and he offers his comments.

Thinking about the Experience

Let us list our observations and review the principles of cooperative learning.

Observations	***Principles***
1 The vocabulary lesson will be done in cooperative groups. Each student is to help the other students learn the new vocabulary words.	Students are encouraged to think in terms of 'positive interdependence,' which means that the students are not thinking competitively and individualistically, but rather cooperatively and in terms of the group.
2 The students ask which groups they should form. The teacher tells them to stay in the same groups they have been in this week.	In cooperative learning, students often stay together in the same groups for a period of time so they can learn how to work better together. The teacher usually assigns students to the groups so that the groups are mixed—males and females, different ethnic groups, different proficiency levels, etc. This allows students to learn from each other and also gives them practice in how to get along with people different from themselves.
3 The teacher gives the students the criteria for judging how well they have performed the task they have been given. There are consequences for the	The efforts of an individual help not only the individual to be rewarded, but also others in the class.

group and the whole class.	
4 The students are to work on the social skill of encouraging others.	Social skills such as acknowledging another's contribution, asking others to contribute, and keeping the conversation calm need to be explicitly taught.
5 The students appear to be busy working in their groups. There is much talking in the groups.	Language acquisition is facilitated by students' interacting in the target language.
6 Students take the test individually.	Although students work together, each student is individually accountable.
7 Students compare and combine scores. The students put their group's scores on each of their papers.	Responsibility and accountability for each other's learning is shared. Each group member should be encouraged to feel responsible for participating and for learning.
8 The group discusses how the target social skill has been practiced. Each student is given a role. The teacher gives feedback on how students did on the target social skill.	Leadership is 'distributed.' Teachers not only teach language; they teach cooperation as well. Of course, since social skills involve the use of language, cooperative learning teaches language for both academic and social purposes.

Once again note how cooperative learning complements methods presented in previous chapters. For instance, cooperative learning groups can easily work on tasks from a task-based approach to language instruction.

The same holds for the last methodological innovation we will consider in this chapter — multiple intelligences. Teachers who adopt this approach expand beyond language, learning strategy, and social skills training, to address other qualities of language learners.

Multiple Intelligences

Teachers have always known that their students have different strengths. In the language teaching field, some of the differences among students have been attributed to students' having different learning or cognitive styles. For instance, some students are better visual learners than aural learners. They learn better when they are able to read new material rather than simply listen to it. Of course, many learners can learn equally well either

way; however, it has been estimated that for up to 25 percent of the population, the mode of instruction does make a difference in their success as learners (Levin et al. 1974, cited in Larsen-Freeman and Long 1991). Hatch (1974) further distinguishes between learners who are data-gatherers and those who are rule-formers. Data-gatherers are fluent but inaccurate; rule-formers are more accurate, but often speak haltingly.

Related work by psychologist Howard Gardner (1983, 1993, 1999, 2006) on multiple intelligences has been influential in language teaching circles. Teachers who recognize the multiple intelligences of their students acknowledge that students bring with them specific and unique strengths, which are often not taken into account in classroom situations. Gardner has theorized that individuals have at least eight[3] distinct intelligences that can be developed over a lifetime. The eight are:

1. Logical/mathematical — the ability to use numbers effectively, to see abstract patterns, and to reason well
2. Visual/spatial — the ability to orient oneself in the environment, to create mental images, and a sensitivity to shape, size, color
3. Body/kinesthetic — the ability to use one's body to express oneself and to solve problems
4. Musical/rhythmic — the ability to recognize tonal patterns and a sensitivity to rhythm, pitch, melody
5. Interpersonal — the ability to understand another person's moods, feelings, motivations, and intentions
6. Intrapersonal — the ability to understand oneself and to practice self-discipline
7. Verbal/linguistic—the ability to use language effectively and creatively
8. Naturalist — the ability to relate to nature and to classify what is observed.

While everyone might possess these eight intelligences, they are not equally developed in any one individual. Some teachers feel that they need to create activities that draw on all eight, not only to facilitate language acquisition among diverse

students, but also to help them realize their full potential with all of the intelligences. One way of doing so is to think about the activities that are frequently used in the classroom and to categorize them according to intelligence type. By being aware of which type of intelligence is being tapped by a particular activity, teachers can keep track of which type they are emphasizing or neglecting in the classroom and aim for a different representation if they so choose. Christison (1996, 2005) and Armstrong (1994) give us examples of activities that fit each type of intelligence:

1. Logical/mathematical—puzzles and games, logical, sequential presentations, classifications and categorizations
2. Visual/spatial—charts and grids, videos, drawing
3. Body/kinesthetic—hands-on activities, field trips, pantomime
4. Musical/rhythmic—singing, playing music, jazz chants
5. Interpersonal—pairwork, project work, group problem solving
6. Intrapersonal—self-evaluation, journal keeping, options for homework
7. Verbal/linguistic—note-taking, storytelling, debates
8. Naturalist—collecting objects from the natural world; learning their names and about them.

A second way to teach from a multiple intelligence perspective is to deliberately plan lessons so that the different intelligences are represented. Here is one lesson plan, adapted and expanded from Emanuela Agostini, which addresses all of the intelligences:

Step 1 — Give students a riddle and ask them to solve it in pairs:

I have eyes, but I see nothing. I have ears, but I hear nothing. I have a mouth, but I cannot speak. If I am young, I stay young; if I am old, I stay old. What am I?

Answer: A person in a painting or photograph.

(Intelligences: interpersonal, verbal/linguistic)

Step 2 — Guided imagery: Tell students to close their eyes

and to relax; then describe a picture of a scene or a portrait. Ask them to imagine it. Play music while you are giving the students the description.

(Intelligences: spatial/visual intelligence, musical)

Step 3 — Distribute to each person in a small group a written description of the same picture they have just heard described. Each description is incomplete, however, and no two in the group are quite the same. For example, one description has certain words missing; the others have different words missing. The students work together with the other members of their group to fill in the missing words so that they all end up with a complete description of the picture.

(Intelligences: interpersonal, verbal/linguistic)

Step 4 — Ask the groups to create a tableau of the picture by acting out the description they have just completed.

(Intelligence: body/kinesthetic)

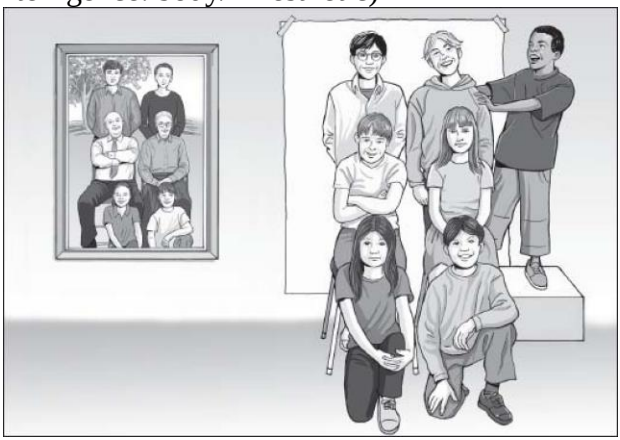


Figure 25: Forming a tableau representing a portrait to illustrate kinesthetic intelligence

Step 5 — Show the students the picture. Ask them to find five things about it that differ from their tableau or from how they imagined the painting to look.

(Intelligence: logical/mathematical)

Step 6 — Ask students to identify the tree in the painting.

(Intelligence: naturalist)

Step 7 — Reflection: Ask students if they have learned

anything about how to look at a picture. Ask them if they have learned anything new about the target language.

(Intelligence: intrapersonal)

Of course, not every intelligence has to be present in every lesson plan. The point is that, typically, linguistic and logical-mathematical intelligences are most prized in schools. In language classrooms, without any special attention, it is likely that verbal/linguistic intelligence and interpersonal intelligence will be regularly activated. The challenge for teachers who wish to honor the diversity of intelligences among their students is how to activate the other intelligences and enable each student to reach his or her full potential, while not losing sight of the teachers' purpose, which is to teach language.

More recently, Gardner (2007) has developed a related theory, focused on cognitive abilities that individuals need to develop in order to be successful in a changing world. Gardner proposes **five minds,** ways of thinking and acting in the world, which students need to develop. Of the five minds, three focus on intellectual development and two minds on character development.

1. The Disciplinary Mind is the first of the intellectual minds, in which students master a traditional body of information, such as important historical developments in a particular country or countries.
2. The second mind that deals with intellectual development is the Synthesizing Mind, where the focus shifts to bringing together, organizing, understanding, and articulating information from various disciplines in a unified and coherent whole. An example is comparing literature in Spanish, Arabic, and English to learn how the history of people speaking these languages has shaped literary styles.
3. The third mind is the Creating Mind, where students are encouraged to come up with new ideas, original solutions to problems, and creative questions. This could include creative writing or original historical or political analysis. We might consider use of the Creating Mind as an example

of 'thinking outside the box', thinking in an unusual way. The two minds focusing on character or moral development are the Respectful Mind and the Ethical Mind.

4. A well-developed Respectful Mind is reflected by an awareness of, appreciation for, and openness to the differences and individuality of others. This would naturally include fostering tolerance for people from other cultural backgrounds, religions, races, and identities within and beyond the classroom.
5. The Ethical Mind encourages students to cultivate a sense of responsibility for themselves and for the wellbeing of others.

Teaching students in a way that includes these five minds might encourage students to develop important skills for life and work in the world while also learning a language.

Conclusion

In this chapter we have considered methodological innovations that have revolved around language learners. Does it make sense to you that language teachers should think about teaching skills such as working cooperatively, in addition to skills that relate directly to language? Can you think of any learning strategies that you can introduce to your students to facilitate their language acquisition? Would you want to adopt any of the practices from cooperative learning when you ask your students to work in small groups? Does it make sense to diversify your instructional practices in order to accommodate your students' learning styles, multiple intelligences, or cultivate their five minds?

As teachers, it can be useful to be reminded about the unique qualities of each of our students. Keeping this in mind will provide a useful backdrop to Chapter 15, in which we address the question of methodological choice.

(Larsen-Freeman D., Anderson M. Techniques & Principles in Language Teaching. Third Edition. Oxford University Press, 2011. pp. 229-244.)

Reviewing the Principles

What are the goals of the teacher?

The teacher seeks to provide students with access to authentic language. The language should be used in interaction with others and in relation to knowledge creation. Learning to use technology to support one's language learning is also important because it makes students more autonomous learners.

What is the role of the teacher? What is the role of the students?

The teacher's role is to plan activities that students accomplish via technological means. Then the teacher monitors their work and guides the students as they learn the language. The students' role is to be actively involved in using the language, in taking risks with the language by connecting with others, and in exploring information via the target language. Students help each other to learn.

What are some characteristics of the teaching-learning process?

Learning languages through the use of technology brings learners into contact with authentic language use. Student-generated language is what is focused upon. Since it is understood that language learning is a non-linear process, there is no particular pre-set order to the language items that are learned. Language is emergent, dynamic, and continuously evolving. It is influenced both by the topical focus and by the personal relationships that are developing. Cultivating students' language awareness is important. Much online work involves reading and writing; therefore, a good portion of class time involves speaking and listening in the target language. A language is learned by using it **(emergentism**—Ellis and Larsen-Freeman 2006).

What is the nature of student-teacher interaction? What is the nature of student-student interaction?

The teacher guides the process while students enjoy a great deal of autonomy over what is focused on and on how the tasks are achieved. Student-to-student interaction can take a number of forms, including students working together on websites or blogs, editing one another's writing, and participating in online discussions, called 'online chats.'

How are the feelings of the students dealt with?

Students are motivated by online tasks. They are able to choose how they wish to represent themselves in their profiles on social networks and in online communities. They enjoy autonomy in what they want to focus on and learn about.

How is language viewed? How is culture viewed?

Language is seen as a tool for social interaction, relationship building, and for knowledge creation. It is used for communication. Native speaker usage is not necessarily the model or indeed the goal. Language consists of patterns. Some language patterns are stable, and others are reshaped through use. Students learn about the everyday life or culture of speakers of the target language through their online interactions, such as those from e-pen pals. They can also 'visit' and learn virtually about different parts of the world.

What areas of language are emphasized? What language skills are emphasized?

Personal statements, sharing of opinion or facts, reporting and reflecting are emphasized. Computer use naturally requires the skills of reading and writing, although speaking and listening may also be worked on depending on the type(s) of technology used. Because of the emphasis on the written medium, class time can be profitably spent in face-to-face interaction.

What is the role of the students' native language?

A student's native language can be used for communication and support for learning the target language, as

needed.

How is evaluation accomplished?

Evaluation is handled via an electronic or virtual portfolio of student work that a teacher archives.

How does the teacher respond to student errors?

Given the dynamic environment that technology affords, editing one's own work is an ongoing process. Therefore, errors are not a preoccupation of the teacher. Language use is creative and forgiving. New forms and uses of language are constantly emerging. Students have a record of their interaction and can always return to it to improve it, if they want to or if the teacher directs them to.

(Larsen-Freeman D., Anderson M. Techniques & Principles in Language Teaching. Third Edition. Oxford University Press, 2011. pp. 260-261.)

Reviewing the Techniques

Technology Used for Providing Language Learning Experiences

Here is a brief review of some of the options that teachers use. This review includes options not featured in the Experience above but ones that you should be aware of. It would not be possible to include all of the options within a single lesson, and, of course, the options are always increasing—given the rate of development in the field.

Blogs

One rich source of language texts are blogs, which can be thought of as online diaries or journals. The word comes from a combination of 'web' + 'log.' Blogs can be private and controlled with passwords, or public, depending on the desire of the author. Most blogs allow for visitors to post comments. Since blogs are written by people remarking on their travels, daily life, current events, etc., they are a rich source of authentic material for reading, discussion, and study. Blogs are available in many languages and are often created as an open source, which makes them searchable via any browser and search engine. Some blogs are specifically devoted to the author's language learning process or his or her experience in teaching a language. Searching on the web for 'language learning blogs' will yield some interesting sites. Students can also be encouraged to create and write their own blogs as a regular assignment or ongoing reflective activity. In this way, they are not always writing only for the teacher. Since blog entries are chronologically ordered, students and teacher can create a progressive archive of student work.

Computer-assisted Language Learning Software

There is a wide variety of Computer-assisted Language Learning (CALL) software (computer programs) and/or websites available for use by language learners. Some of the CALL programs are open source, which means that they are free

and can easily be downloaded onto individual computers; others can be purchased. Some CALL programs focus on specific elements of language such as vocabulary or grammar practice. Others have a reading comprehension focus or provide guidance and practice for improving pronunciation. As with any materials for teachers or learners, there is a range of quality and usefulness among CALL programs.

Digital Portfolios

We saw in the lesson that we observed that the teacher was compiling a digital archive or portfolio of student work. In this way, the teacher has a file of student work that she can add to throughout the term. The European Language Portfolio is a standardized portfolio assessment tool that students can use to document their language learning experience and proficiency.

Distance Education

One of the applications of technology to language teaching is in the direct delivery of language instruction via the web. An advantage of web-based instruction is that it provides access to languages that might not be available otherwise. For instance, recently the University of California, Los Angeles (UCLA) went live with its web- based instructional programs in Azeri and the Iraqi dialect of Arabic. This development allows UCLA to send language instruction to other campuses of the University of California system, and in turn to receive instructional programs in Danish, Filipino, Khmer, and Zulu from the University of California, Berkeley.

Such exchanges present a partial solution to the problem of keeping alive the less commonly taught, even endangered, languages. Although most research suggests that blended or hybrid instruction, which is some combination of face-to-face and distance education, is better than total distance education, obviously distance education is better than having no opportunity to study a language at all.

Electronic Chatting

Electronic chatting is a synchronous activity: At least two people must be online simultaneously in order to chat. While the

great majority of chats are in writing, there is also a fast-growing number that also offer voice or video communication. Skype is perhaps the best known example (for web address, see page 218). It allows for real spoken communication across countries and continents. It could also be used locally, of course. For example, the teacher might have students conduct an interview of a local celebrity, using the target language.

E-Pen Pals

Once the use of e-mail became somewhat common, it was natural to use it for communicating with electronic or 'e-pen pals.' Sometimes, the pen pal connections originate out of relationships between 'sister schools,' extended family ties, or the personal networks of language teachers. Similar to the original pen pal idea, students are encouraged to share in writing about themselves, their lives, and their cultures in the target language. There are a number of models or designs for the epen pal approach. Sometimes, teachers provide guiding questions that students can use to communicate with their e-pen pal (such as 'How would you describe your town?' 'What is distinctive about your community?' 'What would a day in your school be like?' 'Tell your pal about your family.'). Another approach has students focusing on specific topics, such as current events.

Electronic Presentations

Microsoft's PowerPoint is a tool that allows presenters to use templates with a variety of formats to create slides for presentations. They can be multimedia, using text, images, sound, animation, and video. The slides are presented by a computer hooked up to an LCD projector. PowerPoint is being used by increasing numbers of teachers and students for in-class presentations.

Electronic Text Corpora

Electronic text corpora are collections of language texts, most often written, but sometimes spoken texts in transcript form. The texts have been digitized and are therefore computer-searchable. By entering a word or a phrase into a website, a concordance, a list with the target item as it is used in limited

contexts, is produced. Knowing the distribution and frequency of linguistic forms can be very helpful to language learners. Some of the corpora are free to use, and others you must pay for. Corpora for specific purposes or professions are also available.

Corpus analysis, a form of linguistic research, provides data on the real-world uses of words and collocations across various **genres, registers,** and language varieties. Pedagogically, it can be used to support data-driven learning, that is, language study where learners analyze language features based on corpus evidence. Certain corpus linguists have based language teaching materials mostly or entirely on their corpus findings (Sinclair 2004; McCarthy 1998; Biber et al. 1998). Other methodologists advise that teaching materials should not be corpus-driven, but rather corpus-informed.

Cell Phone-based Applications: Text Messaging and Twitter

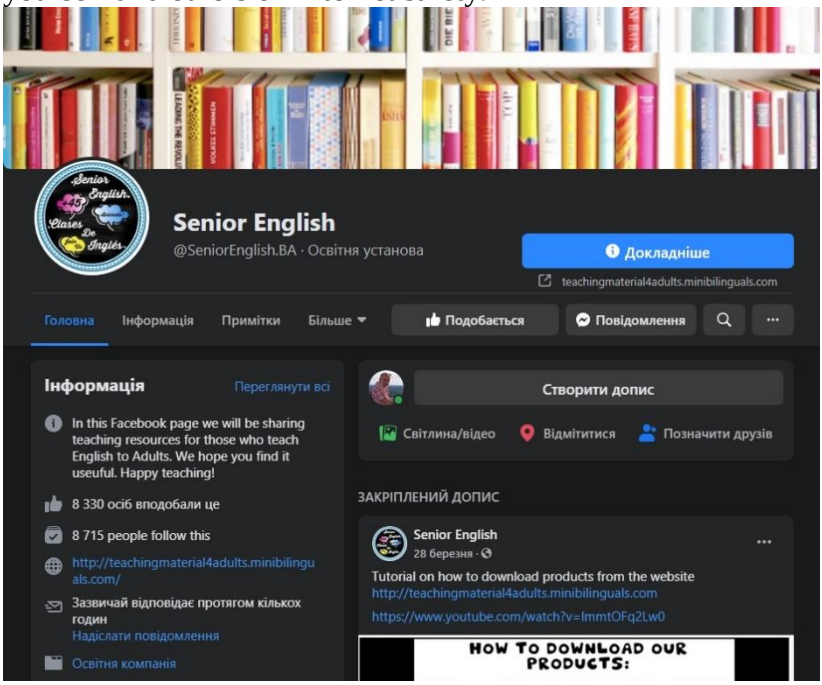
With the rapid expansion of the use of cell or mobile phones throughout the world, language learners have found new ways of learning. Users of text messaging and Twitter have developed their own form of language. Twitter is an instant messaging system that lets people send brief (no more than 140 characters) text messages to a set of interested people on any activity or event in which they are participating or opinion they wish to offer. The language used is typically informal, where the written language 'sounds' more like spoken language. For example, 'R U OK?'
(Are you OK?) is a commonly used expression.

Podcasts

Podcasts are digital audio and visual recordings that can be created and downloaded (moved from the Internet to an individual computer). You can watch and share such recordings on YouTube. Most YouTube recordings are available to anyone who has a high-speed connection to the Internet. The range of topics is vast, including actual videos from language classrooms, lectures, and small vignettes from everyday life.

Social Networking

Social networking sites include Facebook, Myspace, LinkedIn, to name a few of the dozens that are in existence. The purpose of such sites is for participants to share thoughts, activities, photos, videos, and links to websites with others whom they are connected to through their social network site. Through the network provided at the site, one can share a key event or idea with many other participants simultaneously. The whole class can have fun with these. Students do not have to be highly proficient in a language in order to participate. You should be aware, though, of privacy concerns. Once you or your students post a message online, it can be available to anyone who is a friend or a friend of friends. You need therefore to educate yourself and others on Internet safety.



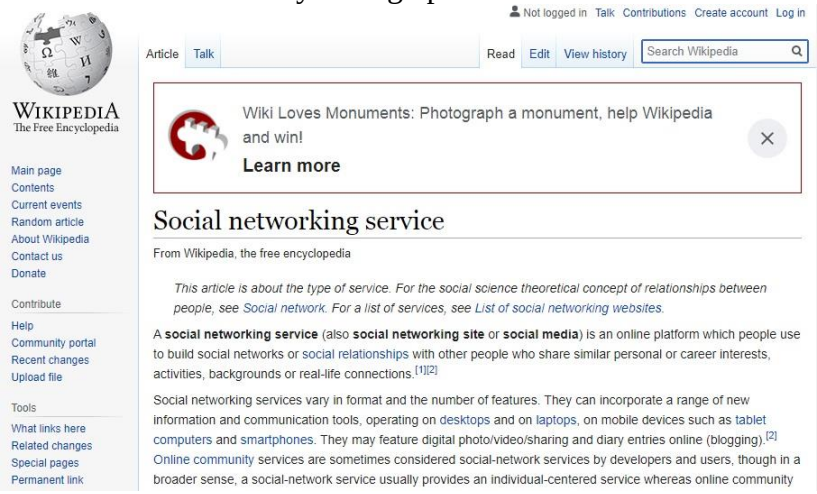
Screenshot 1: Example of a Facebook site

Wikis

The prefix 'wiki' comes from the Hawaiian expression 'wiki wiki,' which means 'quick,' and it refers to a quick way to

create and edit web-documents. Wikis can be very useful in collaborative writing tasks. Multiple authors—a group of students— can write one text together. A good wiki-tool will keep track of authorship of the different versions/parts of the document that the students are creating. In this way the teacher can have a record of the students' writing as a process. The other concept associated with wikis is ***wabi-sabi.*** It refers to things always being changeable—never finished, never perfect.

Wikipedia is a shared online encyclopedia. What makes it unique is that anyone can contribute information on a topic, so the information is always being updated.



Screenshot 2: Example of a Wikipedia page

Not everything that is published on Wikipedia is accurate; however, information and knowledge about a topic change, and the good thing is that wikis are able to reflect these changes.

For example, for the concept of global warming, a user-participant begins by describing what he knows about the topic. Within days, several other participants add to what was shared by the first. Over weeks and months, the information about global warming becomes richer and deeper. Then, participants add links to other, related Wikipedia topics, such as fossil fuels, changing weather patterns, the Kyoto agreement, etc. More references are added each week, and gradually the Wikipedia

explanation of global warming has become enriched through the shared efforts of all those who choose to participate.

(Larsen-Freeman D., Anderson M. Techniques & Principles in Language Teaching. Third Edition. Oxford University Press, 2011. pp. 262-267.)

APPENDIX B

Summary of the article

- The article under review (discussion) is headlined …
- The headline of the article is …
- It is published in …
- The articles represent papers (reports) given at the conference …
- The author of the article is …
- The article consists of 3 (4) sections (parts, paragraphs) …
- The subject matter falls into 3 (4) parts.
- The article is addressed to scientific workers, professional scientists, scholars, post-graduates, researchers, teachers of English …
- Reference is made to works (researches) in …
- The article discusses (deals with, considers, gives consideration to, describes) …
- The author emphasizes, stresses, points out …
- The first part is devoted to …
- The second (third) part deals with (touches upon) …
- The article provides the reader with some information on …
- A detailed description is given of the theory (problem) …
- Much attention is given to …
- The author has succeeded in showing (presenting) the results of …
- The article ends with …
- In conclusion the author …
- The purpose (aim, object) of the article is to provide …
- The article aims to provide (acquaint, present, show) …
- The article is profusely illustrated with diagrams (tables, schemes)…
- I found the article interesting (useful, topical, informative, relevant) for…

Fabrychna Ya. Kyiv National Linguistic University

Translation proficiency language portfolio for student teachers of English

Abstract. Introduction. The article deals with Translation Proficiency Language Portfolio for Student Teachers of English.

Purpose. To suggest the tool intended to assess profession specific competence of student teachers of English in bilateral translation.

Methods. Translation Proficiency Language Portfolio has been developed in compliance with The Common European Framework of Reference for Languages: learning, teaching, assessment, recommendations of the European Union for Language Portfolios developers, European Language Portfolio for philologists, objectives of Curriculum for English Language Development in Universities and Institutes and is addressed to student teachers of English in the master's programme.

Results. The contents of Translation Proficiency Language Portfolio for Student Teachers of English are as follows: Language Passport, Profession Specific Bilateral Translation Learning Biography, Dossier. Language Passport is a record of level of proficiency in profession specific bilateral translation, mediation qualifications and experiences in foreign languages and cultures teaching field. Its contents are as follows: a general overview of profession specific competence of student teachers of English in bilateral translation; a self-assessment grid for profession specific competence in bilateral translation; a summary of translation/mediation experiences in foreign languages and cultures teaching; a record of certificates and diplomas. Profession Specific Bilateral Translation Learning Biography involves in planning, reflecting upon and assessing learning process and progress. Its contents are as follows:

profession specific bilateral translation learning experiences; self-assessment checklists for profession specific bilateral translation skills, knowledge and communicative abilities and attitudes; profession specific bilateral translation learning goals. Dossier is the statement of profession specific bilateral translation learning experience submitted by materials which document and illustrate learning achievements and experiences as well as level of proficiency in profession specific bilateral translation. It lists: content; file of materials.

Conclusion. Translation Proficiency Language Portfolio for Student Teachers of English is intended to assist the progress of C2 Mastery level of proficiency in bilateral translation of texts on foreign languages and cultures teaching, communicative abilities and attitudes and appropriate knowledge as well as to assess the profession specific competence of student teachers of English in bilateral translation.

Keywords: language portfolio, bilateral translation, student teachers of English.

(Іноземні мови № 4/2016 (88), с. 58.)

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Project-based learning in teaching foreign languages and cultures to tertiary students majoring in philology

Abstract. The presentation deals with the problem of project-based learning in teaching foreign languages and cultures to tertiary students majoring in philology. The general characteristics of project-based learning and the typology of educational projects are considered. The stages of project work are defined. The examples of exercises and activities are given. The system of evaluating students' foreign language project performance is indicated. The types and structure of webquests are described.

Key words: project-based learning, project, typology of projects, stages of project work, exercises and activities, evaluation, webquest, tertiary student.

(Іноземні мови №2/2017 (90), с. 44.)

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MODERN APPROACHES TO BUILDING PRE-SERVICE FOREIGN LANGUAGE AND CULTURE TEACHERS' TEST COMPETENCE

A key prerequisite for effective developing of pre-service foreign language and culture teachers' test competence lies in correct choice of teaching approaches, taking into account ultimate educational goals and conditions, as well as students' command of basic methodological knowledge and skills. This article substantiates the expediency of using a number of approaches to forming pre-service foreign language and culture teachers' test competence and formulates the principles that promote their effective implementation in the educational process at the first (Bachelor's) level in higher education institutions. The competency-based approach is aimed at developing students' abilities to apply the acquired methodological knowledge in their practical professional and methodological activities on designing, organising and implementing language testing to check students' level of foreign language communicative competence and is realised on the basis of such principles as modelling professional and methodological activities of a language teacher, implementing educational content through the use of acceptable forms, methods and means of developing test competence. The learner-centered approach is realised in the unity of its components on the basis of the principle of students' individualities priority as

a subject of their learning and teaching, the principle of selecting the educational content taking into account language test planning and organising peculiarities, the principle of diverse use of information and communication technologies. The project-based approach provides students involvement in project activities. The specific methodological principle of its implementation is determined by the principle of using individual project assignments for summative evaluation of students' test competence. The reflexive approach ensures methodological reflection formation and development, and the major principles of its implementation are determined by the principle of applying different teaching methods for developing methodological reflection, the principle of providing students with means of self-assessment of learning process and results. The selected approaches constitute the methodological basis for eliberating the structure and content of the special discipline of professional and methodological pre-service foreign language and culture teacher training "Modern approaches to foreign language and culture testing''.

Key words: foreign language and culture teacher; competency-based approach; learner-centred approach; project-based approach; reflexive approach; test competence.

(Іноземні мови № 1/2019 (97), с. 23.)

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PROFESSIONAL DEVELOPMENT ACTIVITIES FOR PRE-SERVICE FOREIGN LANGUAGE AND CULTURE TEACHERS TO BUILD THEIR METHODOLOGICAL SKILLS WITHIN TEST COMPETENCY CONSTRUCT

A professional development activity is considered by the author as a means of educational and cognitive performance aimed at building pre-service foreign language and culture teachers' methodological abilities to select test materials, analyse test Items and design tests for implementing test assessment of their students' foreign language communication competence performance outcomes. Due to the suggested professional development activities, methodological knowledge is activated and specific methodological skills of pre-service teachers to design, implement, and monitor language testing are developed. While methodological skills are formed and developed, professional development activities perform their educational, motivational, integration, developmental and assessment functions. The article substantiates and presents the classification of teacher professional development activities based on one principal criterion (the characteristics of preservice foreign language and culture teachers' methodological performance) and two additional criteria (place and mode of doing professional development activities). According to the criterion "the characteristics of pre-service foreign language and culture teachers' methodological performance", the receptive

analytical, reproductive, and creative professional development activities are determined. These activities foster prospective teachers' skills to observe, analyse, generalise, classify, reproduce, forecast, develop, present. According to the criterion "place of doing professional development activities", classroom and homework assignments are distinguished. In accordance with the criterion "mode of doing professional development activities", individual, paired, group (in small groups) activities are identified. The sub-types of professional development activities are determined according to the principal criterion: analysis, classification (receptive- analytical activities), addition, correction (reproductive activities), design (creative activities). The requirements for professional development activities are formulated: functionality, hands-on attitude, taking into account specific features of foreign language and culture teacher's performance while designing, planning, and organising students ' language competence test assessment. Several examples of professional development activities are presented in the French language.

Key words: foreign language and culture teacher; classification; methodological skills; professional development activity; test competency.

(Іноземні мови № 2/2019 (98), с. 40.)

Підписано до друку _____.
Формат 60х84 1/16. Ум. др. арк. 11,5.
Наклад 50 прим. Зам. № 1685.

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Свідоцтво про внесення суб'єкта видавничої справи до Державного реєстру видавців, виготівників і розповсюджувачів видавничої продукції ДК №3141, видане Державним комітетом телебачення та радіомовлення України від 24.03.2008 р.