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Часть 2

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Т11

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Настоящее учебное пособие "Teaching English" (часть 2) рекомендуется использовать на занятиях по учебной практике у студентов II, III курсов факультета иностранных языков, культуры и искусств, обучающихся по направлению 44.03.05 Педагогическое образование (с двумя профилями подготовки) иностранные языки (английский и немецкий).

Пособие состоит из 7 разделов, тематически соотносящихся с соответствующими аспектами процесса преподавания английского языка.

При составлении пособия авторы ориентировались на цели и задачи дисциплины "Учебная практика", среди которых центральное место занимает задача овладения культурой мышления и профессиональными навыками общения в рамках педагогической деятельности. Темы, представленные в пособии, отражают широкий спектр вопросов, изучаемых блоком психолого-педагогических дисциплин в рамках специальности. Системы практико-ориентированных заданий и упражнений, разработаны коллективом авторов с учетом современных языковых реалий и актуальных исследований в области теории и практики преподавания германских языков и ориентированы на формирование способности осуществлять педагогическое сопровождение учебно-воспитательного процесса, осуществляемого на английском языке в моделируемой учебной деятельности на занятиях по «Учебной практике».

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ВСТУПЛЕНИЕ.

Учебное пособие "Teaching English 2" рассчитано на студентов 2 и 3 курса факультета иностранных языков, культуры и искусств ВоГУ, обучающихся на направлении "Педагогическое образование" (с двумя профилями: английский и немецкий языки) и отвечает современным требованиям.

Настоящее пособие, включающее в себя две части – "Teaching English" (Part 1), "Teaching English"(Part 2), было разработано и апробировано на втором и третьем курсах английского отделения ВоГУ в 2014-2015 годах.

Концепция данного учебного пособия возникла и приобрела соответствующую форму в процессе решения конкретных задач в рамках курса "Учебная практика". Учебный материал второй части пособия соответствует высоким требованиям, предъявляемым к студентам языковых факультетов вузов. Уровень владения английским языком позволяет студентам эффективно работать с аутентичными материалами в рамках целей и задач, поставленных предметом.

Учебный материал содержит семь разделов, посвященных внеязыковым реалиям процесса обучения английскому языку как иностранному. Материал, отобранный авторами для разделов второй части учебного пособия, составлен с учетом условий моделирования учебного процесса, происходящего в рамках практико-ориентированных занятий и максимально соответствует основной цели пособия – реалистично погрузить обучающихся в моделируемый учебный процесс на английском языке, сформировать актуальный взгляд будущего учителя английского языка на его профессиональную деятельность, отразить общие тенденции развития преподавания английского языка в современном мире.

Составление разделов учебного пособия и разработка заданий осуществлялось следующим образом: О.А. Бурсина – разделы "How to communicate effectively", "How to give a presentation"; Д.И. Жирнова – раздел "How to make a request"; А.С. Румянцева – разделы "What teachers are like", "What teachers should look like"; Т.Н. Сидорова – раздел "How to behave in the classroom "; А.Н. Цветкова – раздел "How to grade your pupils".

Unit 1

What Teachers are Like

Task 1. Read the text.

The 7 Types of High School Teachers

When you first start out high school, you have no idea what you are getting yourself into, what type of people you will meet or what types of teachers you will have. The latter are practically the most important people in school. The teachers are the people who transfer their learning to you, expanding your mind with their knowledge. The joy of the class often depends entirely on the teacher.

However, sometimes you can have *that* teacher. Which teacher? You know what we mean, *that* teacher, the one who is the same across all high schools there almost always be one of these.

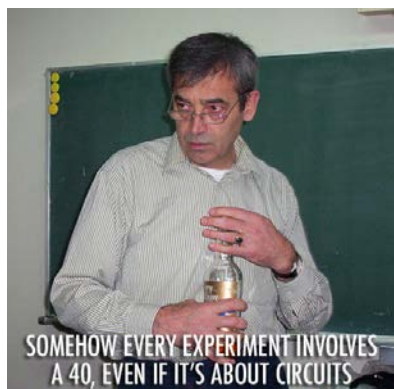
Consequently, it is not surprising when people say that high school is not only about learning. But it's also about coping. And to help you make it through the day or at least until lunch without escaping through a window or heating duct, here's a handy guide to the seven most common teacher personalities.

1. *The Disciplinarian*



Often referred to as “stern,” “humorless” and “maybe armed,” The Disciplinarian is every student’s worst nightmare (aside from showing up on test day unprepared and pantless). They start class demanding no one say a word or get up for any reason whatsoever. They end class wondering why no one answered a single question and everyone went to the bathroom at their own desk. The Disciplinarian is never approachable, frequently discouraging and overly critical to the point that a student may come home with a note saying they have the wrong type of nose. The result is a teacher that never encourages learning, never excites the students about a subject and never ends a lesson without saying, “And don’t forget, I know where each and every one of you lives.”

2. The Undermedicated



Some teachers just know how to make learning fun...or at the very least exceedingly memorable. They go out of their way to get grab your attention, like having the class learn about human biology by crashing a surgical procedure. Or dressing up as Julius Caesar for a Shakespeare reading even though they teach math and happen to be in the supermarket at the time. Or interrupting their own lesson plan by repeatedly yelling “Pancakes!” at louder and louder volumes. Or lecturing on the evils of fractions from the roof of the school as

authorities and news crews swarm the campus. In the end this teacher either gets the right treatment and becomes a responsible, run-of-the-mill educator or times a final exam with a live grenade.

3. The Failed Musician



Of course, this teacher could also be called “The Failed Artist,” “The Failed Writer” or “The Failed Shadow Puppeteer Who Really Should Have Seen How That Career Would Lead to Outright Bankruptcy.” But no matter what the professional defeat, they all share the same common trait—crippling bitterness at having never made it big and being forced to teach what they love to students who couldn’t care less or, even worse, are much better at it than they are. And it’s a bitterness that often curdles into a horribly condescending attitude. This

teacher will often stare in jaw-dropping disbelief when no one in music class is able to play a complete violin concerto on the first lesson, when no one in writing class says they’ve been short-listed for a National Book Award or when no one in gym class knows how to properly perform 17th century kabuki.

4. The Nice Guy/Gal



Every so often you get that teacher who lets you call them by their first name. That teacher who says “Well, we all make mistakes” whenever you forget to bring in your homework, show up for a test or alert the other students you are a walking contagion. They never raise their voice, grade harshly or treat the kids as anything less than peers. And in return the students take advantage of that teacher in every single way possible until The Nice Guy/Gal completely snaps and becomes the very worst type of teacher possible—the hybrid

Undermedicated/Disciplinarian. And so you spend the rest of the year ducking flung erasers and poo as the teacher fails everyone for a test he administered to an empty classroom at 2 am.

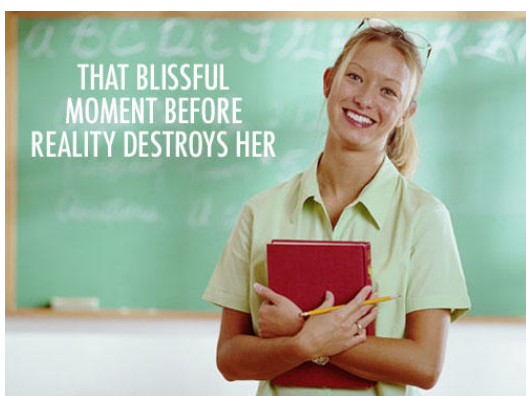
5. The Robot



We're not talking about a real robot here...though how cool would THAT be?! Just imagine your teacher rolling in on treads, scanning retinas for attendance and lecturing with the use of high-powered lasers. But then the robot teacher would try to destroy humanity as it demands all of NORAD's launch codes from a group of frightened ninth graders. No, by "Robot" we mean a teacher who seems to sleepwalk through their day. The one who always speaks in a droning monotone, no matter if the subject is grammar or how the school is on fire. The

one who can't answer a single student's question—even if it's "Can I go see the nurse?"—without consulting their teacher's edition. And the one who might have passed away 15 years ago but keeps showing up to class out of force of habit.

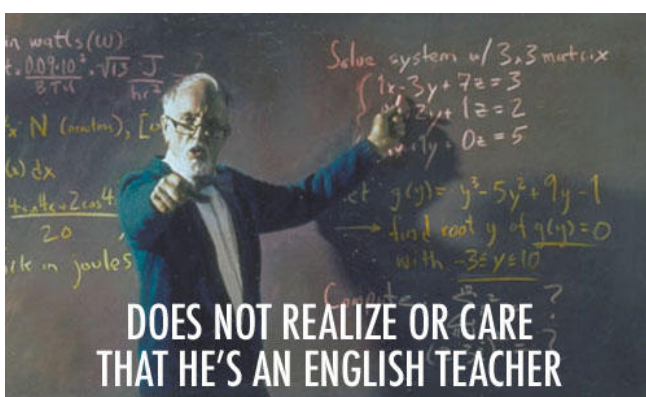
6. The Novice



This may be the most endearing and yet the saddest of the bunch. The Novice Teacher enters the classroom with dreams of reaching troubled students, of changing lives through the magic of books and of showing their own parents that you can almost make a living wage with a liberal arts degree. The Novice Teacher leaves the school year sobbing relentlessly, hating the very sound of children's voices, wondering why teachers are

no longer allowed to chloroform students and firmly believing that everyone under the age of 18 should be ejected into space and society should start over, preferably with monkeys or some less smart-mouth primate.

7. The Almost Retiree



Some say with age comes wisdom. Others say with age comes resentment. And a few say that with age comes the belief that you can flunk your entire class for saying the Korean War is still not being fought, if only in the teacher's head. Unwilling to keep up with current educational methods, current national borders or current politically correct terms for

ethnic groups, The Almost Retiree despises the students for showing up, despises the school system for paying him and despises time for continuing its relentless march forward. Alas, outside of getting the sneaky suspicion that he was the one

who shot President McKinley, students will learn little from this teacher except for the fact that some people still think women never should have won the right to read.

Of course, these are not all teacher types you may find at high school. There are many other classifications. In them, you are sure to find alternative categories of teachers, e.g. The Club-Focused Teacher. This teacher seems to be more obsessed with the club she is in charge of instead of her classes. She often is off doing stuff for the club rather than teaching your class. Sometimes, she even employs you to help with club activities—even if you're not in her club!

Or, The “Funny” Teacher. This teacher thinks he's the funniest person on the planet, when truthfully his jokes suck. He inserts these jokes everywhere you look—in your homework, tests, emails, the wall and the board. He has several jokes in every set of notes you take.

No matter what teacher type you work with or what advantages or disadvantages it may imply for you, the most important thing you should do is to try to find a way to deal with the teacher without doing harm to your personal education progress.

Ah teachers, we love them. Sometimes we hate them. But however you feel, there will be at least one teacher that has been your favorite, one that has touched your life, changed you irrevocably.

Task 2. Think of Russian equivalents for the names of each teacher type. Have you ever worked with any of them? What was it like?

Task 3. Answer the Questions

1. What problems do students generally have when they start high school?
2. What is the usual way for a disciplinarian to start and finish a class?
3. What is typical for the behavior of an undermedicated teacher during a lesson?
4. What makes “the failed musician” teacher type be deeply disappointed about the students and school life?
5. What are the reasons for “the nice guy/gal” type to become the worst teacher type possible?
6. How does “the robot” usually behave during the lesson?
7. What are the dreams of “the novice” type like when they first enter the classroom?
8. How do the teachers change with age? Which teacher type do they turn into in this case?
9. What other teacher types can you expand the list with? What are the most characteristic features of their behavior?
10. How would you characterize the role of a teacher in the educational process?

Task 4. Describe each teachertype in three most characteristic for his/her behavior features. Think of a handy guide describing how to deal with each teacher type. Choose one of the following sets of teacher types below.

1. the disciplinarian
the almost retiree
the failed musician

2. the nice guy/gal
the novice
the robot

3. the undermedicated
the failed musician
the robot

Task 5. Define the Following Words and Phrases

a handy guide
a heating duct
to swarm the campus
kabuki
to scan retinas
to sleepwalk
to time a final exam
to stare in jaw-dropping disbelief
a walking contagion
a liberal arts degree
relentless march forward
sneaky suspicion
a hybrid
a high-powered laser
a launch code
to crash a surgical procedure

Task 6. Find in the Text the English Equivalents

расширять кругозор
стимулировать обучение
привлекать внимание
прерывать ход урока
новостные бригады
рядовой, обычный учитель

профессиональное поражение
снисходительное отношение
называть по имени
строго оценивать
уклоняться от летящих ластиков
вкатываться на гусеницах
монотонно бубнить
зарабатывать на жизнь
современные методы образования

Task 7. Agree or Disagree with the Following Statements. Correct the Statement If It Is Wrong.

- The disciplinarian always comes to class and asks the students to speak only if they have questions.
- The undermedicated often breaks surgical operations in class and consequently never interrupts the lesson plan.
- The failed musician was meant to be an excellent professional but decided to work at school instead.
- The nice guy never forgives people who make mistakes, because he never makes them.
- The robot never reacts to anything happening in class, even though the school is on fire.
- The novice enters the classroom being aware that the students have both advantages and disadvantages.
- The almost retiree knows about but doesn't like current educational methods, national borders, politically correct words, etc.
- The club-focused teacher cares only about the life and work of his/her scientific club, so the teacher involves everyone into the work of this club.
- The "funny" teacher knows how to crack a perfect joke, consequently everyone around enjoys his company.

Task 8. How would each of the seven teacher types react in the following situations?

- a student is late;
- a student is absent and nobody knows why;
- a student isn't ready with the homework;
- a student misbehaves during the lesson;
- a student cannot answer the teacher's question about the new material;

- a student wants to go out during the lesson;
- a student is too shy to participate in the presentation of some problem;
- a student doesn't know how to perform kabuki properly;
- a student doesn't show up for a test;
- the class doesn't answer a single question;
- a student wants to go see the nurse.

Task 9. Do you think each teacher at school falls under some classification or are there unique teachers who cannot be classified? Do you think ideal teachers exist in real school life? What is an ideal teacher for you?

Unit 2

What Teachers Should Look Like

Task 1. Read the text.

Dress for Success

How What You Wear Affects What You Accomplish as a Teacher

-Wouldn't everyone prefer to wear sweatshirts and flip-flops to work?

-When you are a school teacher, such luxuries are completely out of the question.

In an age where flip flops appear in White House photos, some schools want to make it clear how they expect all staff members - including teachers - to dress.

Many times in life situations a person is judged upon how well dressed they appear. The same holds true for teachers, whether in the classroom setting, during a job interview or a teacher parent conference. Teachers should dress for success every day of the week. Failure to dress appropriately can influence the way an administrator, other teachers, students and parents perceive the teacher in question.

Just as student dress has become more casual in recent years and tested boundaries of good taste, some schools found that faculty and staff members were dressing down a little too much on the job. "Some people feel more comfortable with certain styles, and you have to see what dress does to the learning environment," says Bruce Hunter, interim spokesman for the American Association of School Administrators (AASA).

SETTING A STANDARD

"Appropriate dress" always has had different meanings among generations, but lately the definition seems to be more fluid than ever. When some members of the national women's team wore flip flops to a meeting with President Bush at the White House, many people were appalled that the players did not see this as a fashion faux pas. The players seemed genuinely surprised at the fuss. While many people still view them solely as beach attire, others regard the new generation of flip flops as appropriate footwear for most occasions.

Administrators in the US school districts that adopted staff dress codes said they did so not because of glaringly inappropriate dress by faculty members - that is, low-cut, torn, or see-through clothing - but to set a tone for the school and an example for the students, and clarify what they meant by professional dress. Some administrators reasoned that if they were going to be very specific about what students wear, they should do the same for adults.

Recently there had been a great decline in student dress too. Ripped clothing, more flesh showing, baggy pants, undergarments showing. The students were coming to school like they were going to the beach. The schools wanted a different climate for an educational institution. The staff policy prohibits jeans, see-through clothing, torn clothing, short or very tight-fitting clothing, sweat suits, shorts, hats, with exception of religious headwear, thongs (flip flops), and sneakers or athletic shoes, although gym teachers are permitted to wear athletic shoes.

Women are expected to wear skirts, split skirts, or slacks with blouses or sweaters, or dresses or suits. As for men, "suits or sport jackets with ties are strongly encouraged, but not required," according to the policy. Men are expected to wear slacks and collared shirts, although turtlenecks and sweaters also are permitted.

SANCTIONS FOR STAFF

In the USA, enforcement of the dress code policies falls to administrators, and usually involves speaking privately to the staff member about his or her dress for a first offense. Practice of schools with dress codes shows that subsequent violations can result in a letter in the staff member's file, and repeated offenses can result in suspension, or even dismissal, in some school districts.

Some people think schools shouldn't be spending any time on employee dress codes. Teachers do not want to be treated like children. If a policy is too restrictive or punitive, people will leave, and most principals know that. Principals should be talking to teachers and communicating any concerns to them.

If a teacher were to come to school wearing cut-off shorts, a dirty t-shirt, and flip-flops, that teacher needs to be told, "It's not Saturday."

HOW TO DRESS FOR SUCCESS

Dressing for success has three main effects for teachers:

1. Develop and maintain respect
2. Establish credibility
3. Establish yourself as an authority figure

Dressing for success allows teachers to gain the respect needed to set a positive example for their students. An important point to remember is that children are very good at modeling the behavior they observe in adults, particularly adults they respect. Young students, their parents, administrators, and the greater community all need to trust teachers to be mature, professional, capable, and competent.

Like it or not, our outer appearance is their first indicator of these inner characteristics.

Here are some of the factors that go into choosing your teacher attire:

- Comfort
- Professionalism
- Individual Personality

More specifically, use the following guidelines when assembling your teaching wardrobe:

- *Loose-fitting and well-tailored is best.* - If you're a curvaceous womanly woman, avoid clingy tops and rump-hugging bottoms in favor of less distracting clothing. Gym-loving men might want to avoid muscle tees, too. Make sure your clothes fit properly. Too tight or too loose can be the target for student comments
- *Stay stylish, but not too much so.* - You want to appear "with it" but you don't need to blindly follow every passing fad to a fault. A teeny-bopper persona is not a wise one to cultivate when dealing with parents who hope you're wise and responsible as you guide their young and impressionable children. Look for the classic in your closet or head to the mall for the old standards you still need. Men - dress pants and tucked-in button-downs are best.
- *Some people say avoid sleeveless.* - It's a personal preference, perhaps, but I've heard it suggested that sleeveless is too casual for the classroom. Consider sleeves for a more put-together and adult look.
- *If you're young, be extra careful.* - No ageism here, just realism. It's likely that you are pre-judged as lacking teaching experience and hey, it's probably true, right? If you are just starting out or look particularly young, take steps to make your appearance more mature. This goes for men as well as women. In the age of botox and obsession with youth, this might sound counter-intuitive, but teaching is one profession where a youthful look does not always inspire initial confidence; that is until your kick-ass teaching chops show them what's really underneath your youthful exterior!
- *Makeup is not necessarily your friend.* - Believe me, I wish I could wear lots of colorful cosmetic looks to school. That's me when I'm at home. But a peacock's palette on your lovely face is not exactly classroom-appropriate. Save the more daring hues for home.
- *For shoes, comfort is king.* - Avoid trendy too-high heels and opt for sensible flats that can last all day. For the most part, tennies are out, but maybe for field

trips or Jog-a-thon day, you could get away with it. Pay attention to your shoes. You will be standing, so make sure they are comfortable. Avoid shoes that will attract students' attention like super high, spiked heels.

- *Leave the bling at home.* - Teaching is a messy job. Don't chance an accident or the loss of meaningful jewelry. Simple, classic, and minimal are the key words here. Men - this might go even more so for you.
- *Never show your undergarments.* This includes bra straps and underwear when bending over.
- *Avoid cleavage.*
- *Do not wear clothes with holes.* The current fashion accepts distressed, damaged and worn jeans. You are not a student. Wear these items during non-working hours.
- *Wash and iron your clothes.* In college, you may have rolled out of bed and grabbed the shirt off the floor. This is not acceptable in the workplace.
- *A teacher should be comfortable in the clothes he or she is wearing.* If you have any question regarding whether an outfit is acceptable or not, ask yourself if the outfit under question demands respect. These general tips should set you off on the right track as a teacher - putting your best foot forward and earning respect right off the bat. The first impression is the only impression. Good luck!

Task 2. Answer the questions:

1. Why do many schools intend to introduce staff dress codes?
2. Do you know any examples when people dressed inappropriately in some situation?
3. What is typical for student dress nowadays?
4. What do the schools expect teachers to wear? Speak both about men and women.
5. How should administrators react if a teacher violates school dress code rules, according to the author of the article?
6. What can dress code rules offences result in for a teacher?
7. What does it mean for a teacher "to dress for success"?
8. What effects can a teacher have, if a teacher "dresses for success"?
9. What factors should a teacher take into consideration when choosing the teacher attire?
10. What rules should a teacher follow while choosing each of the following details of the outlook:
 - clothes;
 - shoes;
 - make-up;

- bling;
 - undergarment?
11. Can you think of any rules a teacher should follow while choosing a hair-do?
 12. Can you think of any cases, if any, when a teacher can break dress code rules?
 13. Do you think there should be dress code rules for students? If yes, why are they important and how can student dress code contribute to educational process?

Task 3. Define or Give Synonyms to the Following Words and Phrases:

- classroom setting
- a teacher parent conference
- faculty
- an interim spokesman
- faux pas
- beach attire
- staff dress code
- a staff member's file
- a put-together look
- ageism
- flats
- jog-a-thon day
- cleavage
- to earn respect right off the bat
- a teeny-bopper persona
- a curvaceous womanly woman

Task 4. Find in the Text the English Equivalents

- шлепки (two variants)
- быть шокированным, в ужасе
- удивляться чрезмерному вниманию, шумихе
- обувь
- религиозные головные уборы
- спортивный костюм
- кроссовки
- нижнее белье
- навязывание, принуждение
- нарушение
- повторное нарушение

- временное отстранение от должности
- увольнение
- карательная политика, политика штрафов
- слишком слепо следовать каждому писку моды
- направиться в торговый центр
- смелые оттенки макияжа
- украшения
- лямки нижнего белья

Task 5. Describe what the following pieces of clothing look like. Say if a teacher is allowed to wear each of them, according to school dress code rules.

- low-cut clothing
- torn or ripped clothing
- see-through clothing
- baggy pants
- tight-fitting clothing
- a split skirt
- slacks with blouses
- a turtleneck
- a collared shirt
- loose-fitting clothing
- a clingy top
- rump-hugging bottoms
- tucked-in button-downs
- trendy too-high heels
- spiked heels

Task 6. Describe a proper outlook of a teacher in the following occasions. Make sure not to forget the dress code rules described above. Speak about both men and women dress codes.

- a teacher parent conference
- a field trip
- an every day lesson
- a school running competition
- a school disco
- a prom
- a graduation party
- a meeting of a school club
- a summer school camp
- a test day

Task 7. Describe your ideal outlook of a teacher. Does this image coincide with the appropriate outlook of a teacher described in the article? Do you think the outlook of a teacher should be different in different regions of our country / in the UK / in the USA?

Unit 3

What Teachers Should Behave Like

Task 1. Before you read:

Think back to your school years and remember a teacher you thought was effective, one that you would want to spend another year with. What did this teacher do when someone misbehaved in his or her class? Write down five things they said and did.

Task 2. Read the text:

The quality of our teaching inevitably has an impact on the behaviour of our students: a student who is busy learning is far less likely to think about misbehaving. Using a range of strategies, positive approaches and rewards will have a positive impact on behaviour on a day-to-day basis. However, one of the key factors in getting sustained good behaviour is ensuring that your students are fully engaged with the work that they are doing.

There are many factors that can contribute to misbehaviour in the classroom. A number of these are directly related to the quality of the teaching and learning experience that we offer, and include:

Boredom: because the work is not sufficiently interesting or engaging.

Disaffection: the feeling that learning is not relevant to our students' real lives.

Mismatch: between the work set and the students' ability, or between the type of tasks given and the students' learning styles.

As teachers, we obviously have a professional duty to 'get through' the curriculum, and to cover all the statutory areas. However, you may have found that when your class is not behaving well and the students are refusing to stay on task, very little satisfactory work is actually done at all.

When considering your own professional development, there are various ways in which you can improve your students' level of engagement. In order to teach for good behaviour, we need to think about the format and delivery of our lessons. As well as re-engaging our students with the learning process, delivering quality lessons will also make your work a much more satisfying experience.

Lesson format

For some of our students, school can feel like a confusing and even frightening place. Those students who come from backgrounds where there is little structure need to be given a feeling of security if they are to work to the best of their ability. Finding ways to give a clear format to our lessons will give the students a 'hook' to hang on to when the demands of the academic environment are putting them under pressure.

There are various ways in which we can format our lessons to encourage good behaviour. The pressures of the job mean that these approaches to teaching are sometimes forgotten or overlooked. Consider how you might use the following ideas to help you format your lessons better.

Have an objective. When you are planning a lesson, the most vital part is the objective. What do you want your students to take away from the lesson? If the objective is powerful, deep, and reflects what you really want students to learn, it will be reflected in the lesson.

Have a solid plan for your lessons. Each lesson can be divided into three simple parts that reflect your objective.

First should be the "lecture" part of the lesson. This is where you teach something new to the class (of course allowing for questions or comments when applicable).

Dedicate the second part of class to something that involves a collective group work element where students can work with whoever they want. Near the end of this part, you can have a discussion session where groups voice their findings/opinions, and give marks for adequate participation.

The final part of a lesson should be where the students return to their seats and work quietly on one final task, such as answering specific questions written on the board, or drawing a picture related to something they learned that lesson. The students should only talk to you (if they have a question about what/how to do it) or

the person sitting directly next to them. This is the wind-down part where students get a chance to work on and understand the material on their own.

The lesson journey: View your lessons as a journey in which the destination is a place where new knowledge or understanding has been gained.

Map the lesson: Start your lesson with a statement of aims, telling the students ‘This is what we are going to achieve today’. Map out the direction of the lesson, giving your students an overview of all the places (activities) they will visit.

Use short tasks: With short activities, there is less opportunity for the students to get bored, and they are more likely to stay on task. Using short tasks allows you to: set a clear time limit to focus the class; give a target to aim for; and offer a reward for achieving that target.

Use a variety of tasks: By using a range of tasks you will allow students with different learning styles to succeed. This range might include: writing; speaking; listening; drawing; hands-on, practical work; and active, ‘get-up-and-do’ work.

Consider giving quizzes. You may want to have a quiz every Friday to assess how well the students are grasping the material. You can judge how well you are teaching by how well the majority of your students perform on the quizzes.

You be teacher: Think about ways in which you can hand over the learning to the students whenever possible. This helps give them a sense of ‘ownership’ of the learning, and will also give you a rest from teacher-led work.

There has been much discussion and study in recent years about different ‘learning styles’. It will not always be possible for us to differentiate the work that we set to suit each individual's preferred learning style. However, what we can do is ensure that we incorporate a range of tasks that will work best for different learning styles within the majority of our lessons.

Task 3. Answer the questions:

1. What factors contribute to misbehaviour in the classroom?
2. What should an effective teacher do in order to teach for good behaviour?
3. Why is it important to give a clear format to your lessons? What are the tips that help to format your lessons better?
4. Find some information about different learning styles. What are their characteristics? What teaching strategies can be used for each of them?

Task 4. Read the text. Be ready to formulate its main idea.

Lesson delivery

The way in which we deliver our lessons will have an impact on the students' interest and engagement in the work. If we appear enthused and excited by the subject that we are studying, then at least some of this enthusiasm will inevitably rub off on our class.

The successful teacher will deliver his or her lessons with a sense of:

- *Pace*: keeping the class and the learning moving forwards.
- *Clarity*: knowing where the lesson is going.
- *Energy and enthusiasm*: giving the feeling that the teacher enjoys what they are doing.
- *Positive attitude*: making use of positive language and engendering good feelings in the students.
- *High expectations*: that the students will want to do their very best.
- *Imagination*: that learning can be original, interesting and creative.

Why is creativity a necessity in the classroom?

Language use is a creative act: we transform thoughts into language that can be heard or seen. We are capable of producing sentences and even long texts that we have never heard or seen before. By giving learners creative exercises, we get them to practise an important sub-skill of using a language: thinking creatively.

Creativity improves self-esteem as learners can look at their own solutions to problems and their own products and see what they are able to achieve.

Creative work in the language classroom can lead to genuine communication and co-operation. Learners use the language to do the creative task, so they use it as a tool, in its original function. This prepares learners for using the language instrumentally outside the classroom.

Creative tasks enrich classroom work, and they make it more varied and more enjoyable by tapping into individual talents, ideas and thoughts - both the learners' and the teacher's.

Creative thinking is an important skill in real life. It is part of our survival strategies and it is a force behind personal growth and the development of culture and society.

It seems students clearly appreciate imaginative teachers who know how to stretch beyond the tried and tested, and keep looking for new ways to make lessons more stimulating.

But creativity matters to teachers as well. There are a number of possible reasons for this. For some teachers, a lesson is similar to a work of art, or their own motivation to teach is fuelled by the creative process. For others this creative approach helps them stave off the routine. Others just want to have a little bit of fun.

There's another reason why teachers should use (more) creativity in their classes. Just close your eyes for a few seconds, bring your students nearer: what do you see? They have very different backgrounds, different learning styles, different learning experiences, different degrees of motivation, different language levels and different intelligences and cognitive styles. Unless we bring imaginative approaches to teaching we will have failed to reach out to the very diverse cognitive and emotional needs of our students.

Think about this too: a creative teacher knows how to get her students' attention, and also knows how to keep it. A creative teacher knows how to teach and test in ways that are meaningful to the students. A creative teacher will always find ways to make her lessons stick.

There's more: teachers operate in a very unpredictable context, and lesson planning and expertise can only help navigate the uncertainties to some extent. In addition teachers need the willingness to improvise and create lesson plans on the spot that respond to students' needs as they arise.

Having said that, being creative in class is often easier said than done. There isn't an algorithm to make us creative, and what is certain is that creativity needs to be cajoled and nurtured. Probably the best way to invite creativity is to take stock and reflect for a minute on the obstacles and challenges we have to face.

First of all, it may be seen as hard for colleagues who teach to a test or work with an extremely regimented syllabus to do things differently. This is undeniably true most of the time, but often this is something some colleagues say to justify their unwillingness to change. There is also always a way to do things differently in class without upsetting the establishment.

By far the biggest hurdle is working in an environment that doesn't value creative methodology. In this case you should start small and be extremely patient. Keep telling yourself that all creative individuals have had to face hard challenges, and that sticking to one's gun is a true mark of creative people.

Fear of failure is another problem: what if my students won't like this exercise? This happens quite a lot. Being creative implies getting out of a comfortable cocoon; it's a little like how children learn to ride a bicycle. They'll fall off but they'll get there in the end.

One last word of advice: don't try to do too much too soon. If it is true that students appreciate surprises, it is also true that they don't like to be shocked. So, if

you've always used a coursebook, for example, continue to do so, but try to come up with your own ideas to personalise it, see how the students react and think about how to do things better next time.

Oh, and don't forget to have fun. Perhaps the great French surrealist writer André Breton said it best: "Teacher, enjoy yourself or you'll bore us!"

Task 5. Skim the text. Do you agree with all the principles, stated in it?

Some generic principles for developing more creativity

1) Use heuristics at all levels

A heuristic is a kind of 'rule of thumb'. Rather than applying a formula with a pre-determined outcome (an algorithm), heuristics work by trying things to see how they work out. The 'suck it and see' principle.

Here are some examples of heuristics to try:

Do the opposite. Essentially, it involves observing the routines and activities we consciously or unconsciously follow, doing the opposite and then observing what happens. Examples would be: if you always stand up to teach, sit down; if you teach from the front of the class, teach from the back; if you usually talk a lot, try silence.

Reverse the order. Here you would do things backwards. For example, if you normally set homework after a lesson, try setting it before; if you usually give a grammar rule, asking them to find examples, try giving examples and asking them to derive the rule.

Expand (or reduce) something. For example, increase (or decrease) the length of a text in various ways; increase (or decrease) the time allotted to a task; increase the number of questions on a text; increase (or decrease) the number of times you do a particular activity.

2) Use the constraints principle

The idea here is to impose tight constraints on whatever activity is involved. For example, limit the number of words students have to write – as in mini-sagas, where a story has to be told in just 50 words.

Limit the amount of time allowed to complete a task – as when students are given exactly one minute to give instructions.

3) Use the random principle

This is essentially using bisociation – putting two or more things together that do not belong together and finding connections. For example: Students work in pairs – all the As write ten adjectives each on slips of paper, all the Bs write ten nouns. The slips are put in two boxes. Students take turns to draw a slip from each box, making an unusual combination, e.g. a broken birthday. When they have ten new phrases they combine them into a text.

Students are given pictures of five people taken at random from magazines. They then have to write a story involving all five characters.

4) Use the association principle

This involves using evocative stimuli for students to react to. For example, students listen to a sequence of sounds, then describe their feelings or tell a story suggested by the sounds.

Students are given a set of character descriptions and a set of fragments of dialogue – they match the characters with what they might have said.

Task 6. Answer the questions:

- 1) What should a teacher take into account if he or she wants to teach effectively?*
- 2) What is creativity? Do you think you are creative? Do you think the younger the students are the more creative they are? Or do you think the opposite is true and that you learn to be creative over the years? How do you know that someone is creative? What do you actually do when you are thinking creatively?*
- 3) Is creativity important in language classrooms?*
- 4) What difficulties does a teacher face when he tries to bring more creativity into his or her classroom?*
- 5) What generic principles for developing more creativity are described in the text above?*
- 6) Continue the text. Speak about the role of creativity in the English language classrooms.*

Creativity is not an optional extra for a language teacher, something off the wall to do on a Friday afternoon perhaps. Rather, creativity should be the teacher's best friend.

Task 7. Study these innovative ways teachers are motivating their English language learners. Do you have more innovative ideas to add to this list?

1) Teaching English through Lip Dubs

Chuck Sandy has his university students in Japan create Lip Dub videos of famous songs. In a lip dub, students learn the lyrics to a song then record a video in which they mouth the words to the lyrics as the music plays. The students lip sync in the video. The students seem to be having a lot of fun and it helps with team building.

2) Teaching English through Karaoke

Greta Sandler had her 5th graders in Argentina karaoke on Singing Fridays. They use this time to sing English songs they have created, teach others English songs through Skype, and sing famous English songs they have prepared and memorized throughout the week.

Task 8. Read the text. What is an engaging lesson?

Developing ‘engaging’ lessons

Think of your students as fish, swimming around in the waters of the school. An engaging lesson gives you the bait with which to catch your fish. And once they are hooked on your bait, then misbehaving will hopefully be the last thing on their minds!

Engaging your students is important for a number of reasons. An exciting lesson can be used:

- as a reward for previous good behaviour;
- as a carrot for behaving well in the future;
- to help you get a reputation as a ‘fun’ teacher.

There are many ways in which you can develop your own practice by planning more engaging work for your students. This might mean:

- using an ‘attention grabbing’ starter;
- using a fictional scenario through which to teach the work;
- finding engaging resources – objects, clothes, food, people;
- making topical connections between the work and current events;
- using ‘non classroom’ props or objects to inspire the class.

Task 9. Read the text carefully. Be ready to answer the questions:

If you want your students to behave well in class, first ask yourself some questions:

- **Have you set a code of behaviour in the classroom?**

This should be set with the students, where possible so they know the consequences of their behaviour should it not be socially acceptable to the rest of the group or to you. Try allowing the class to suggest the ground rules: have a class discussion and write ideas, it makes the class feel they are listened to and that you care about their opinions and input while also setting some groundwork that they will feel loyal to because they've made it. Act as a mediator to make sure that the rules decided upon are appropriate. Some may be, for instance, be quiet when the teacher is talking, respect each other, and finish the homework and classwork. You can have this code of behaviour on the board or on the wall on a big sheet of paper. You sometimes just have to point to it to remind students of their decision, and this brings the student back on line.

Have well-defined consequences. Set specific consequences for breaking the rules. Your consequences should follow a procedure that starts with a non-verbal signal (such as just looking at the student), to a verbal signal (asking the student to please stop talking), to a verbal warning (if this continues there will be consequences), to the implementation of the consequence.

- **Are the students really understanding you or are they missing most of what you are saying?**

Very often bad behaviour patterns are because students do not understand what is being taught to them, and they find no purpose for the noise coming from the teacher. There is one way to demotivate students and that is for them to not understand what is really going on. Here is a clue to bad behaviour - 75% of bad behaviour is accredited to academic failure - in other words, they have missed vital clues in the learning process. Make sure your students are having fun. This does not mean games where students are overactive. Fast moving games are not necessarily the answer to discipline. In fact they often exacerbate the problem.

- **Do you set a good example to your students?**

Remember that you are the teacher. It is important for you to be like a "superhero" figure in their eyes. Remember that your students look up to you and will thus try to mimic your dispositions. If you are rude or inappropriate, they will have an inappropriate model for their behavior. It is vital that students see you as a

person with confidence, so that they follow your lead, and feel comfortable trusting you. Students, of all ages, need someone they can lean on, look up to, and be able to trust.

- **What type of troublemaker are they?**

Attention Seekers - do they show off to get the rest of the class laughing?

STRATEGY: Ignore minor behaviours but set a limit on what you call a minor infringement. Be FIRM and CONSISTENT; when behaviour is good, give attention to that behaviour - e.g. *good, well done*.

Power seekers - do they want to put one over you all the time?

STRATEGY: Don't argue or fight with the student; remain fair and firm about the behaviour; catch them out doing something good.

Revenge seekers - act defiant, e.g. a student who won't move to another section of the class when you think his or her behaviour is not acceptable.

STRATEGY: Most of all, don't act hurt - students see that as a weakness because they have had a reaction; convince the student that he or she is liked - find the student doing something good and smile at and commend that good behaviour.

Withdrawn or depressed - gives up easily and then sits in silence.

STRATEGY: Ignore failures, but counsel regularly. When counselling, always, but always give good news first - e.g. *I like what you did here*, then counsel with the bad behaviour. Lastly, finish with some good news - how the behaviour can be addressed and then arrive at a solution.

Most of all be FAIR and CONSISTENT.

Now some tips for the Teacher:

- **Change students around**

You can have your bad behavers sit in the front of the class. This way you can move towards them more easily, maybe touch them lightly on the shoulder if they are getting out of hand and pause near them. Make eye contact as you leave.

- **Use soft reprimands**

Find time to praise the good work the student does. If the bad behaviour is minor - ignore wherever possible. Don't yell. Remain silent until the group settles down. If you have some students on-side, those who do know what is going on, they will settle the rest of the group down. Let them be the ones to say 'shush'. Sometimes I simply clap hands a couple of times and the group comes back on line. Then I speak softly, not with a loud voice. This has a calming effect on the whole class.

- **Encourage even your worst student**

When they are behaving well, catch them doing that. 'Well done'. 'Good work'. It is amazing how soon you get them on-side if they think you are finding them out doing good work. Counsel when you can and don't make it always a bad behavioural thing. I often speak to a student after class and say how well I think they are doing, sometimes in front of their friends, because it motivates the rest of the group too.

- **Never ball out a student out in class**

Just at a convenient time, as you are passing the student say you want to see that student after class - quietly. It is amazing how the behaviour changes from that moment on. At the meeting, find out the cause of the behaviour. Explain that it is not helping the student to behave in this way, and explain the consequences of the behaviour - there is a written code which all the students agreed to at the beginning of the course - it should be ever present. And there should be a code of behaviour which the school has decided on - that persistent behaviour eventually means expulsion.

- **Don't allow yelling at the teacher in class when the student knows something**

Miss, Miss Miss or *Sir, Sir, Sir...*and standing up and coming to the teacher all the time is another disruptive behaviour. It can be VERY noisy if all the students know the answer and they are yelling at you and you don't want a rush of students coming to you to show you their work.

They soon learn the discipline of putting their hand up when a response is needed or that you will look at their work at an appropriate time. This makes for a more productive classroom, and students feel great when they are chosen to answer and you feel better because you don't have a headache from the noise.

- **Move around in the proximity of the student when the behaviour is persistent**

Not in a disciplinary way, rather in the guise of helping them with the problem they have. Maybe they don't understand. Move towards them, see if you can help them, then when you have calmed the student, walk away with a smile and a well done.

A final message:

- Be **INSISTENT**
- Be **CONSISTENT**
- Be **PERSISTENT**
- But most of all be **FAIR**

Soon you will get to like your students and enjoy the class with them

Task 10. Answer the questions:

- 1) *How can a teacher make his or her lessons more engaging?*
- 2) *What questions should you answer first if you want your students to behave well at your lessons?*
- 3) *What are the tips that help you improve your students' behaviour?*
- 4) *Do you agree with the following statements? Enlarge upon them:*
 1. An effective teacher loves to teach.
 2. An effective teacher demonstrates a caring attitude.
 3. An effective teacher doesn't relate to his or her students.
 4. An effective teacher is willing to think outside the box.
 5. An effective teacher is an excellent communicator.
 6. An effective teacher is reactive rather than proactive.
 7. An effective teacher strives to be better.
 8. An effective teacher uses a variety of media in their lessons.
 9. An effective teacher challenges their students.
 10. An effective teacher understands the content that they teach and knows how to explain that content in a manner that their students understand.
- 5) *Richard M. Felder, North Carolina State University and Rebecca Brent, Education Designs, Inc., have come up with a list to the ten worst mistakes teachers make. Comment on them. Put them in increasing order of badness.*
 1. Teach without clear learning objectives.
 2. When you ask a question in class, immediately call for volunteers.

3. Have students work in groups with no individual accountability.
4. Call on students without giving them time to think.
5. Fail to provide variety in instruction.
6. Get stuck in a rut.
7. Turn classes into PowerPoint shows.
8. Disrespect students.
9. Fail to establish relevance.
10. Give tests that are too long.

Unit 4

How to Communicate Effectively

Task 1. Read and translate the introduction to the book “Russian and English Nonverbal Communication” by Leger Brosnahan. Imagine that you are a lecturer and present the information properly to the audience.

Actions speak louder than words

Human communication is usually divided first into verbal (using words) and nonverbal (gestural) systems. The verbal communication system is further divided into speech and writing, each with a productive and receptive aspect: listening and speaking, reading and writing. The nonverbal communication (NVC) system is farther divided into body language (gestures), artifact language (clothing to cars), and environmental language (housing to city planning), each with its productive and receptive aspect. Human nonverbal systems are largely shared with lower animals and might be classified as subhuman. Speech is what characterizes us as human and surely should be classified human. Writing, unlike speech, is not every human's possession and might well be classified as superhuman. When we learn our native language, we learn most of these communication systems informally and naturally by observation and imitation. Only the writing system of the native language must be learned formally in schools.

Learning a foreign language is traditionally the pursuit of the prestige form of its writing system. Since World War II it has also commonly included pursuit of the prestige form of its speech system. But the study of foreign speech implies face-to-face interaction with foreigners in which nonverbal communication necessarily comes into play and may even play a larger part than speech in communication. Only within the last fifty years has NVC come to be widely appreciated for its important role in communication and begun to claim a share of the attention of students and teachers of foreign language.

The Nature of Nonverbal Communication

Nonverbal communication is perfectly natural but not simple. Nonverbal cues can be sent by any arrangeable material and received by all five senses, can be innate or learned, voluntary or involuntary, arbitrary or iconic, precise or ambiguous, universal or culture-bound, expressive or communicative, sincere or ironic, doubtful or trustworthy. They can confirm, reinforce, repeat, contradict, or replace speech. They can punctuate conversation, control floor apportionment, show emotions, attitudes, or states of health, express wishes or opinions, and define the social relationship of senders and receivers. Most important of all, nonverbal cues are extremely context-sensitive. Like words, they can have very precise meaning in a given context, but in a simple list, like words in a dictionary, they can only be defined in their most general meanings, which have only general validity. In particular contexts, they may have quite different meanings or even no meaning at all...

Task 2. After reading the introduction to the article Nonverbal Communication in College English Classroom Teaching by Liangguang Huang answer the questions:

- 1) Language is the most important way of communication, isn't it?
- 2) Which way of communication is the most important one?
- 3) Is nonverbal communication important when it occurs between teachers and students?
- 4) Extract the idea of the introduction and state it in three sentences (according to the number of the paragraphs).

I. INTRODUCTION

Communication is the basis of all human contact, which is central to human life. People communicate in many different ways. One of the most important ways, of course, is through language. Moreover, when language is written it can be completely isolated from the context in which it occurs; it can be treated as if it were an independent and self-contained process. We have been so successful in using, describing and analyzing this special kind of communication that we sometimes act as if language were the only kind of communication that can occur between people.

However, effective human communication falls into two types: verbal communication and nonverbal communication. For a long time, only the former one occurred to us immediately when we discuss human communication, while the latter was neglected to a large extent. In fact, nonverbal communication plays a very important role in human social behavior. Its importance has been fully accounted for by communication theorists.

Classroom teaching and learning activity, especially college English classroom teaching and learning is a kind of communication between teachers and students. In this course both teachers and students use nonverbal and verbal means to communicate consciously or unconsciously. Teachers, especially college English teachers, as a bridge to international communication and information-sender, should be strongly aware of the importance of nonverbal communication, because nonverbal behaviors convey many messages in classroom, and become invaluable for teachers in getting the message across to class and understanding the messages of interest or messages of confrontation that students are sending. Their positive nonverbal cues can also influence the teacher's state of mind and the classroom atmosphere, and further improve the effect of classroom instruction. Generally speaking, the students' involvement and interest in the subject can be detected from their relaxed faces and smiles. So we can say, nonverbal communication between teachers and students plays an important role in college English classroom teaching.

Task 3. Organize the paragraphs of Part II of the article into the correct order according to the subtitles:

II. NONVERBAL COMMUNICATION

A. The Definition of Nonverbal Communication

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B. The Classification of Nonverbal Communication

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C. The Significance of Nonverbal Communication

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D. The Relationship between Nonverbal Communication and College English Classroom Teaching

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(1) In China, He Daokun (1988) proposed nonverbal communication concerns the following categories as Time language, space language, body language, voice modulation and environment. In Bi Jiwan's (1999) opinion, nonverbal communication can be divided into the four classes: 1. Body language, including basic posture, gesture, basic manners and movements of any part of the body. 2. Paralanguage, referring to these elements such as pitch, speed, volume, tone, rhyme, silence and pause. 3. Object language, consisting of smell, complexion, clothing, cosmetics, furniture, etc. 4. Environment language, including time, space, colors, city planning and any human effect on nature. And according to him, the former two can be called "Nonverbal Behavior" and the latter two "Nonverbal Means".

(2) Although nonverbal communication plays a central role in human behavior, it remains far from being well understood. Earlier approaches to foreign language teaching and learning were basically oriented to the development of grammatical accuracy rather than communicative skills. College English teachers used to focus on English grammar and vocabulary, ignorant of the practical application of nonverbal communication so that the students feel the teachers' lectures are boring and they are frequently absent on purpose. With the advancement of linguistic science and teaching methodology research, the idea of developing learners' ability to use the target language for successful

communication has become more and more popular. Experts and language teachers have become more and more aware of the effects of nonverbal communication on foreign language teaching. More understandings will be made if nonverbal communication accompanies the language. If the teacher's nonverbal communication is vivid and alive, it will be helpful for the students' understanding and command of knowledge in the classroom and it's also much easier for students to memorize. All these researches indicate that the teacher should be in high spirits and active.

(3) Before we try to explore nonverbal communication and its role in college English classroom teaching, we need to understand what nonverbal communication is. As for the definition of nonverbal communication, there are a variety of versions given by different people, some of which are very simple, while the others are more specific. Mask Knapp (1980:18) states, "Generally, when people refer to nonverbal communication, they are talking about the signals to which meaning will be attributed – not the process of attributing meaning ...". Here we shall therefore select one definition that is consistent with current thinking in the field. Samovar and Porter (2000) propose that nonverbal communication involves all those nonverbal stimuli in a communication setting that are generated by both the source and his or her use of the environment and that have potential message value for the source or receiver.

(4) As different linguists describe nonverbal communication in different dimension, there are many ways of categorizing nonverbal communication, among which the earliest is the one raised by Ruesch and Kees. They suggested there be three types of nonverbal behaviors based on the foundational components of nonverbal communication: sign language, action language, and object language. In Michael Argyle's book (1984) *Bodily Communication*, nonverbal communication is identical to body language, including facial expressions, gaze, gestures and bodily movements, postures, bodily contact, spatial behavior, clothes, physique and other aspects of appearance and nonverbal vocalizations.

(5) Leger Brosnahan (1991) says that half of the information in the communication is carried on the nonverbal band. Samovar (1981) positively expresses his view that most authorities believe that in a normal two-person conversation, the verbal components carry less than 35% of the total social meaning of the situation and that more than 65% is carried on the nonverbal band. Although we don't know whether these figures are accurate or not, at least they

inform us the significant roles that nonverbal communication plays in our daily interactions.

(6) Nonverbal communication has value in human interaction because it is usually responsible for first impressions. Our first judgments are often based on the color of a person's skin or the manner in which he or she is dressed, which usually influences the perception of everything else that follows. Nonverbal communication is important to the study of intercultural communication because a great deal of nonverbal behavior speaks a universal language. Behaviors such as smiling, frowning, laughing and crying tend to have similar meanings, whether in China, America or any countries in Europe.

(7) Verbal communication and nonverbal communication are integrated in human communication. The latter isn't the rest of human interaction with the absence of verbal communication, nor is the additional complementary one, but an indispensable action which plays a functional role in human communication. On the one hand, a single verbal communication without any nonverbal communication can't be easily understood by people; on the other hand, when it is accompanied by words nonverbal communication can express explicit meanings, and there is no isolated nonverbal communication. It is the cooperation of verbal communication and nonverbal communication that forms the whole process of effective human communication. That is to say, we might see better that verbal messages are more appropriate for some exchanges and nonverbal messages for others, and that both have their natural and complementary roles to play in human society.

(8) With the rapid development of Media, the wide spread of knowledge, and the frequent communication among people, the significance of nonverbal communication has grown to such an extent that it is how we say the words counts, instead of what we say. "Eyes are more accurate witnesses than ears." As Heraclitus remarked over two thousand years ago, we can infer that because nonverbal actions are not easily controlled consciously, they can precisely betray one's true feeling without distortion and deception. It is difficult to control a blushing face when we are embarrassed or a clenched jaw when we are angry. In fact, research indicates that we will believe nonverbal messages instead of verbal ones when the two contradict each other.

(9) Many western scholars hold that the nonverbal communication in the class is much more important in the students' study than in the regular teaching itself. If the teachers know well how to use nonverbal actions more effectively, the

relationship between the teachers and the students will be improved, as well as the students' cognitive ability and study effect. The teachers' appropriate nonverbal behaviors not only improve the relationship between the teachers and the students, but also set up a good image for the students. For a vivid smile, an encouraging gesture, or a gentle expression in teachers' eyes can be effective tools for the improvement of the relation between teachers and students, which can also consequently improve classroom teaching effect.

(10) We can come to the conclusion that the purpose of giving such a somewhat lengthy definition is to offer a definition that would not only mark the boundaries of nonverbal communication, but also reflect how the process actually works. This definition not only includes unintentional but intentional behaviors in the total communication event.

Task 4. Read and discuss Part III of the article. Split up into mini-groups, make up and act out short dialogues / situations supporting the information about facial expression, eye contact, gestures, posture, touch, paralanguage, spatial language and time language (choose at least 2 or 3 aspects).

III. THE PRACTICAL APPLICATION OF NONVERBAL COMMUNICATION IN CLASSROOM TEACHING

A. Kinesics

The study of how movement communicates is called kinesics, or body language. As the most frequent use of nonverbal cues in class, kinesics can lead to the level of effectiveness of teaching directly. Teachers' smile, nod and pat of students' shoulders can indicate praise, while frown, head-shaking and confusing look can mean "no", and students' body language can convey their affection to the teacher and their attitudes toward the courses that they learn and toward school's rules. Here we would like to look into some of the more significant movements of kinesics from these five parts in great details. They are facial expressions, eye contact, gesture, posture as well as touch of teachers.

1. Facial Expression

Facial expression is a look on a person's face, and facial cues are the first information that we give to or receive from others. People get information about the type of the person, personality traits from face. Facial expression between teachers and students is one of the most important types of nonverbal signals in the

classroom. In English class, the lively facial expressions can promote a supportive and non-threatening classroom atmosphere, which brings students' positive attitudes and corresponding achievement. When the teacher raises a question in English, an expectant expression he shows can encourage students to think carefully and answer actively. Sometimes an unconscious frown can make sensitive student correct his answer immediately. It is much better than just saying "No" or "Wrong", which can protect the students' proper pride. In addition, a teacher should often smile in class, a smiling teacher is thought to convey warmth and encouragement in all cultures, and will be perceived as more likable, friendly, warm and approachable.

2. Eye Contact

Eye contact is another important aspect of kinesics. We communicate a great deal through our eyes, perhaps more than through any other part of the body. As the saying goes, "The eyes are the window of the soul." The use of eye contact as an avenue of communication is relatively obvious. People are remarkably accurate in judging the direction of another person's gaze; psychologists have done experiments that have measured just how accurate such judgments are. In college English classroom, from an observation of where a student is looking the teacher can infer what the student is looking at, and from knowing what he is looking at the teacher can guess what he is interested in, and from what he is interested in and the general situation the teacher can usually make a fairly good guess about what he is going to do. Thus eye movements can be a rich and important channel of nonverbal communication.

There are two kinds of eye contact that the teacher often uses in class. One is looking around, which plays a very useful role in classroom teaching. On the one hand, it can be used to get the students' attention, to encourage students to think carefully, and to find the students who get or nearly get the answer so as to put questions to. On the other hand, it can be used as a means in classroom control. Another kind of eye contact is looking attentively or gaze. When the teacher criticizes the student's bad behavior, his eyesight should put on the triangle part of the students' face. By doing so, the teacher will impress as serious, careful and honest.

If a teacher looks at every student in the classroom or avoids looking at students, he conveys the attitude of intimacy, aloofness, concern, depression or indifference. Teachers often watch their students carefully for the sign of fatigue,

boredom, confusion, or enthusiasm, for all these things will be communicated to the teachers through their eyes during the teachers' presentation.

English class may be a little more special than other classes, because English class requests students to talk more with teachers, especially, in English. Many students comment that they feel the most nervous in English class. So when the teacher asks someone to answer questions in English class, the messages expressed by his eyes should be more encouraging, more soft, may be just "as warm as spring". Then the students may feel more relaxed, get more self-confidence and practice their oral English more freely and willingly. So as time going on, a warm atmosphere can come into being and the level of students' spoken English can be improved obviously.

3. Gestures

Being the most common form of nonverbal behaviors in daily life, we need to understand the gestures of people. A gesture is an expressive motion or action, usually made with the hands and arms, but also with the head or even the whole body. Gestures can occur with or without speech. Some gestures are spontaneous, some are highly ritualized and have very special meanings. It is through gestures that the body speaks. In other words, gestures are closely related to speech, illustrating or supplementing it. Gestures are so common in daily life that attracts special attention of many experts. They are mostly concerned with speech and other ways of nonverbal communication, but sometimes they cannot stand alone. Generally speaking, a speaker uses gestures for two purposes: to reinforce an idea or to help describe something. Through gestures we can express our attitudes towards others.

A teacher may be considered as boring, stiff and inanimate, if he or she fails to use gestures while speaking. Comparatively, a lively and animated teaching style captures students' attention, and makes the material more interesting, facilitates learning and provides a bit of entertainment. In the process of the presentation, hand and arm movements are often employed to physically depict conceptual, intellectual, abstract, or narrative elements of the presentation. Using gestures in English classroom teaching can make some complex grammar points easier to understand.

4. Posture

People on earth all use posture to communicate. There are numerous body postures which offer insight into a culture's deep structure. An individual postures

in a specific culture can send off a strong message. Scholars have found at least 10,000 significant different body attitudes capable of being maintained steadily.

For a teacher, standing or sitting in relaxing professional manner, is a positive posture, which can arouse students' positive attitude, and show that you are approachable, receptive and friendly. Being comfortably upright, facing the students, and evenly distributing the weight are to change students' mood, draw students' attention, or reinforce some ideas. Traditionally, Chinese teachers, rated as Confucian scholars, are the souls of belief, knowledge and authority. Their image of power certainly ought not to be damaged by the unserious posture in Chinese traditional culture. However, nowadays, college students prefer college English teachers especially young teachers being casual and friendly.

5. Touch

For blind and deaf people, touch is the principle means of communication. Even the average person without these handicaps relies heavily on touch to communicate. We know that a slap on the back can mean a touch of friendship or a sign of encouragement and that stroking a dog or a cat conveys affection. Physical touch always communicates messages, especially emotional ones. Greetings and departures between friends and loved ones often involve touch in one way or another. Touch is also an efficient way of breaking down communication barriers. A full embrace, a kiss, a stroke of the face are ways of showing our love, and hand shaking can also easily make two strangers familiar to each other on their first meeting.

As the most extreme reduction of individual distance, touch is one of our most primitive and yet sensitive ways of relating to others, and plays a significant role in giving encouragement, expressing tenderness and showing emotional supports. It can be even more powerful than words sometimes, especially for establishing a link to students or conveying emotion. However, where these touches are directed is critical. Appropriate body contact means calmness, directness, belief and favor. The shoulder and arm are the most acceptable body areas to be touched, especially for the boys, and the chest and legs the least, especially for older girls. Back, head and hands are intermediate areas, but the head and hands, which are frequently touched by teachers of very young children, become less acceptable from ten or eleven onwards, especially for girls. As might be expected, all groups of students disliked angry types of touch, such as being hit or having their head twisted round. Furthermore, it is not common for college teachers to touch students. Most college students do not like teacher's touch, except for some necessary or

particular situations such as encouraging touch combined with words, which would be more effective than verbal encouragement alone sometimes.

B. Paralanguage

Paralanguage is the way we vocalize or say the words we speak. The full and correct use of paralanguage in class is very powerful to the effective teaching and learning. Here we mainly deal with nonverbal sounds and pause and silence.

1. Nonverbal Sounds

The facet of nonverbal sounds, which is often named “vocal paralanguage”, includes such vocal elements as intonation, tone, pitch, rhythm, volume, pace etc. These elements form a powerful, subtle and vital part of communication. Nonverbal sounds claim a person’s emotional states. They also represent a person’s demographic traits and indicate a person’s personality characteristics.

As the disseminator of foreign language and the object whom the students try to imitate and learn from, English teachers should pay more attention to the aspects of nonverbal sounds. Effective English teachers are more likely to be good at varying their voice or convey different messages in different situations for different purposes. While presenting materials, effective English teachers are more inclined to employ emphatic intonation and few ungrammatical pauses, while the less important one is skimmed through quickly than the ineffective ones. As Sean expresses, teachers are more likely to use proclaiming tone when referring to aspects of their theme, which have already been covered once. Observations reveal that presentation with a loud voice, a high pitch and a fast rate is more likely to draw students’ attention than that with a relatively quiet voice, a low pitch and a slow rate. Generally speaking, when there are key points in the process of teaching, or there exists some problems needing being emphasized, the teacher can raise his tone and slow down the speed. When in the process of statement, the mid-pitch and low-pitch can be alternatives, and the speed can be raised. When the students seem tired, the teacher should change his tone in time to make them excited again.

2. Pause and Silence

Pause, to some extent, is a kind of silence. It is a brief silence. Traditionally, silence has been defined as negatively as merely the absence of speech. However, silence is a rich conversational and expressive resource. Much of the time, brief silence or pauses and longer silence assume the function of contact or emphasis for spoken language. Although we accept the blank part of the page without notice,

silences of any duration may draw our attention, and sometimes pauses or lengthy silences may become the foreground. Silence then becomes the medium for conveying a message.

In class, when a teacher gives a lecture, he may have brief pause or silence to achieve the purpose of contrast or emphasis for the presentation. Moreover, a teacher may pause a little when another topic is turned to. And a number of teachers may use silence as an effective means to dominate a noisy class. A student may keep silence, when he is uninformed or he is not clear about what a teacher says, or he is unwilling to answer a question. Sometimes, a student may be silent, when he agrees or disagrees with what has been said, or he is considering a question. In addition, the silence in language in teaching is also a very important aspect in terms of the language rhyme. There exists “The silence is gold.” The change of the expression of language refers to the alternatives of humor and seriousness, which means that the ideal effect of teaching lies in the change of many kinds of style of language instead of being merely serious or humorous all the time. The feature of the students’ recognition and attention is the proof of the change of teacher’s language style.

C. Spatial Language

Space here refers to the distance between teachers and students. As we know, teaching and learning in classroom is a process of communication and the spatial distance between teachers and students is a “critical factor in the communication process”. Whether the spatial distance between a teacher and his students in class is appropriate or not may affect positively or negatively on teaching and learning activities. In China, most students prefer their teachers moving around the classroom to the teacher’s just standing at the very front between the blackboard and the platform. Some students think the teacher who walks around the room or stands closer to them is perceived as friendly and can make students more involved in class activities. On the other hand, it has also been found that teachers do stand further away from poor students or put them in the far end of the classroom. The teachers who conduct their classes while standing or walking among their students are viewed more positively than those standing at the front of the classroom, and are seen friendlier and are more effective than those who stand further away from the students.

According to our daily observation, when a student gets absent-minded or does something irrelevant to the teaching content, the teacher, if permitted, will move forward to the student if he or she does not want to interrupt the

communication among the other students. Under this circumstance, the thing noticed is that the students bring back his attention and resumes his classroom activity. So here comes an indication that the closer the teacher is to the student, the better the student responds both in attitude and in academic performance. That is to say, there is a decrease in students' participation as the distance between teachers and students increases and as the directness with which they face each other decrease. If a teacher just stands behind the teacher's desk throughout the process of class, he neglects the fact that "motionless teachers can bore students".

D. Time Language

Time language is also called chronemics. It is the study of time, or more precisely, the study of how humans perceive, structure and use time as nonverbal communication.

In English class, time distribution can play a significant role. At the beginning of every class, the teacher can use five minutes to do a warming-up. The teacher can ask one student to make a short report about weather, news, or to tell a humor or just sing a song in English. This "warming-up" time can not only make each student have an opportunity to practice oral English, but also form an English atmosphere quickly. This is much better than start teaching as soon as class begins. During teaching process, "ask and answer" is a necessary chain. How much time for teachers to spend on a student is another aspect of the use of time. It is a rule that more difficult questions need more time to think, and less able students want more time to be cared about.

Another topic refers to time used in class is punctuality. Different cultures and different individuals have different attitudes toward what is punctuality, the appropriate times. Teachers in Chinese colleges are required to enter the classroom several minutes earlier for preparation before the class begins. It is also common that students are required to be on time for class. Those students who are punctual to class can impress teachers positively, while students who are frequently late for class may be perceived as irresponsible, lazy, or uninterested. Thus, we must be constantly aware of the messages we send through our use and misuse of time.

Task 5. Read the conclusion of the article and say if you support / do not support the whole idea of it. Prove your point of view.

IV. CONCLUSION

Nonverbal communication plays a significant role in our daily life and it has a credible and powerful influence on our daily classroom teaching. College English classroom teaching and learning, as a social interaction between teacher and students, is conducted by verbal means and nonverbal means. The effectiveness of teaching and learning in class, to some extent, depends on the proper use of nonverbal behaviors. As the college English teacher, we should hold that college English teaching aims to promote students' cross-cultural communicative competence which consists of verbal and nonverbal. Not only should college English teachers be equipped with knowledge of nonverbal communication, but also the students in colleges should be encouraged to improve their nonverbal communicative competence.

Unit 5

How to Make a Request

Task 1. Read the text about possible ways of making requests and say what ways there are to soften direct requests.

In everyday relationships with people, we often find ourselves in situations where we need to ask someone for something: a physical object, a favor, an action. We may need to ask someone to do something (close the window) or even stop doing something (stop talking so loudly). Whatever the case, it is important to know the difference between a command and a request. The words you choose, the way you phrase them, and your tone of voice can make the difference between a rather harsh command and a polite request. An employer speaking to her secretary might say, "Bring me the Hastings account." Since she is the boss, she is able to make such a command without her secretary thinking she is being discourteous or rude. She's simply being businesslike and direct. However, the employer could make the same request but soften it a little simply by saying, "Excuse me, Ms. Stevens. Please bring me the Hastings account." By addressing the secretary personally and by adding the polite *excuse me* and *please*, she has made the request seem a little less harsh or commanding.

But some requests are naturally in the form of commands. An Army sergeant tells his troops, "Stand up right! Turn left! Forward, march!" A umpire at a baseball game yells, "Play ball!" A mother tells her child, "Brush your teeth and go to bed." A customer says to a waiter, "Bring me another bottle of wine." These

kinds of requests are expected. They are made by persons with authority, who want immediate action, no questions asked.

Sometimes we use commands, not because we want to use our authority, but because commands are fast and to the point (direct); we can get our message across quickly, using fewer words. Look at the differences in these three requests:

Bob: Bring in the paper when you come back.

Sam: Bring in the paper when you come back, would you?

Tom: Would you mind bringing in the paper when you come back from running?

Each speaker wants the same result: the newspaper brought to him. Bob may not even realize he's making a direct command. It could simply be his style of speech: abrupt and direct. Or if Bob were in a position of authority, the command could be intentional. By adding the words *would you* as a tag question, Sam softens the command a little. He's obviously hoping his friend will reply, "Sure. No problem." Tom is using even more tact and politeness when he begins, "Would you mind ... ?" He's more considerate of the person's feelings, and the "Would you mind ... ?" is a very non-threatening, pleasant way to begin a request.

Requests may also be in the form of simple declarative statements that express a desire or wish. For example,

Mother to child: Laura, I want you to clean your room before supper.

Boss to employee: Jenkins, I want a copy of that report on my desk by 5 o'clock this afternoon.

Student to librarian: I need some help with a research paper I'm working on in history.

Naturally, each of these requests could be softened considerably by adding *if you don't mind* or *please* to the end of each statement.

Task 2. Think of as many situations as possible of a teacher making a request/command to a pupil. What style should a teacher adapt while making requests and commands to pupils? Can you think of any other ways to soften requests?

Task 3. Study the following information.

To request some type of action, the following forms are often used. Think which of them would be appropriate for a teacher to use:

Could I trouble/bother you to	get me a cold drink?
	help me with this?
	answer the phone?
Will you	answer the phone while I'm out, if don't mind?
	hand me that picture frame, please?
	please clean your room before going outside?
Would you mind	not smoking at the table?
	speaking more slowly, please?
	retyping this letter before you leave?
How/What about	helping me with the dishes?
	picking up some soft drinks on your way home?
	turning your stereo down a little?

Task 4. Soften each request by adding certain words or phrases to make it less direct or commanding.

1. When you finish cleaning the board, I want you to put up this poster.
2. Stop talking so loudly! We are listening to Masha's retelling.
3. Rewrite your compositions and correct all your errors.
4. Close all the windows before you leave the classroom.
5. I want you to meet with me tomorrow at 5 about the theatre visit.
6. Hand in your homework papers.
7. Now I want you to put all your things away and take out sheets of paper.
8. Write in pen, not in pencil.
9. Go and fetch some chalk.
10. I want a list of your group by the end of the lesson.

Task 5. Request the following action. Be polite and try to use a different beginning for each request.

Example: You want help with putting up a poster on the wall.

You: Could you help me with this poster, please?

1. You want a pupil to hand out his/her classmate exercise books.
2. You would like a pupil to lend his/her classmate a pen.
3. You want your pupils to work in pairs.
4. You want a pupil to help you put up a map.
5. You want a pupil on duty to tidy up the classroom.
6. You would like somebody to fetch a chair from the next room.
7. You would like a pupil to explain why he/she was absent yesterday.

8. You want your pupils to work faster.
9. You would like a pupil to pass an exercise book to his/her classmate.
10. You want a group leader to inform the rest of the group about some changes in the timetable.

****Think of other requests/commands that can be given to a pupil by a teacher.*

Task 6. Study the following information about responding to requests.

We can respond positively (yes) or negatively (no) to requests. But we usually do not simply say *No!* and leave it at that. We often offer some kind of apology or excuse to explain why our reply to the request is negative. Here are some typical ways to begin responses to requests.

Positive Responses

- Yes, I'm more than willing to ... (contribute to the Cancer Society). (*Formal*)
- Certainly ... (I'd love/like to help with the dance decorations). (*Formal*)
- Of course, it's no problem to ... (change your appointment to Friday).
- No, it wouldn't be any trouble to ... (get you more tea).
- Not at all. (In response to "Would you mind...?")
- I don't mind one bit ... (watering your plants while you're away).
- Sure. I'll be glad to ... (help you fix dinner).
- No problem. (I'll be happy to pick up the kids after school). (*Informal*)
- No sweat. I don't mind ... (lending you my skis). (*Very informal*)
- Piece of cake! (I'd be glad to show you how to use the key.) (*Very informal*)

Negative Responses

- I'm afraid I can't (lend you my book) because ... (offer excuse). (*Formal*)
- I wish I could ... (let you borrow \$20.00), but ...
- I'm sorry, but ...
- It's impossible for me to ... (change your appointment) because ...
- I can't ... (pick your drycleaning) because ...
- Sorry, but I ... (*Informal*)

Task 7. Think of as many situations as possible of a teacher responding to pupils' requests. Should a teacher be formal or informal?

Task 8. Choose a partner for this exercise. Then look at the clues, make a request, and have your partner respond positively (+) or negatively (-), according to the signal given.

Example: write/pen/green

- May I write with a green pen?
- I'm afraid not, you are allowed to write only in blue or violet ink.

1. the test/write/pencil/in (-)
2. this exercise/not/do/ (-)
3. hand in/next week/the essay (+)
4. repeat/slowly/the task (+)
5. this word/in transcription/write/on the board (+)
6. sit/with Masha/at one desk (-)
7. this task/at home/do (-)
8. the questions/orally/answer (+)
9. questions/ask/after classes (+)
10. tomorrow/be late/for 20 minutes (-)

Think of some other request-response situations.

Giving Instructions

Task 1. Read the following article about giving instructions to pupils. While reading try to recall your own experience as a student when you failed to fulfill the task due to confusing instructions.

Teaching instructions

The way teachers talk to students, the manner in which they interact is crucial to both successful learning and teaching. Perhaps the most important point that determines how successfully students will learn is the way instructions are formulated and sometimes it is this point which distinguishes good teachers from bad ones. It is important, therefore, that teachers directions relating to academic activity and behaviour are clear, precise and effective. It goes without saying that the best activity in the world will turn into a disappointing failure if students don't understand the instructions.

Failure to get instructions through

Amazingly, while some students may remain focused on tasks, others may appear to be distracted or confused. That's why, if directions or instructions are not effectively and clearly formulated, there will be a number of students who will simply not have assimilated what is to be done or have only caught part of the information. Any failure to hear or understand teachers' directions will undoubtedly result in many unwanted behaviour:

- Failure to do the tasks.
- Because of this failure, teachers will need to use reminders, reprimands, sanctions...
- Repeating things all the time will teach students not to bother listening as you always repeat things.

- Both students and teachers will feel frustration, a deadly feeling for any learning and teaching process.
- Learners get angry because they feel helpless.
- Teachers get angry because learners fail to comply.

How to give better teaching instructions

There are two general rules of telling what students need to do:

- instructions must be kept as simple as possible.
- and they must be logical.

Before teachers give instructions they must ask themselves:

- What is the important information I am trying to convey?
- What must students know in order to complete the task successfully?
 - which information do they need first?
 - Which come first?
 - What materials do students need to do the tasks?
 - Are they going to work individually, in pairs or in groups?

Practical tips

- The success of any activity relies on instructions.
- The formulations should be short, easy to understand and precise.
- To attract the attention of a group, try clapping your hands or knocking on a desk. Make sure that students understand that by doing this you want them to put everything down, stop talking, look at you and listen.
- Instructions should be given BEFORE the students start to work, otherwise they can be absolutely perfect but nobody pays attention to them.
- The spoken instructions are not everything. The body language counts as well, the gestures, miming etc.
- Instructions should always be followed by demonstration. The best way to tell students how to do something is to actually do it yourself. For example with roleplay, take a more confident/gifted student and pair up with them and do a practice-run in front of the class. Talking and talking for minutes can be counter-productive and time-wasting when a quick demo can illustrate the activity not only linguistically but visually.
- For EFL students, giving clear instructions in the mother tongue can be a challenge, let alone in a second language.
- Teachers should establish routine by giving instructions in a consistent way. By doing this, students will almost always know what they are expected to do.
- Teachers should prepare everything carefully beforehand. Task types can be grouped and therefore a teacher can find out what should be said in order to deliver one specific type of task. And so on, in the end, he/she will have a repertoire of instructions for different tasks and everything will be much simpler.

➤ Teachers should not forget that wordy instructions do not work effectively, particularly with learners of low English proficiency. Instructions should be cut up in small pieces according to different phases of task that learners have to perform.

➤ When an activity is introduced for the first time, words might not be enough for low-level students. In some cases, visuals can support learners' understanding even for instructions.

➤ The fundamental obstruction is the Mother Tongue Interference.

➤ If you are aware of particular pupils who have difficulty in listening to and following instructions, it is also worthwhile to consider where you are standing when giving the directions to the group. Close proximity to the target pupil and using his or her name will give more opportunities for engagement in the activity.

➤ Check for understanding by asking questions related to instruction.

➤ Once the instructions have been given, questions have been answered and the activity practised, scan the room and circulate, look for the pupil who is complying and make a positive comment about those who are following the instructions.

Conclusion

Being clear with your instructions and expectations will reduce the likelihood of ongoing disruption and interruptions. With better ways to direct students, teachers will help not only attentive students but also those seemingly low achievers who can't do a task because they may have trouble understanding what is asked from them.

Task 2. Do you agree that simple instructions are important? What tips do you find the most useful? Why? Can you think of any other advice how to make an instruction clear?

Task 3. Make a list of the most common teaching instructions. What do they have in common? Organize several instructions into a task which would include several steps.

Task 4. Give simple and detailed instructions on how to:

1. write an essay
2. prepare a retelling of a text
3. organize a round table discussion
4. learn a poem by heart
5. make up a dialogue
6. analyze the text

7. prepare for a test on a specific topic
8. do the exam tasks (describe a real exam that you have passed recently or imagine your own one)
9. create a picture alphabet
10. work with the portfolio

Reprimanding Students

Task 1. Read the following article about physical educators' experience in reprimanding students. Recall the situations of appropriate/inappropriate verbal reprimanding. What did you/the reprimanded person feel?

How to Use Verbal Reprimands in a Positive Manner

There are times when inappropriate student behaviors that interfere with learning cannot be prevented and the physical educator must resort to techniques such as verbal reprimands that decrease or eliminate these behaviors. Since verbal reprimands are easy to administer and are often quite effective in decreasing inappropriate behaviors, they are widely used by physical educators. Unfortunately, when verbal reprimands are given, they often attack the student rather than the behavior. This could make the student feel guilty about the behavior and conjure up negative feelings about him/herself as a person.

Using Verbal Reprimands to Make a Student Feel Guilty

Although there are no studies in the literature that involve the examination of the relationship between guilt and a student's self esteem, it is widely recognized that self-esteem is negatively effected by the use of guilt.

There are two general types of verbal reprimands that involve guilt to control a student's behavior. In the first type, the physical educator verbally attacks the student as a person instead of attacking the inappropriate behavior. According to Murphy, equating one's behavior with one's worth as a person often results in guilt feelings; "I am a bad person if I do something bad." People tend to nurture guilt feelings when they believe that someone else has the ultimate responsibility for determining the rightness and wrongness of their behavior. The focus of the verbal reprimand should not be directed toward the student as a human being. The following are some examples of inappropriate verbal reprimands in which the physical educator attacks the student rather than addressing the problem which in turn causes the student to feel guilty:

1. "Don't you think any better of yourself?"
2. "How could you ever think of doing something that stupid?"
3. "Can't you do anything right?"
4. "Your mother or father would be so upset if they knew what you did!"
5. "How do you feel being the only student in the class to mess up?"

6. I had your brother in class last year, he would never have dreamed of doing that!”

7. “You’re just *not* trying, what’s wrong with you?”

8. “You should be ashamed of yourself.”

9. “How did you ever get to the sixth grade?”

10. “The other students used to look up to you.”

11. “You are too stupid to graduate.”

12. “You will never make anything of yourself.”

13. “You are fat because you do not exercise.”

14. “You act like you have two left feet. What a Klutz!”

15. “You throw like a girl.”

16. “Whenever anything goes wrong in your squad, it is your fault.”

17. “Your gym clothes are dirty. You must not care about yourself.”

18. “Can’t you control yourself and act your age?”

19. “Don’t be a sissy. Everybody can do that activity.”

20. “Your team lost the game because of you.”

The second type of verbal reprimand involving the use of guilt is one in which the physical educator shows disapproval by withdrawing respect for the student as a human being and using guilt to create the erroneous notion that the student directly caused other people emotional harm by their actions. Some examples of these types of verbal reprimands are:

1. “How could you do this to me?”

2. “You have lost my respect!”

3. “No student in all my years of teaching has ever done that to me!”

4. “That is the worst thing I have ever seen!”

5. “I’m disappointed in you!”

6. “I would have quit teaching years ago if I had other students like you!”

7. “I stand here and teach all day and you don’t learn a thing. This is the stupidest class I’ve had. I’m giving up on you!”

8. “I have spent hours planning these activities today. Based on the way you are acting, you do not care.”

Both types of verbal reprimands were actual statements that have been heard by the authors or used on college students in our teacher preparation courses when they were attending elementary or secondary school. These types of statements attack the student as a person or withdraw respect for the student which often results in a decreased self-esteem. As a result, the student may become anxious, hostile, angry, self-defeated, ashamed, etc. In addition, the student may develop a negative attitude toward the teacher, the class, physical education, the school, and in some cases, even learning in general.

Guidelines for the Use of Verbal Reprimands.

Physical educators are encouraged to use milder, more positive techniques first before using a verbal reprimand. If the behavior does not stop, a verbal reprimand may be necessary. The most positive way to use verbal reprimands is to speak to the student one on one, explain why the behavior was inappropriate, and offer an appropriate alternative behavior. It is important that the teacher: (a) attack the behavior, not the student, and (b) NOT withdraw respect and/or concern for the student as a person. The focus of a verbal reprimand must be on the specific inappropriate behavior that the student exhibited. Some examples are:

1. Please do not bounce the ball when I am trying to talk. It makes it difficult for others to hear what I am saying. Hold the ball until I am finished.
2. Fighting is not an appropriate behavior in this physical education class. If you are angry with John for a reason, calmly tell him why and work out a solution.
3. Please listen when I give instructions so you know how to play the game.

In conclusion, physical educators need to question the frequently held idea that guilt is an effective technique to control inappropriate behavior. In fact, guilt is extremely ineffective means of creating lasting positive behavior change.

In our society, there are many expectations from parents, sibling peers, teachers, coaches, scout leaders, etc. It is confusing and often overwhelming to try to meet all of these expectations; especially when they are inconsistent with each other. As a result, children spend a lot of time feeling guilty about not meeting the expectations of others. If we, as physical educators, are concerned about the emotional well-being of our students, we should make a conscious effort to avoid using guilt induced verbal reprimands to control problem behavior.

Task 2. Do you agree with the author's idea about the crucial role of the guilt in a person's life? Give some arguments. Do you agree that verbal reprimands attacking students personally are ineffective? Prove your point of view.

Task 3. Look through the 'correct' reprimands again. Do you think they would be effective? Can you think of any other ways to prevent or stop inappropriate behavior in class? Share your ideas with the group.

Task 4. Read the 'wrong' reprimands again. Think of the situations they could be pronounced in. Correct each phrase in order to make it attacking the behavior instead of the person.

Task 5. Think of an appropriate verbal reprimand in each of the following situation. Besides, try to work out what you are going to do as a teacher to find a solution to each problem. Think of specific actions.

1. A pupil is talking loudly to his/her classmate.
2. A pupil is trying to cheat during the test.
3. Several pupils are running in the class during the break.
4. A pupil has left his/her book at home and can't do the task.
5. A pupil is writing in pen in his/her textbook.
6. The homework isn't done by the whole group.
7. Two pupils are throwing pieces of paper.
8. Somebody has written a swear word on the board.
9. Two pupils are fighting.
10. A pupil is eating during the lesson.
11. A pupil is playing some games on his/her phone.
12. A pupil is late for the lesson.
13. Somebody has broken a flower pot.
14. Pupils on duty haven't prepared the classroom for the lesson.
15. A pupil is making duck noises.

Task 6. Act out some trouble situations from the previous exercise. One student acts as a teacher, the rest are pupils. Try to improvise and create some other cases of inappropriate behavior making the teacher react quickly.

Praising

Task 1. Read the following article on praising students. Try to recall when you and/or your groupmates were praised last.

Teacher Praise: An Efficient Tool to Motivate Students

Teacher praise is one tool that can be a powerful motivator for students. Surprisingly, research suggests that praise is underused in both general- and special-education classrooms. This guide offers recommendations to instructors for using praise to maximize its positive impact. Effective teacher praise consists of two elements: (1) a description of noteworthy student academic performance or general behavior, and (2) a signal of teacher approval.

PRAISE: WHAT THE RESEARCH SAYS

The power of praise in changing student behavior is that it both indicates teacher approval and informs the student about how the praised academic performance or behavior conforms to teacher expectations. As with any potential classroom reinforcer, praise has the ability to improve student academic or

behavioral performance — but only if the student finds it reinforcing. Here are several suggestions for shaping praise to increase its effectiveness:

- **Describe Noteworthy Student Behavior.** Praise statements that lack a specific account of student behavior in observable terms are compromised—as they fail to give students performance feedback to guide their learning. For example, a praise statement such as *'Good job!'* is inadequate because it lacks a behavioral description. However, such a statement becomes acceptable when expanded to include a behavioral element: *"You located eight strong source documents for your essay. Good job!"*

- **Praise Effort and Accomplishment, Not Ability.** There is some evidence that praise statements about general ability can actually reduce student appetite for risk-taking. Therefore, teachers should generally steer clear of praise that includes assumptions about global student ability (e.g., *"You are a really good math student!"*; *"I can tell from this essay that writing is no problem for you."*). Praise should instead focus on specific examples of student effort or accomplishment (e.g., *"It's obvious from your grade that you worked hard to prepare for this quiz. Great work!"*). When praise singles out exertion and work-products, it can help students to see a direct link between the effort that they invest in a task and improved academic or behavioral performance.

- **Match the Method of Praise Delivery to Student Preferences.** Teachers can deliver praise in a variety of ways and contexts. For example, an instructor may choose to praise a student in front of a class or work group or may instead deliver that praise in a private conversation or as written feedback on the student's assignment. When possible, the teacher should determine and abide by a student's preferences for receiving individual praise. It is worth noting that, while most students in elementary grades may easily accept public praise, evidence suggests that middle and high-school students actually prefer private praise. So, when in doubt with older students, deliver praise in private rather than in public.

PRAISE: USE IN THE CLASSROOM

Praise is a powerful motivating tool because it allows the teacher to selectively encourage different aspects of student production or output. For example, the teacher may use praise to boost the student's performance, praising effort, accuracy, or speed on an assignment. Or the teacher may instead single out the student's work product and use praise to underscore how closely the actual product matches an external standard or goal set by the student. The table below presents descriptions of several types of praise-statements tied to various student goals:

Student Performance: Effort. Learning a new skill requires that the student work hard and put forth considerable effort – while often not seeing immediate improvement.

For beginning learners, teacher praise can motivate and offer encouragement by focusing on effort ('seat-time') rather than on product

"Today in class, you wrote non-stop through the entire writing period. I appreciate your hard work."

Student Performance: Accuracy. When learning new academic material or behaviors, students move through distinct stages. Of these stages, the first and most challenging for struggling learners is acquisition. In the acquisition stage, the student is learning the rudiments of the skill and strives to respond correctly.

The teacher can provide encouragement to students in this first stage of learning by praising student growth in accuracy of responding.

"This week you were able to correctly define 15 of 20 biology terms. That is up from 8 last week. Terrific progress!"

Student Performance: Fluency. When the student has progressed beyond the acquisition stage, the new goal may be to promote fluency.

Teacher praise can motivate the student to become more efficient on the academic task by emphasizing that learner's gains in fluency (a combination of accuracy and speed of responding).

"You were able to compute 36 correct digits in two minutes on today's math time drill worksheet. That's 4 digits more than earlier this week – impressive!"

Work Product: Student Goal-Setting. A motivating strategy for a reluctant learner is to have him or her set a goal before undertaking an academic task and then to report out at the conclusion of the task about whether the goal was reached.

The teacher can then increase the motivating power of student goal-setting by offering praise when the student successfully sets and attains a goal. The praise statement states the original student goal and describes how the product has met the goal.

"At the start of class, you set the goal of completing an outline for your paper. And I can see that the outline that you produced today looks great, it is well-structured and organized."

Work Product: Using External Standard. Teacher praise often evaluates the student work product against some external standard.

Praise tied to an external standard reminds the student that objective expectations exist for academic or behavioral performance (e.g., Common Core State Standards in reading and mathematics) and provides information about how closely the student's current performance conforms to those expectations.

When comparing student work to an external standard, the teacher praise-statement identifies the external standard and describes how closely the student's work has come to meeting the standard.

"On this assignment, I can see that you successfully converted the original fractions to equivalent fractions before you subtracted. Congratulations, you just showed mastery of one of our state Grade 5 math standards!"

PRAISE: TROUBLE-SHOOTING

One reason that praise is often underused in middle and high school classrooms may be that teachers find it very difficult both to deliver effective group instruction

and to provide (and keep track of) praise to individual students. Here are several informal self-monitoring ideas to help teachers to use praise with greater frequency and consistency:

- **Keep Daily Score.** The teacher sets a goal of the number of praise-statements that he or she would like to deliver during a class period. During class, the teacher keeps a tally of praise statements delivered and compares that total to the goal.

- **Select Students for Praise: Goal-Setting and Checkup.** Before each class, the teacher jots down the names of 4-5 students to single out for praise. (This activity can be done routinely as an extension of lesson-planning.) After the class, the teacher engages in self-monitoring by returning to this list and placing a checkmark next to the names of those students whom he or she actually praised at least once during the class period.

- **Make It Habit-Forming: Tie Praise to Classroom Routines.** Like any other behavior, praise can be delivered more consistently when it becomes a habit. Here is an idea that takes advantage of the power of habit-formation by weaving praise into classroom routine: (1) The teacher first defines various typical classroom activities during which praise is to be delivered (e.g., large-group instruction; student cooperative-learning activities; independent seatwork, etc.). (2) For each type of activity, the teacher decides on a minimum number of group and/or individual praise statements that the instructor would like to deliver each day or class period as a part of the instructional routine (e.g., 'Large-group instruction: 5 praise-statements or more to the class or individual students', 'Independent seatwork: 4 praise-statements or more to individual students'). (3) The teacher initially monitors the number of praise-statements actually delivered during each activity and strives to bring those totals into alignment with the minimum levels previously established as goals. (4) As delivery of praise becomes associated with specific activities, the onset of a particular class activity such as large-group instruction serves as a reminder (trigger or stimulus) to deliver praise. In effect, praise becomes a habit embedded in classroom routine.

Task 2. What are students to be praised for? What should be avoided? How and when is praise to be delivered? Do you agree that praise is an effective motivational tool? Shall a teacher make a habit of praising students? What is more effective: praise or punishments/reprimands? Think of your own experience as a student. Discuss with the group.

Task 3. Make up praising remarks using the following words. Try to add your own ideas to each remark.

1. mistakes/fewer/this/previous/test/to have/you/in
2. to pronounce/words/all/correctly
3. artistic/intonation/your/to be

4. to be improved/handwriting/your
5. fluently/to speak/you
6. retelling/detailed/to be/your
7. pauses/poem/to recite/unnecessary/without/you
8. your/there/enough/to be/sentences/retelling
9. time/than/exercise/to do/faster/you/previous
10. dictionary/words/you/to look up/unknown/all/in
11. fast/for/get/appreciate/you/ready/classroom/lesson/I/so
12. dictation/correctly/all/you/to spell/words/in

Task 4. Here are some ideas what a pupil can be praised for. Formulate a praising remark trying to specify the achievement. Try to find as many specific points for praising as possible.

1. a good essay (e.g. correct spelling of difficult words, logical structure, use of linking words, quality arguments to the point, etc.)
2. good reading of a poem
3. a good answer at the exam
4. thoroughly prepared homework
5. winning a school competition in English
6. a good retelling of a text
7. completion of an interesting project
8. drawing a beautiful poster for your classroom
9. reading of a difficult book in English
10. a neat exercise book
11. a successfully written test
12. a good dialogue
13. good work during a lesson
14. a good dictation
15. an interesting story
16. appropriate behavior during a lesson
17. a good computer presentation

Unit 6

How to Give a Presentation

Task 1. Answer the questions to warm up.

How do you feel about presenting in front of the audience?
Are you usually nervous before your presentation?

Do you look forward to presenting again or do you dread it?
What are the best and worst aspects of giving presentations?

Task 2.

1) Read the quotation from Hollywood film star John Wayne and say whether you think it is good advice for people speaking in public: "Talk low, talk slow and don't say too much."

2) Read another quotation and guess who might have said this. "A man who cannot speak well will never make a career." Why is the ability to speak well important? Give your opinion, using the phrases:

- In my opinion,...
- In my view,...
- To my way of thinking,...
- Personally, I think/ believe that...
- I guess...

Task 3. Think of successful talks you've been to recently. What made them so successful? Complete the following list of elements that make a good presentation using such words as humour, talk, contact, appearance, knowledge, preparation, language, attitude, voice, visuals. Then number them in order of importance proving your point of view.

- A well-structured
- Thorough subject
- A smart and professional
- A good sense of
- Good eye
- An enthusiastic
- A strong
- A creative use of
- Expressive body
- Careful

Task 4. 1) Read the following notes on presentation strategies and do the tasks suggested.

The way we sound differs when we are giving a presentation as compared with normal conversation. Students should learn to distinguish between the two and

focus on the aspects of delivery that mark out a presentation. Firstly, mind the connection between what we stress and where we pause. We tend to pause after stressed words, usually the main 'content words' such as nouns and verbs. Secondly, the reasons why we pause when we speak are as following: to take a breath, to allow listeners to digest what has been said, to allow thinking time, for dramatic effect, etc. Thirdly, if pausing is rare you sound more fluent (but not enough pausing can become monotonous and difficult to follow). If pausing is more often you sound powerful and dramatic (but too much pausing can sound pretentious or aggressive).

2) Read the famous toast to Albert Einstein by writer George Bernard Shaw. Mark the appropriate intonation. Pay attention to the pauses which are marked for you and to the underlined words which must be specially emphasized. Present it to the class.

I have said that great men are a mixed lot, | but there are orders of great men. | | There are great men | who are great men | amongst all men | but there are also great men | who are great | amongst great men. | | And that is the sort of great man | whom you have amongst you tonight. | | I go back 2,500 years, | and how many of them can I count in that period? | | I can count them | on the fingers of my two hands: | Pythagoras, | Ptolemy, | Aristotle, | Copernicus, | Kepler, | Galileo, | Newton, | Einstein. | | And still have two fingers left vacant. | | My lords, | ladies | and gentlemen, | are you ready for the toast? | | Health | and length of days, | to the greatest of our contemporaries, | Einstein! | |

3) Read the toast in different ways: to a neighbour as if it is an interesting piece of gossip you have just heard; as if you are a spy passing on secret information to a contact in a bar; as if you are selling a modern gadget; to a child as if you telling a fairy tale.

Task 5. The focus of this task is structuring a presentation. The following expressions help you to give a clear structure to your presentation. Complete them using the correct preposition (to, on, for, of, off, back, about, up).

To start.....,then,..
To moveto my next point,..
To goto what I was saying,..
To turn now.....a different matter,..
To say a bit more.....that,..
To give you an example..... what I mean,..
To digress.....a moment,..
To sum.....,then,..
Which of the expressions above are used to

return to an important point?
repeat the main points?
talk about smth. unconnected?
begin the presentation?
expand a point?
change the subject?

Task 6. Mark the following phrases as T – useful to introduce the topic, P – to introduce the plan of your presentation, O – to set objectives, Q – to deal with questions, DQ – to deal with difficult questions, OP – useful as the opening remarks, S – to summarise your talk.

What I'd like to do is to discuss...
Right, that really brings me to the end of my presentation.
If you have any questions, please feel free to interrupt.
I'm not sure if I entirely understand your question. Do you mean...?
In my talk today,..
Let's take a look again at the key issues / points / factors...
It's my pleasure to be here today.
I'm going to deal with three aspects of the subject...
What I intend to do is to explain...
I/ afraid, I don't have that information at hand, but...
My topic today is...
Today, I'm going to talk about...
I'm very pleased to welcome you all here this morning.
I'm sorry, but that's not really my field / sector.
I've divided my presentation into three sections.
I'll be happy to answer questions in the end.
Thank you very much for coming along to today's presentation

Task 7. Many successful presentations involve the use of visuals. Correct use of these will enhance a presentation and make the information more accessible to the audience. You can draw attention to your visuals by using the phrases below. Complete them using the following words: give, see, point, have, show.

.....a look at this.
As you can ,...
I'd like to out..
Let meyou smth.
Toyou the background to this.

Task 8. 1) Read the following questions and mark your answer “yes” with a plus (+0), and your answer “no” with a minus (-). Recall your presentations (both in Russian and English), did you:

Prepare thoroughly: check the meaning and pronunciation of new words, create slides, rehearse the speech etc.?

Start the talk in an interesting way to grab the attention of the audience?

Speak from notes rather than read a paper?

Give an overview of your talk at the beginning?

Use phrases to help the audience follow your ideas?

Provide examples to illustrate complex issues?

Provide visual support where appropriate?

Encourage the audience to ask questions?

Emphasise important ideas by slowing down and leaving pauses?

Establish and maintain eye-contact with your audience?

Avoid repetitive use of “pet” words or phrases (e.g., so, well, okay, uh etc.)?

Use gestures to emphasise the main points and avoid distracting physical movements (e.g. grooming, pacing)?

2) Do you see now what you would like to improve? Discuss your answers with the group mates. Give them some advice, using the phrases of advice and recommendations and reconstructing the following sentences:

1. Use / that / gestures and body language / drive / message home / visually / your.

2. the / every / eye-contact / member / audience / Keep / with / of.

3. to the response / of the audience / your behaviour / Adjust.

4. Speak / use / clearly and audibly; / vocal variety / to your presentation / to add power and impact.

5. Speak / speak / don't / in your natural tone / in a monotone / of voice.

6. your speech / in front of / a mirror / or / Rehearse / video camera / aloud.

7. for feedback; / you improve / speaking skills / Ask / it will help.

Phrases of advice and recommendations:

I'd recommend that you (V)

It may be worth (Ving)

You should (V)

You could also try to (V)

It might make sense to (V)

How about (Ving)

Perhaps you could (V)

Task 9. When we give a presentation, we speak to and for the audience. The presenter should address their goals, their needs, and their concern.

Work in small groups and brainstorm all the things that can irritate the audience, e.g.: lack of preparation, misjudgement of the audience, etc. Think of your experience of being part of the audience. Start your sentences, using the phrase “What really irritates me is when the presenter...”

Think of what a presenter should know about the audience to meet their expectations. Make a list and present it to the group.

Task 10. The focus of this task is presentation structure. Match the letter (a-l) to the stage (1-12) in a presentation.

Present the main body of the talk
Handle questions
Grab the audience's attention
Greet the audience
Summarise the main points
Introduce yourself
Have a strong ending
Introduce the presentation topic and objectives
Outline the presentation structure
Thank the audience
Thank the organisers
Say when you would like to take questions

Task 11. Choose the topic you are interested in, prepare a presentation and then deliver it in class.

Unit 7

How to Grade your Pupils

Task 1. Answer the questions:

What is grading? Give a definition to it.
What means of grading do you know?
What grading systems are you familiar with?

Task 2. Translate the terms before reading the text:

- | | |
|------------------|------------------------|
| a) grades | b) regrade |
| c) a grade table | d) grading |
| e) blind grading | f) gradation |
| g) grading scale | h) grading criteria |
| i) to grade with | j) grading consistency |
| k) Space Grading | |

Task 3. Read the article.

Tips on Grading Efficiently

As a GSI, you have many demands on your time. Too often, time spent grading takes away from time spent doing your own coursework or research. Fortunately, there are some strategies you can use to make the grading process more efficient. Although all of the materials in this section of the Teaching Guide are designed to help you with consistent, fair, and efficient grading, there are some additional tips on efficiency as well as tips mentioned elsewhere that are worth emphasizing.

At the very beginning

Consider the course grading policies. You can save a lot of time by discouraging superfluous regrade requests and late work.

Consider the assignment design. Clearly worded assignments and clear learning objectives will greatly improve grading efficiency. Make sure that exam questions are vetted thoroughly prior to the exam!

Don't waste time on careless student work. Walvoord and Anderson (1998) give the example of a faculty member who asks students to complete the following checklist and attach it to their papers:

- I read the short story at least twice.
- I revised this paper at least once.
- I spent at least five hours on this paper.
- I started work on this paper at least three days ago.
- I have tried hard to do my best work on this paper.
- I proofread this paper at least twice for grammar and punctuation.
- I asked at least one other person to proofread the paper.
- I ran the paper through a spell checker.

It's also fair to specify the physical form in which students hand in their work. Is it easiest for you to work with papers that are single- or double-sided? Single- or double-spaced? Stapled, paper-clipped, or in a folder? Printed in black ink, or is another color okay? What font size and type is easiest to read? On exams, make sure that the cover page has a place for students to write their name, student

identification number (SID), section, and GSI name. It's also useful to include a grade table on the cover such as the following:

Exam Section	Grade
1	
2	
Total Score	

Faculty members recommend this table both to streamline recording of grades and to discourage potential student tampering with grades. (Definitely use ink when you fill it out, and all changes to the grades should be initialed by you.)

Consider blind grading. Have your students label their assignments and exams with their SIDs and not their names.

Before you grade

Spell out the criteria you will be using as specifically as possible, and come to an agreement with your instructor or fellow GSIs about how grades will be determined. Try creating a rubric, or grading scale, and test it out on a sampling of papers. It may also be helpful to look at a representative sampling of student work to get a sense of the common errors prior to creating your rubric.

Always use the minimum number of gradations consistent with the learning objectives. Why grade on a six-point scale when pass/not pass would be sufficient (and significantly more efficient)?

Ask yourself: Is this rubric fair? Does it appropriately weight the understanding the students exhibit? Does it reflect the assignment's learning objectives and the assignment prompt?

Making your grading criteria more explicit both enhances student learning and reduces the time you spend determining and justifying grades.

While you are grading

Grade while you are in a good mood.

Grade with company! In addition to being more fun, the other GSIs are a resource for grading questions. Also, if you are grading a large lecture course, it can streamline the grading consistency checks. To ensure consistency, exchange a few papers in each score range with the other GSIs, and grade them independently. Compare the scores and take corrective action if necessary.

Time yourself. Try to limit how long you spend grading each assignment (e.g., I want to grade on average 20 problems per hour). If you find yourself puzzling over a particular paper, set the paper aside to grade last, when your sense of all of the students' work has been fully developed.

If you are blind-grading, keep your grades in a file organized by student ID number (SID), separate from the file that matches the SIDs to names. This ensures

objectivity. Or, less formally, you can just make it a practice not to look at student names while grading.

If the assignment has disjoint parts, grade each part separately (e.g., if an assignment consists of three problems, grade the first problem for the entire class before you proceed to grading the second problem, etc.). This will help you grade consistently as well as efficiently.

Sort the assignments into stacks as you grade (one stack for each grade). When you are done, check through each stack for consistency. Once you are satisfied, mark the assignments with the scores.

Make notes to yourself as you grade. This will help with consistency and make it easier to find student work if you change your mind.

You are likely to take a break in the middle of the grading task. When you resume grading, first look at papers you've already graded to reset your mental scale.

When you are finished grading, look again at the first few assignments you graded to see if you still agree with yourself.

Commenting on Student Work

Identify common problems students had with an assignment and prepare a handout addressing those problems. This helps you to avoid having to write the same comments multiple times. It also enables you to address the problem in more detail and helps students realize that others share the same problems.

Type your comments. This has a number of advantages. It allows you to keep a computer record of each student's progress over the semester; comments can be more detailed; longer comments on common problems can be cut and pasted from one assignment to another; and it is easier for the students to read what you have written.

Do not comment on every problem or point. Focus on a couple of major points. This not only helps you to grade more efficiently, it also avoids overwhelming the students. It enables them to focus more effectively on the areas of their work that most need improvement.

Consider asking students to turn in a cover page with their own evaluation of their work's strongest and weakest points as well as the students' thoughts on how they could improve the work. Your comments can be better tailored to each student's concerns about the work.

Make sure you've included enough comments that the students can discern why they received a particular grade and how to improve their future work for higher grades.

Use the words "see me" instead of writing lengthy explanations. It can be much more efficient to explain some issues face to face. Keep track and remind students if they forget to follow through.

Use a short-hand code for common errors, and give students the key.

After You've Graded

If appropriate for your course or section, use a spreadsheet or the bSpace Grading feature to calculate grades. It may take a little time to learn how to use these if you are not familiar with them, but the savings in time can be considerable if you are working with grade points or differently weighted letter grades. Back up all electronic records!

If a student consistently turns in unsatisfactory work, meet with him or her to figure out why and develop a plan of action. Often a student just needs a more efficient study strategy.

Hand back work at the end of section to limit the impact on class time. Discuss common problems with the class.

If, after All of This, Grading is Still Taking Over Your Life...

Document how much time you are spending, and on what, and re-evaluate. Can you pare down anywhere?

Let your Instructor of Record know there is a problem, and try discussing some options. Perhaps you can change the grading criteria to streamline the process. Ask yourself: Is it necessary to grade every problem on an assignment? Occasionally, instructors in the problem-based disciplines decide to grade a random subset of problems on an assignment (after informing the students, of course). Are comments (instead of a grade) sufficient on rough drafts? Can you use a simpler rubric (e.g. pass/not pass instead of a five-point scale)? Can you have the students grade each others' quizzes in section?

Task 4. Make sure you know the following words and word combinations:

1. a GSI
2. to vet thoroughly
3. to temper with grades
4. to streamline
5. rubric
6. assignment prompt
7. to determine and justify
8. to puzzle out
9. disjoint parts
10. to be better tailored
11. to discern
12. short-hand code
13. spreadsheet
14. to limit the impact on the time
15. to be consistent with
16. to pare down
17. a random subset of problems

Task 5. Answer the questions:

1. Why does the author define the time spent grading become as a problem for a teacher?
2. Restate the three adjectives used in the article to describe grading. Would you add any as important?
3. How to define whether the student's work is careless?
4. Should the physical form in which students give in their work be specified? What parameters are suggested?
5. How to avoid students' tempering with grades?
6. How should a teacher determine the grades before grading? Are the criteria to be spelled out?
7. What should the number of gradations be consistent with?
8. Restate the questions that a teacher should ask him/herself about the grading scale. Would you add any?
9. Should the grading criteria be explicit?
10. What tips are given to a teacher about the process of grading? Are they reasonable? If you were asked to name but three, which you would choose?
11. Why is it helpful to identify the commonest problems students had with as assignment?
12. Why should a teacher keep a record of a student's progress?
13. What should a commentary on a student's work be like? Why?
14. How to make savings in time with grading considerable?

Task 6. Summarize the article according to the plan:

Concerning grading, at the very beginning of any activity a teacher should ...

Before grading a teacher should ...

While grading a teacher should ...

Commenting on students' works a teacher should...

After grading is done ...

If grading still exceeds a teacher's plan, it's better to ...

Task 7. Conclude what is:

- pre-grading work
- grading work itself
- post-grading work

Task 8. What level of students is the article relevant to? Prove it with the text. Define the rules of grading for an English teacher of ...

- beginners

- intermediate students

- advanced students

What is the major difference?

Task 9. Try your hand at teaching:

a) Define a rubric for grading for the following tasks

— Read the text. Be ready to answer the questions.

— Retell the text.

— Fulfill a grammar task.

— Act out a dialogue.

— Write a reproduction.

b) Fill in the table.

Definition of the grade.

5 (excellent)	
4 (good)	
3 (satisfactory)	
2 (unsatisfactory)	

c) Write a reproduction of a text. Form two teams. Grade your groupmates' works. Discuss the results. Is everything taken into account in your grading rubric?

Task 10.

Read the following grading rubric carefully. How much is the approach to a paper or an exam different? Explain, why D-range is not distinguished. What are the reasons to add + or - to a grade? Formulate it/them in writing. Will it/they suit to any grade range?

A-range:

Papers:

Excellent exposition, clearly and concisely written, well argued, and displaying good original input from the student.

Exams:

Answers all parts of the question clearly and concisely. Shows good knowledge and good understanding of the material. Well argued. Where required, contains good original input from the student.

B-range:

Papers:

Good exposition, but lacks clarity and concision, or doesn't have much original input, or offers poor support for important claims. (For instance, a truly excellent expository paper will earn you a B+; a fuzzy but accurate one will earn you a B-).

Exams:

Shows a good knowledge and fairly good understanding of the material but either fails to answer some parts of the question or is unclear or is poorly argued.

C-range:

Papers:

Fails to understand some aspects of the material, or is very unclearly written.

Exams:

Doesn't show a good knowledge of the material or fails to understand some important parts of it, or does not answer a significant portion of the question.

D-range:

Very problematical. [If you receive this grade, come and see me to discuss what went wrong and how we can avoid it happening again.]

F-range:

Papers:

did not submit a paper; plagiarized material; made no effort to understand the material or shows no sign of having read it.

Exams:

did not sit the exam; cheated in the exam; made no effort to understand the material or shows no sign of having read it; completely failed to answer the question.

Task 11. Follow the "anatomy of a margin comment". Define the term and specify the conditions of its usage. Write an example of a positive/ negative margin comment for a beginner/ intermediate / advanced language learner. What will be different?

Anatomy of a Margin Comment

Research suggests that margin comments that simply correct individual mistakes on a paper do little to help the student apply the logic of those comments

to future work. This typical model of grading focuses on product—simply evaluating what’s been written— instead of on writing as a growth process. But since grading papers is often the most intense one-on-one teaching we have available to us, effective commenting requires a shift from “correcting papers” to “coaching writers,” and the way we construct our comments can reflect this shift. And so, what follows is an anatomy of the processoriented margin comment.

The Three-Step Margin Comment

1. Identify the issue: Simply identifying writing problems is the most familiar component of commenting, although alone it does not do enough to teach students good writing. To help students apply the same critique you apply to their writing, consider identifying mistakes through higher-level questioning.

2. Explain your logic: By accompanying the identification of a local writing issue with a more global rule, you give the student the larger principle that justifies your comment, which can then be applied to future writing.

3. Make future-oriented suggestions for improvement: Since writing is a process, make suggestions for the next paper and beyond. Phrases like “consider using” or “in the future, you might try” or “work on” are useful here. This way, your students will have concrete tasks to apply to future exercises.

Treat positive comments as teaching moments: Phrases like “good” and “excellent” don’t tell students anything. Explain why moments in the text are good by explaining what’s good about them—that way students can revisit their successes in future work. Don’t be afraid to link up a positive example with a less successful example from earlier on.

Some sample margin comments:

“What evidence can you use to support this claim? Remember that the strength of your argument lies in the evidence you use to support it. In the future, you might look to [xxx source] to support the claims that underpin your argument.”

“YES! You support this claim with nice evidence. Use this type of specific support to bolster the problem claims in your first body paragraph.”

“What can you do to make the thesis more specific? A vague thesis leaves your audience guessing as to your logic. Consider incorporating a preview of your major claims into the thesis to map out the path of your argument for your readers.”

Task 12. Study how Ryan Claycomb, an EFL teacher defines his Grading Policy. Does it coincide with your concept of grading policies? What way is it different from your point of view? What would you change?

Grading Policies

The Purpose of Your Homework

The ultimate purpose behind your homework assignments is to provide you with practice applying the principles covered in this course. You will also be practicing your general problem-solving skills. Your homework problems should help you develop the following skills:

- Determine relevant principles for new problems.
- Correctly set up the problem based on those principles.
- Work through the problem to arrive at a solution.
- Check your solution. Does it make sense? Does it have the right units?

In addition, you will be developing your analytical facility.

A Job for You

Please look over your assignments and the solutions when they are returned to you, and do not just toss them in the recycling bin. Reviewing solutions is an integral part of the learning process! If you have questions on the solutions, please come discuss them with me in office hours. Also come see me in office hours if you find you are having difficulty with the homework. Lastly, do come to office hours with homework questions prior to the due date.

General Expectations

- Peer collaboration is highly encouraged. It is a highly efficient and fun way to learn. However, your homework must be entirely your own work and in your own words.
- Copying solutions from your peers or other sources is plagiarism and will not be tolerated. Possible consequences of plagiarism and cheating include failing the assignment or exam, failing the course, and/or referral to the Center of Student Conduct and Community Standards.
- Unless otherwise stated in the problem, you must perform all of the manipulations by hand. It is good practice!
- Show all of your work. Having the correct answer is not enough for credit; you must demonstrate how you arrived at it. This is where all the learning happens. In the event that you have an error in your solution, showing all your work will also help you earn partial credit.
- Assignments must be handwritten. Write neatly, legibly, and large enough to be read without a magnifying glass. If I can't read it, I can't give you credit. Staple your assignments so I can grade all the parts.

Anonymity

- Anonymity means that I will not look at the name on a paper or exam until after I have given it a grade. In order to make this easier, you should write your name, etc., on a cover sheet attached to your paper rather than on the top of the first page of the paper itself. Likewise, do not write your name on each page of your exam; it is sufficient to write it on the cover of your blue book.

Late work/Extensions/Drops

- No late work and no extensions. Instead, your lowest score on a homework assignment over the course of the semester will be dropped.
- In the event of a serious emergency, please let the instructor know with the maximum possible advance notice.

Regrades

GSI's sometimes make mistakes when they are grading papers, quizzes and exams. If you feel that your GSI has made a mistake, you should ask him or her to regrade your paper.

Here is my policy on regrades:

- I will not accept papers for regrading in the three days following their return to you. The reason for this delay is to give you time to read and think about my comments. Very often students find that comments that don't make sense the first time around become clearer after some reflection and review of the assigned readings, lecture notes, etc.
- Once you have read and thought about any comments on your paper, you have two options: Come to office hours to discuss your paper and my comments on it in greater detail; and/or submit your paper for regrading.
- To have your paper regraded, you must resubmit it to me together with a written explanation of why you think that your initial grade is unfair and ought to be changed. I will only accept papers for regrading if they are accompanied by a written explanation from the student.
- Finally, please remember that when a paper is regraded it is reassessed from scratch. This means that a regrade could result in a grade that is lower than your initial grade rather than higher. If this happens then you must accept the lower grade. (However, if your initial grade was mistaken, your grade will be raised without penalty, quibble, invoking my undying hatred, etc., so don't suffer in silence.)

Papers, Dates, and Extensions

- All papers should be checked for errors in spelling and grammar before submission. Papers with a large number of errors will be returned unread.
- Papers that are received after the due date will incur a late penalty.
- Papers that are received on the due date but after the due time will receive the same penalty as papers that are received a day late.

- It is the students' responsibility to see that their GSI receives their paper on time. If in doubt, students should double check with their GSI that the paper has been received. This is especially important if the paper has been submitted by a third party or by email.
- Students must keep a copy of their paper and be prepared to submit it to their GSI on request.
- All extensions must be arranged at least three days in advance and students must be prepared to document their reasons for requesting an extension.
- Late papers will only be accepted with a valid, documented, excuse. Sick friends, football games, hangovers, elderly computers, flooded apartments, colds, hayfever, and "I didn't get around to it yet" do not constitute valid excuses, however well documented.

Many GSIs like to give their students a statement of their grading philosophy, together with a sample set of criteria for each grade range. Even if you prefer not to do so, you should take the time to think about how you grade and why, and about the criteria that you use in giving each of the grades. Having clear criteria not only saves you time when grading, but it also helps to make the grading process more consistent. In addition, it enables you to explain very clearly to students the kind of work you expect from them and helps students understand why you have given their assignment a certain grade and how their work might be improved. It also enables you to clearly diagnose students' strengths and weaknesses, and thereby to focus on improving the appropriate areas more effectively.

It is also important to discuss your standards and criteria with any other GSIs teaching the same course to ensure that grading is consistent between sections. The Instructor of Record for your course may set the grading criteria for course and section as well. If so, be familiar with these criteria and be able to explain them to students.

Task 13. Read the following home assignment rubric. What does it lack? Correct it if necessary.

What your grade means (roughly)

- A grade of 1 means the work demonstrates no understanding of the relevant concepts.
- 2 means the work demonstrates a poor understanding of the relevant concepts.
- 3 means the work demonstrates a fair understanding of the relevant concepts.
- 4 means the work demonstrates a good understanding of the relevant concepts.
- 5 means the work demonstrates a great understanding of the relevant concepts.

Task 14. a) Read the following two texts.

b) Compare the outlines. What are the differences? Work out your own set of recommendations.

A Step-by-Step Guide for Effective (and Efficient) Grading

Getting Started

1. Budget your time. How much time do you have between when you get the papers and when they must be returned? Consider planning for several grading sessions. Everything depends on your own best working schedule, of course, but many teachers find that trying to do too many papers at once may make it harder to avoid poor or inconsistent grading. If you're likely to get cranky when you see the same error on the sixth paper in a row, plan for breaks.

2. Break up the pile into smaller, manageable units. The longer the stack sits there intact, the harder it is to get started. Plan a short grading session within a day or so of getting the papers.

3. Read a random sampling of papers first. Instead of diving right into the pile, get a broad sense of what kind of work the class is doing. Consider taking an hour to skim through all or most of the papers before doing any grading. Getting an overview of consistent errors, consistent good points, and the quality range on the assignment will cut down on the time spent on each paper later.

4. Spend a reasonable amount of time on each paper. You will be tempted to spend too much time on most papers, especially those with many problems. Fatigue also increases the time you spend on papers—small editing corrections are easier than judicious responses. Some teachers use a kitchen timer and allow a specified period of time per paper.

5. Give good papers good comments. It is tempting to move too quickly through the better papers.

If you find yourself thinking of good papers as needing little attention because “nothing is wrong with them,” you’re falling into the trap of seeing the teacher’s job as “correcting papers.” Papers with “nothing wrong” have much that is right, and students who write good papers deserve serious and thoughtful responses. They’ve relieved you of the need to point out errors; enjoy the intellectual give-and-take they’re clearly ready to appreciate.

Writing Comments

6. Keep your assignment sheet and your grading standards in front of you. Use the language of the grading standards in the end comments, in particular. That helps students see how your assessment of their work is connected with what they were asked to do to begin with.

7. Try to make at least one comment on each page. Students respond better when they see that we read their papers carefully.

8. Avoid filling the margins with comments. Students can absorb a limited amount of feedback. A couple of good remarks per page are enough to be helpful without

being overwhelming. Things that recur—good and bad—can be included in your closing comment.

9. Make your feedback precise and concrete. Abstract terms are difficult for students to apply to their writing.

10. If you have abbreviations or symbols you frequently use, explain them to the class. You'd be surprised how few students will ask about marks they don't recognize—they'll simply ignore them.

11. Balance your comments with a mix of positive and constructive criticism. There is almost by always something good to say about the work and there is always room for improvement: marginalia and closing comments should be neither unremittingly positive nor unremittingly negative. Most people will be reluctant to read comments if they only focus on the negative.

12. Consider commenting in pencil, so that you can easily erase or modify comments.

13. Don't copyedit. Mark the first few instances of a particular type of editing error, but when errors recur, make a general note in the margin or mention them in the closing comment. Reader-oriented comments and questions can help you steer away from grading for grammar.

14. Papers that have not been proofread are not worth your time to read. Anyone can miss a couple of misplaced commas or a spelling error or two per page, but you should not waste your time trying to read a paper riddled with errors the student was too careless to correct.

Handle such situations with care: giving a paper back with nothing but a dismissive comment can do more harm than good. It is your job to help students understand how important it is to produce work appropriate for the audience—and that includes presenting good, clean, easily read text.

15. Commenting is a part of grading, which is a part of teaching. Marie Secor, professor at Pennsylvania State University, remarks: "Remember that the purpose of everything you write on a paper is to give useful advice. It is not to show that you know your stuff, or that you are very smart or very conscientious, or even to show that the student doesn't know enough." Your comments should be aimed at helping the student improve her work.

16. Closing or "end" comments should follow the "sandwich" structure: begin with praise, then remark on areas where improvement is needed, then, where you can, close with something positive.

(Of course, not in all instances is it appropriate to close with praise.)

17. Closing comments should include some suggestions for what the student should try to do on the next written assignment. What pitfalls should he watch out for? Is there something that worked particularly well that the student should expand on or play with a bit more?

18. The final comment explains the grade. One should be able to read the final comment and get an idea of what the grade is, even without seeing the letter grade.

15 Tips for Effective Commenting and Grading

1. Use pencil in margin and end comments, but use pen for the final grade.
2. When you use pen, use blue or black ink. Do not use red ink.
3. Write legibly, which doesn't take much longer. Use a word-processor for end comments if your handwriting cannot be made legible.
4. Provide students with a key to any markings or symbols you use.
5. Provide both positive comments and constructive criticism.
6. Clarify your grading criteria to students before they submit their essays. How will you weight content and style, for instance?
7. Clarify ahead of time exactly what you expect from the assignment, and then address those specific issues in your comments.
8. Provide approximately three substantive comments per page, or one substantive comment per paragraph.
9. Pick your battles in your margin comments. Noting every error results in student overload.
10. Margin comments should provide specific examples of issues you raise in your end comments. Conversely, if you refer to something frequently in the marginalia, it should be remarked on in your end comments.
11. Provide a comment on Works Cited lists, title pages, and other "ancillary" parts of an assignment.
12. Keep in mind that students' errors in their writing are not intentional; try not to take such errors personally.
13. Treat their writing with respect, as you would like readers to treat your own writing.
14. Do not try to make jokes or ironic remarks in your comments. These can be easily misconstrued by the student and are inappropriate.
15. After you return the papers, enforce a 24-hour cooling-off period before students can discuss their grades with you. Encourage students to read all of your comments before meeting with you to discuss grades; it will save you time, since you won't have to repeat what you wrote on the paper.

Task 15. a) Study the given grading system. Is it different from the current system at your university? If it is, formulate the differences.

A percentage system for reporting final grades was implemented by the University of Saskatchewan in September, 1986. The university-wide relationship between literal descriptors and percentage scores for undergraduate courses is as follows:

90-100 Exceptional	<p>A superior performance with consistent strong evidence of</p> <ul style="list-style-type: none">• a comprehensive, incisive grasp of the subject matter;• an ability to make insightful critical evaluation of the material given;• an exceptional capacity for original, creative and/or logical thinking;• an excellent ability to organize, to analyze, to synthesize, to integrate ideas, and to express thoughts fluently.
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80-90 Excellent	<p>An excellent performance with strong evidence of</p> <ul style="list-style-type: none"> • a comprehensive grasp of the subject matter; • an ability to make sound critical evaluation of the material given; • a very good capacity for original, creative and/or logical thinking; • an excellent ability to organize, to analyze, to synthesize, to integrate ideas, and to express thoughts fluently.
70-79 Good	<p>A good performance with evidence of</p> <ul style="list-style-type: none"> • a substantial knowledge of the subject matter; • a good understanding of the relevant issues and a good familiarity with the relevant literature and techniques; • some capacity for original, creative and/or logical thinking; • a good ability to organize, to analyze and to examine the subject material in a critical and constructive manner.
60-69 Satisfactory	<p>A generally satisfactory and intellectually adequate performance with evidence of</p> <ul style="list-style-type: none"> • an acceptable basic grasp of the subject material; • a fair understanding of the relevant issues; • a general familiarity with the relevant literature and techniques; • an ability to develop solutions to moderately difficult problems related to the subject material; • a moderate ability to examine the material in a critical and analytical manner.
50-59 Minimal Pass	<p>A barely acceptable performance with evidence of</p> <ul style="list-style-type: none"> • a familiarity with the subject material; • some evidence that analytical skills have been developed; • some understanding of relevant issues; • some familiarity with the relevant literature and techniques; • attempts to solve moderately difficult problems related to the subject material and to examine the material in a critical and analytical manner which are only partially successful.
<50 Failure	An unacceptable performance

Task 16. a) Look through the table of the Grading Alternatives. What does each type mean? Are they new to you? What are the possible situations for their usage? Discuss the possible examples.

Grading Alternatives and Comments

In addition, and where approved and relevant, the following alternatives are used:

AEG	Aegrotat Standing
AU	Audit
CR	Completed Requirements
DEF	Deferred Examination Written
DEFG	Deferred Examination Approved
F	Failure
INF	Incomplete Failure
IP	In Progress - class is continued into the next term
NA	Not Applicable
P	Pass
SPECDEFG	Special Deferred Examination Approved
SPECSPG	Special Supplemental Approved
SPECSUP	Special Supplemental Written
SUPP	Supplemental Written
SUPPG	Supplemental Examination Approved
W	Withdrawal
WAU	Withdrawal from Audit
WF	Withdrawal Failure (no longer used as of 201205)

What other grading alternatives and comments have you ever seen? would you like to add to the list? would you like to use as a teacher?

b) Read the text about the two practices. How severe are they?

How a "W" affects you

Withdrawal is a grading alternative which appears permanently on a student's transcript as a W if they have withdrawn from a class after the last day to add or drop classes to avoid financial penalty. The W has no academic standing and does not impact the calculation of a student's Cumulative Weighted Average.

Students who wish to withdraw must do so on or before the withdraw deadline. No withdrawals are allowed after that date and the student will be graded on the completed course work they have submitted for the class. A student who does not write the final exam will be assigned a failing grade along with a grade comment of INF (Incomplete Fail).

Incomplete Course Work

When a student has not completed the required course work, which includes any assignment or examination including the final examination, by the time of submission of the final grades, they may be granted an extension to permit completion of an assignment, or granted a deferred examination in the case of absence from a final examination. Extensions for the completion of assignments must be approved by the Department Head, or Dean in non-departmentalized Colleges, and may exceed thirty days only in unusual circumstances. The student must apply to the instructor for such an extension and furnish satisfactory reasons for the deficiency. Deferred final examinations are granted as per College policy.

In the interim, the instructor will submit a computed percentile grade for the class which factors in the incomplete coursework as a zero, along with a grade comment of INF (Incomplete Failure) if a failing grade. In the case where the instructor has indicated in the course outline that failure to complete the required coursework will result in failure in the course, and the student has a computed passing percentile grade, a final grade of 49% will be submitted along with a grade comment of INF (Incomplete Failure).

If an extension is granted and the required assignment is submitted within the allotted time, or if a deferred examination is granted and written in the case of absence from the final examination, the instructor will submit a revised computed final percentage grade. The grade change will replace the previous grade and any grade comment of INF (Incomplete Failure) will be removed.

Task 17. Read the text. Discuss its contents with the group. Do you consider such practice efficient? How are the grades valued by the students who are to calculate the averages? Think of such an experience. Would you like to try it?

Calculating Your Average

Commonly used weighted average types:

- **Sessional Weighted Average (S.W.A.)** is calculated from courses taken in Fall and/or Winter terms (September to April).
- **Annual Weighted Average** is calculated from all courses taken in a year
- **Cumulative Weighted Average (C.W.A.)** is calculated from all courses taken at the University.

Calculating Weighted Averages

Weighted averages are calculated by multiplying the grade achieved in each class by the number of credit units in the class. The sum of the individual calculations is then divided by the total number of credit units to produce the weighted average, subject to the **University Council Regulations on Examinations**. Students should

consult with their college for policies on repeating classes and non-numeric grade conversion.

Example:

Course	Grade	Credit Units	Weighted Marks
ENG 100.6	73	6	438.00
DRAM 104.6	67	6	402.00
PSY 110.6	68	6	408.00
CHEM 112.3	73	3	219.00
MUS 140.3	71	3	213.00
HIST 151.3	69	3	207.00
GEOG 120.3	74	3	222.00
TOTAL		30	2109.00

Weighted Average (2109/30) = 70.30%

Task 18. Study the two grading practices. Have you ever tried them? Which do you consider to be more efficient? Discuss the benefit of each practice in pairs. Which one you personally would prefer?

a) Percentage Grades

Grade	Division	Equivalent
80-100%	1 (I)	A
70-79%	2 (II)	B
60-69%	3 (III)	C
50-59%	4 (IV)	D
0-49%	(Failure)	F

b) Eight Point Grades

Point	Description	Percentage Equivalents Guideline
8	Exceptional	90%
7	Excellent	83%
6	Very Good	78%
5	Good	73%
4	Satisfactory	68%
3	Adequate	63%
2	Barely Acceptable	58%
1	Minimal Pass	53%
OS	Near Pass	45%
0	Failure	40%

Task 19. Read the article on the same topic. Is this author's point of view on Grading any different from the previous advice? State the gist of each recommendation. Are they based on the author's personal experience? Are they realistic?

Ten Tips for More Efficient and Effective Grading

by Victoria Smith, PhD and Stephanie Maher Palenque

Many instructors dread grading, not just because grading takes up a sizable amount of time and can prove itself a tedious task, but also because instructors struggle with grading effectively and efficiently. However, effective grading does not have to take inordinate amounts of time, nor does one need to sacrifice quality for speed. The following tips can help instructors grade more effectively while enhancing student learning.

1. One and Done: Mention the error and explain how to correct it once. If the error occurs subsequent times, highlight the word(s) or sentence and/or use the comment balloon in Microsoft Word's Track Changes to draw attention to the error succinctly. For example, if a student uses second person in an essay, the instructor might compose the following comment the first time the error appears:

Avoid addressing the audience directly as it can come off as accusatory. Use words like "one," "individual," etc.

If the student repeats the error in the assignment, highlight the second-person usage (the word "you," for example) and add a comment bubble stating "Avoid

second person.” This method not only saves time, but it also explains and reinforces the concept to the student.

2. Bank Comments: Keep a bank of comments about frequent errors students make and organize them in groups for easy access. Consider grouping comments according to module, assignment, and chapter, or grammar, content, and organization. For example, if an instructor sees frequent errors regarding point of view, keep related comments grouped in the same area to access them easily.

3. Frontload Feedback: D. Royce Sadler (2010) argues that feedback, though often retrospective, also has a prospective element or “feedforward” (p. 539), meaning, instructors need to write comments students can apply to future assignments. If teaching a class in which students submit both a first draft and a final draft of an essay, focus on providing more detailed feedback on the first draft. This method should help save time later and will hold the student accountable for reading and applying their first draft feedback. Also, in the final draft one can point out errors rather than explaining them again in-depth to the student. If it is evident the student has not revised his/her final draft according to first draft comments, refer students to the first draft.

4. Global Comments vs. Local Corrections: If a student has written the paper in the incorrect genre in his/her first draft, comment minimally on local-level issues—grammar, format, etc.—and instead focus comments on global issues. For example, if the student writes a summary of a work, and the assignment asks for an analysis instead, then it is best to comment globally. If the student needs to rewrite the entire essay, it is fruitless to provide copious commentary regarding grammar and mechanics.

5. KISS (Keep It Simple for Students): When making grading a teachable moment, be sure comments do not become so convoluted and esoteric so as to impair learning. Keep the language academic, yet accessible to the student.

6. Attitude and Approach: Make student learning the primary goal. According to Getzlaf, et al (2009) effective feedback is a mutual process involving both student and instructor. The students’ involvement in learning is at least partially dependent on their perception of their instructor’s interest and friendliness, as well as their instructor’s engagement and communication about their performance and their grades.

7. Conscious Use of Comments: According to Getzlaf et al (2009), effective feedback is applicable to future situations. Comment only when there is still something the student can do to improve the grade on a live assignment, unless they can use the comment on a final product to enhance learning and the quality of a subsequent assignment.

8. Avoid Surprises: Publish or distribute rubrics well in advance of assignment due dates so that students know how their papers will be evaluated.

9. Less is More: Instructors should avoid the temptation to respond to everything that calls for adjustments or changes. Brookhart (2011) reports, many

struggling students need to focus on just a few areas or even one item at a time. If a student backs off from his or her paper because he or she is intimidated by the number of instructor comments, then all is lost. It is better to target two or three areas that need to be addressed for the student's success on future papers.

10. Questions for Reflection: Consider inviting reflective, critical thinking and further conversation in a productive, scholarly exchange with the student. Instead of telling students what they did “wrong,” ask them to rethink their approach. For example, consider using a phrase such as “What is the most interesting aspect of your essay?” Or “What would draw your attention to this topic, as a reader?” This way, the student is not only prompted to make more thoughtful revisions, but also is given tools to use when considering how to write a hook for future essays.

Douglas B. Reeves, author and educator, said, “Technology sometimes encourages people to confuse busyness with effectiveness” (Reeves, 2010). Instructors sometimes equate certain grading practices such as an authoritative tone, strong criticism, or copious comments with being effective. In fact, the more conscious and deliberate an instructor is when delivering feedback, the better that feedback tends to be. Instructors often feel as though they must sacrifice effectiveness for efficiency, or efficiency for effectiveness. By honoring these guiding principles, instructors will realize that they do not need to make a choice between the two.

Task 20: Analyze all the theories and practical recommendations for the efficient grading. Make a list of your own recommendations and requirements for the process. What points will you need extra experience for? Formulate your principles in 10 issues. Compare the list with the group. Grade your own work.

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