Министерство образования и науки Российской Федерации
Вологодский государственный университет

TEACHING ENGLISH

Часть 1

Утверждено редакционно-издательским советом
в качестве учебного пособия

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Т11

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Т11 **Teaching English** : учебное пособие / [авт.- сост. А.Н. Цветкова, О.А. Бурсина, Д.И. Жирнова, Ж.И. Подоляк, А.С. Румянцева, Т.Н. Сидорова]. В 2-х ч. ; М-во обр. и науки РФ ; Вологод. гос. ун-т. – Вологда : ВоГУ, 2015. – Ч. 1. – 84 с.

Настоящее учебное пособие "Teaching English" (часть 1) 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 8 разделов, имеющих тематический характер, соответствующий аспектам преподавания английского языка. В рамках выполнения практико-ориентированных заданий, основанных на оригинальном языковом и теоретически значимом аутентичном материале, осуществляется подготовка обучающихся к профессиональной деятельности, освоение методического опыта, также приобретение ими первичных практических навыков и умений, формирующих профессиональную компетенцию учителя иностранного (английского) языка.

Пособие ориентировано на развитие навыков устной и письменной речи, использование знаний и умений, сформированных в процессе изучения английского языка таких разделов ОПОП, как «Практический курс иностранного языка», «Практика устной и письменной речи», Практическая фонетика» и «Практическая грамматика». Учебный процесс моделируется с опорой на знания и умения, полученные при изучении психолого-педагогических дисциплин.

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ОГЛАВЛЕНИЕ

Вступление.

Учебное пособие "Teaching English" рассчитано на студентов 2 и 3 курса факультета иностранных языков, культуры и искусств ВоГУ, обучающихся на направлению "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 первой части пособия характеризуется достаточно высоким уровнем сложности, соответствующим высоким требованиям, предъявляемым к студентам языковых факультетов вузов.

Учебный материал содержит восемь разделов, посвященных отдельным аспектам преподавания английского языка как иностранного. Материал, отобранный авторами для разделов учебного пособия, максимально соответствует основной цели пособия - отразить общие тенденции развития преподавания английского языка в современном мире, сформировать актуальный взгляд будущего учителя английского языка на соотношение лексики и внеязыковой действительности в рамках процесса преподавания, структуру и развитие словарного состава английского языка, функционирование лексических единиц, особенности стилистического воздействия и при использовании разнообразных экспрессивных средств современного английского языка в рамках процесса его преподавания.

Обширная тематика текстов пособия, индивидуальный подход к реализации поставленных перед учителем задач в рамках каждого аспекта преподавания языков позволяет максимально широко отразить принципы федерального государственного образовательного стандарта высшего образования в области иностранных языков.

Составление разделов учебного пособия и разработка практикоориентированных заданий осуществлялось следующим образом: О.А. Бурсина, разделы "Teaching Phonetics of Public Speaking", "Classroom English", Д.И. Жирнова, разделы "Teaching Vocabulary", "Classroom English", "Classroom English", Ж.И. Подоляк раздел "Teaching Grammar", А.С. Румянцева раздел "Teaching Speaking", Т.Н. Сидорова раздел "Teaching Writing", А.Н. Цветкова, разделы "Using Texts in the Classroom", "Teaching Listening".

Unit 1

Teaching Phonetics of public speaking

Task 1. Scan the text "Lecturing", imitate all the gestures suggested in it.

Public Speaking and Lecturing. Good English platform manner

A number of public-speaking gestures seem to be shared including asking an audience for attention or silence, by raising forward palms, asking them to rise, by raising upward-facing palms, or sit, by lowering down-facing palms, also a sign for silence or even slowing down, presenting the subject with extended upward palms, signing "On the one hand" with a right hand extended to the right, "On the other hand" with the left hand extended to the left, making an entreaty by pressing palms together vertically or intertwining the fingers, marking the limits of the subject with extended vertical palms, embracing the audience, by extending arms and perhaps embracing one's self, and concluding, by bouncing the pages of the speech vertically on the podium. In all these shared gestures, English will tend to use large and frequent enactments. Audiences normally clap in much the same way, but Russian audiences frequently clap in unison for great praise, especially in requesting encores. Unison clapping by English is rare and almost always a protest of the late start of a performance…

An example of contrastive postural behavior concerns the classroom or lecture hall. Among the most frequent differences noted by Russians is the postural informality of English lecturers. Russians register as unexpected or inappropriate such things as lecturers wandering about as they talk, leaning against rather than standing behind their desks, particularly sitting on their desks with their legs in front of them, which the Russians seem to feel is obscene or insulting. Even sitting behind the desk while lecturing seems to be sometimes considered slovenly. All of these varied postures, assumed and even taught as varied platform manners by English, are avoided by most Russians, for whom lecturing has something of the seriousness and decorum English would attach to a sermon but less frequently to a classroom lecture. Good form in the Russian classroom, being relatively static, formal, impersonal, and serious, comes very close to being bad form in the English classroom, good English form being dynamic, informal, personal, and humorous if possible. The best solution here seems to be aware of the expectations of the different audiences and to try not to disappoint them too much.

Task 2. Remember about the stylistic use of intonation and scientific style while reading the following paragraph from "Practical Course in English Phonetics" by M.A. Sokolova. Answer the following questions:

1) Why is it necessary to study the stylistic use of intonation?
2) How do verbal and non-verbal contexts correlate?

3) Give a definition of the intonational functional style. What styles are distinguished?
4) What is the speaker's aim in using scientific style? Who is this style used by?
5) What pre-nuclear and nuclear patterns are employed while giving a lecture?
6) What other peculiarities of presenting a lecture must be taken into account?

Stylistic Use of Intonation

Intonation plays a central role in stylistic differentiation of oral texts. Stylistically explicable deviations from intonational norms reveal conventional patterns differing from language to language. Adult speakers are both transmitters and receivers of the same range of phonostylistic effects carried by intonation. The intonation system of a language provides a consistently recognizable invariant basis of these effects from person to person.

The uses of intonation in this function show that the information so conveyed is, in many cases, impossible to separate from lexical and grammatical meanings expressed by words and constructions in a language (verbal context) and from the co-occurring situational information (non-verbal context). The meaning of intonation cannot be judged in isolation. However, intonation does not usually correlate in any neat one-for-one way with the verbal context accompanying and the situational variables in an extra-linguistic context. Moreover, the perceived contrast with the intonation of the previous utterance seems to be relevant. The situational context and the speaker's purpose determine the choice of an intonational style. The primary situational determinant is the kind of relationship existing between the participants in a communicative transaction.

One of the objectives of phonostylistics is the study of intonational functional styles. An intonational style can be defined as a system of interrelated intonational means which is used in a certain social sphere and serves a definite aim in communication. We distinguish the following five style categories: informational (formal) style; scientific (academic) style; declamatory style; publicistic style; familiar (conversational) style.

Scientific (Academic) Style

In scientific (academic) style intellectual and volitional (or desiderative) intonation patterns are concurrently employed. The speaker's purpose here is not only to prove a hypothesis, to create new concepts, to disclose relations between different phenomena etc., but also to direct the listener's attention to the message carried in the semantic component. Although this style tends to be objective and precise, it is not entirely unemotional and devoid of any individuality. Scientific intonational style is frequently used, for example, by university lecturers, school-teachers, or by scientists in formal and informal discussions.

The lecturer's purpose is threefold: (a) he must get the 'message' of the lecture across to his audience; (b) he must attract the attention of the audience and direct it to the 'message'; (c) he must establish contact with his audience and maintain it throughout the lecture. To achieve these goals he makes recourse to a specific set of

intonational means. The most common pre-nuclear pattern (i. e. that part of the tune preceding the nucleus) is (Low Pre-Head +) Stepping Head.

The Stepping Head makes the whole intonation group sound weighty and it has a greater persuasive appeal than the Falling Head. Occasionally the High Head may occur as a less emphatic variant of the Stepping Head. This enables the lecturer to sound *categoric*, *judicial*, *considered* and *persuasive*.

As far as the terminal tone is concerned, both simple and compound tunes occur here. The High Fall and the Fall-Rise are the most conspicuous tunes. They are widely used as means of both logical emphasis and emphasis for contrast. A succession of several high falling tones also makes an utterance expressive enough, they help the lecturer to impress on his audience that he is dealing with something he is quite sure of, something that requires neither argument nor discussion.

Variations and contrasts in the speed of utterance are indicative of the degree of importance attached to different parts of speech flow. Less important parts are pronounced at greater speed than usual, while more important parts are characterised by slower speed. Besides, the speaker makes use of alternating rhythmic patterns, differing in length.

Diminished or increased loudness that contrasts with the normal loudness helps the listeners to perceive a word as being brought out.

Internal boundaries placement is not always semantically predictable. Some pauses, made by the speaker, may be explicable in terms of hesitation phenomena denoting *forgetfulness* or *uncertainty* (word-searching). The most widely used hesitation phenomena here are repetitions of words and filled pauses, which may be vocalic [ə / ɜ:], consonantal [m] and mixed [əm / ɜ:m]. Intentional use of these effects enables the lecturer to obtain a balance between formality and informality and thus to establish a closer contact with his listeners who are made to feel that they are somehow involved in making up the lecture. Moreover, a silent pause at an unexpected point calls the listeners' attention and may serve the speaker's aim to bring out some words in an utterance.

Task 3. The following oral text may be assumed to serve as a model for an academic kind of lecturing. Learn it by heart and present to the audience taking into consideration the purposes of nonverbal communication and phonoslylistic features of scientific style.

Well >NOW ∫ I'd like to ↘turn 'now to AS`SESSMENT, | and I →hope you won't ˌMIND ∫ if I →use this OPPORˌTUNIˌTY ∫ to ↘try to give 'some INDIˌCATION ∫of ∫ əm || a →more `MODERN, | more ˌRECENT ∫APˌPROACH ∫ ˌTO the asˌsessment ˌPROBLEM ∫ than per↘haps 'I my'self was 'brought ∫'brought `UP on. | And I ˌWANT ∫ →very ˌARBI-TRARILY if I ˌMAY ∫ to DIˌVIDE this ∫ into ˌTHREE ˌHEADINGS | and to >ask |ɜ:| 'three ∫ 'three ˌQUESTIONS: ∫ as→sessment $^{V}$WHY, | as→sessment $^{V}$WHAT, | and as→sessment ˌHOW. ∫ So →this really ˌMEANS ∫ I ↘want to 'talk a'bout ↑first of all the `PURPOSES of AS

ˌSESSMENT ʃˋWHY we are asˌsessing ʃat ᵛALL, |ɜ:m| ˌSECONDLY ʃ the →kind of ˌFUNCTIONS ʃ and →processes that are `BEING AS ˌSESSED, | and ↘thirdly I want to 'talk about TECHˌNIQUES. | And I shall ʃ I shall I ↘have to 'go 'through THIS ʃ `FAIRLY ˌRAPIDLY, ʃ and I ˌHOPE ʃthat →if it's `TOO ˌRAPID ʃyou'll ↘pick me up in 'question time `AFTERWARDS.‖

Task 4. Continue working on the information concerning reading aloud scientific prose. What peculiarities can you figure out?

Reading aloud scientific prose

In the case of reading aloud scientific prose the most widely used pre-nuclear pattern is also (Low Pre-Head +) Stepping Head. Sometimes the broken Stepping Head is found, if an accidental rise occurs on some item of importance. The Stepping Head may be replaced by the so-called heterogeneous head, i. e. a combination of two or several heads. The most frequently used types of the Heterogeneous Head here are as follows: (a) the Stepping Head combined with the Falling Head; (b) the broken Stepping Head combined with the Falling Head; (c) the Stepping Head combined with the Sliding Head; (d) the broken Stepping Head combined with the Sliding Head.

Occasionally the Scandent Head is employed which is an efficient means of making a sentence or an intonation group more emphatic. In this connection it is important to note the use of a succession of falls (both low and high) within any kind of head described above.

Final intonation groups are pronounced predominantly with the low or the high falling tone. Non-final intonation groups exhibit more possibilities of variations. In addition to the simple tunes found in final intonation groups the following compound tunes are used: the Fall-Rise and the Rise-Fall. But the falling nuclear tone ranks first, the Low Rise or the Mid-Level being much less common. It should be borne in mind that the falling nuclear tone in non-final groups in most cases does not reach the lowest possible pitch level.

Compound tunes make the oral representation of a written scientific text more expressive by bringing out the most important items in an utterance. Moreover, they secure greater intonational cohesion between different parts of a text.

Thus the following intonation patterns may be added to the ones listed above:

(Low Pre-Head +) (Stepping Head) + Rise-Fall (+ Tail)
(Low Pre-Head +) (Heterogeneous Head) + Low Fall (+ Tail)
(Low Pre-Head +) (Heterogeneous Head +) High Fall (+ Tail)
(Low Pre-Head +) (Heterogeneous Head +) Fall-Rise (+ Tail)
(Low Pre-Head +) (Sliding Head *or* High Falls +) High Fall (+ Tail)
(Low Pre-Head +) (Sliding Head *or* High Falls +) High Fall + Rise (+ Tail)
(Low Pre-Head +) (Scandent Head +) Low Fall (+ Tail)
(Low Pre-Head +) (Scandent Head +) High Fall (+ Tail)

The temporal component of intonation displays the following regularities. The speed of utterance fluctuates from normal to accelerated, but it is never too fast. The accelerated speed of utterance is accounted for by the greater length of words and the greater number of stressed syllables within an intonation group. It can be also explicable in terms of the number of communicative centres (the principal points of information in a sentence). The matter is that a communicative centre is brought out by slowing down the speed of utterance. Since communicative centres are fewer in number as compared with other less important words, which are pronounced at greater speed than usual, the general speed of utterance is perceived as accelerated.

Reading scientific prose is characterised by contrastive rhythmic patterns (arhythmic utterance). This is predetermined by the correlation of rhythm and speed of utterance. It is generally assumed that slow speed entails regular rhythm while in accelerated speech rhythm is less regular.

Pauses are predominantly short, their placement and the ensuing internal boundaries are always semantically or syntactically predictable. Hesitation pauses are to be avoided.

Task 5. Analyse and read a piece from the following lecture. Mark the tunes according to the rules stated above. Listen to your group-mates and say whether you agree with the intonation used.

Style-Forming and Style-Modifying Factors

Before describing phonetic style-forming factors it is obviously necessary to try to explain what is meant by extralinguistic situation. It can be defined by three components, that is purpose, participants, setting. These components distinguish situation as the context within which interaction (communication) occurs. Thus a speech situation can be defined by the cooccurrence of two or more interlocutors related to each other in a particular way, having a particular aim of communicating about a particular topic in a particular setting.

Purpose can be defined as the motor which sets the chassis of setting and participants going, it is interlinked with the other two components in a very intricate way. The purpose directs the activities of the participants throughout a situation to complete a task. Such purposes can be viewed in terms of general activity types and in terms of the activity type plus specific subject matter. There appear to be a considerable number of quite general types of activities, for example: working, teaching, learning, conducting a meeting, chatting, playing a game, etc. Such activity types are socially recognized as units of interaction that are identifiable. It should be noted that activity type alone does not give an adequate account of the purpose in a situation. It only specifies the range of possible purposes that participants will orient toward in the activity but not which specific one will be involved. The notion of purpose requires the specification of contents at a more detailed level than that of activity type. This we shall call "subject matter" or "topic".

Another component of a situation is participants. Speech varies with participants in numerous ways. It is a marker of various characteristics of the individual speakers as well as of relationships between participants. Characteristics of individuals may be divided into those which appear to characterize the individual as an individual and those which characterize the individual as a member of a significant social grouping. The taking on of roles and role relations is commonly confounded with settings and purposes. When Dr. Smith, for instance, talks like a doctor and not like a father or someone's friend it is likely to be when he is in a surgery or a hospital and is inquiring about the health of a patient or discussing new drugs with a colleague. Such confounding may well be more true of occupational roles than of non-occupational roles such as strangers or friends, adults or older and younger children, etc.

Usually age of participants is also an important category for social interaction. Among other things age is associated with the role structure in the family and in social groups, with the assignment of authority and status, and with the attribution of different levels of competence. The speech behaviour of a person not only conveys information about his or her own age but also about the listener or the receiver of the verbal message. Thus, old people speak and are spoken to in a different way from young people. For instance, an elderly person usually speaks in a high-pitched voice, people generally use higher pitch-levels speaking to younger children.

There is another factor, which is included into the "participants" component of a speech situation. That is the sex of the speaker. Sex differences in pronunciation are much more numerous than differences in grammatical form. For instance, there is a consistent tendency for women to produce more standard or rhetorically correct pronunciation which is generally opposed to the omission of certain speech sounds. Girls and women pronounce the standard realization of the verb ending in *-ing* (reading, visiting, interesting) more frequently than boys and men who realize *-in* (readin, visitin, interestin) more often; female speakers use a more "polite" pattern of assertive intonation (Yes. Yes, I know.) while male speakers use a more deliberate pattern (Yes. Yes. I know.); women tend to use certain intonation patterns that men usually do not (notably "surprise" pattern of high fall-rises and others).

The last component we have to consider is called setting, or scene. It is defined by several features. The first of them is a physical orientation of participants. This is to some extent determined by the activity they are engaged in; thus in a lecture the speaker stands at some distance from and facing the addressees whereas in a private chat they are situated vis-à-vis each other. It is quite obvious now that speech over an intercom and speech in face-to-face communication is obviously phonologically distinguishable in a number of ways. Scenes may be arranged along dimensions: public – private, impersonal – personal, polite – casual, high-cultured – low-cultured, and many other value scales. In large part these diverse scales seem to be subsumed under one bipolar dimension of formal – informal. The kind of language appropriate to scenes on the formal or "high" end of

the scale is then differentiated from that appropriate to those on the informal or "low" end. Such differentiation follows universal principles, so that “high” forms of language share certain properties, such as elaboration of syntax and lexicon, phonological precision and rhythmicality, whereas “low” forms share properties including ellipsis, repetition, speed and slurring. If this is so we may expect pronunciation features to be markers of the scene or at least of its position in the formal – informal dimension.

Task 6. This exercise is meant to develop your ability to reproduce the kind of intonation used in a lecture on a scientific subject. Follow the instructions given below:

1. Pay attention to the way intonation helps the lecturer to establish a clear and logical progression of ideas as well as to direct the listeners' attention to the subject matter;
2. Take notice of the fact that the lecturer's speed of utterance is determined by his awareness that his listeners may be taking notes of what he is saying;
3. Mark the pausation, the stresses and tunes (it is not expected that each student will intone the sentence in the same way);
4. Read the lecture to your partner and record your reading;
5. Play the recording back for your teacher and fellow-students to detect your errors and make recommendations;
6. Identify and make as full list as possible of scientific style peculiarities as they are displayed in the text.

“You will all have seen from the handouts which you have in front of you that I propose to divide this course of lectures on the urban and architectural development of London into three main sections, and perhaps I could just point out, right at the beginning, that there will be a good deal of overlap between them. They are intended to stand as separate, self-contained units. Indeed, I would go as far as to say that anyone who tried to deal entirely separately with the past, the present, and the course of development in the future, would be misrepresenting the way in which urban growth takes place.

Now by way of introduction, I'd like to try and give some indication of how London itself originated, of how developmental trends were built into it, as it were, from the very outset; and of how these trends affected its growth. It started, of course, not as one, but as two cities. The Romans built a bridge across the Thames at a point where the estuary was narrow enough to make this a practical proposition, and the encampment associated with this bridge grew up on the north bank of the river. The principal fort of this encampment was on the site now occupied by the Tower. Further to the west, at a point where the river was fordable, an abbee — the Abbee of Westminster — was founded, and the towns grew up side by side — one centred on the Roman camp, and the other on the Abbee.

Now in my next lecture I hope to demonstrate in detail that this state of affairs — this double focus, as we might call it — was of crucial importance for the subsequent growth of London as a city."

Task 7. This exercise is meant to develop your ability to introduce teaching material in class with correct intonation. Follow the instructions given below:

1. Read the following extract silently to make sure that you understand each sentence.

2. Divide the text into paragraphs, if possible. Try to find the main idea in each paragraph. Split up the sentences into intonation groups. Mark the stresses and tunes. Observe the difference in the duration of pauses between the paragraphs, sentences and intonation groups.

3. Make an oral presentation of this text in class as if you were a university lecturer. Let the teacher and fellow-students listen to you and decide whether your lecture conforms to the required pattern. Introduce alterations in the text, if necessary, and use some hesitation phenomena to obtain a balance between formality and informality. It will enable you to establish a closer contact with the audience. Remember that the success of any kind of lecturing depends on your ability to do so.

4. Find texts dealing with various aspects of general linguistics, phonetics, grammar, lexicology or literature and prepare them for oral presentation in class as: (a) a university lecture; (b) a micro-lesson at school. Take into account the suggestions given above. Let the teacher and members of the group act as your students or pupils.

"To the question: ‘What is language?’ many and varied answers have been given. Some linguists, fastening upon the phonetic aspect of speech, have defined language as being basically a series of sounds produced by certain human organs and received by others. Another school replies that since the main characteristic of language is meaningfulness, and since a transfer of meaning can take place without the medium of sound, as witnessed by semaphoric or gestural systems of communication, the phonetic aspect of language is secondary to the semantic feature. To the grammarian, language is primarily a series of grammatical forms, roots, and endings. To the literary specialist, language is a series of words so arranged as to produce a harmonious or logical effect. To the lexicographer, language is fundamentally a list of words with their separate derivations, histories, and meanings. To the man in the street, language is what he uses, quite unconsciously, to communicate with his fellow man. Obviously, these partial definitions are all correct. But precisely because they are ALL correct, the sum total of language amounts to something greater than any of them. Sounds in themselves do not constitute language; yet the spoken language consists of sounds. Meaningfulness may be achieved in a number of nonlinguistic ways, therefore

meaningfulness alone does not constitute language; yet language, to be worthy of the name, must be meaningful. Grammatical forms and grammatical categories, taken by themselves, axe dead things, as will be attested by many former students who ‘went through’ Latin and French in certain educational institutions; yet language is characterized by their presence to the extent that there is no language, however primitive, that does not possess some system of grammar. Spoken and written language consists of separate words; but unless these words are arranged in certain sequences, they will not only fail to convey beauty or logic but will even fail to convey complete meaning. Lastly, a language that does not serve as a medium of communication is a traitor to its function."

Task 8. In the talk below the teacher is explaining to the student how to work with a tape-recorder. He/she is very reassuring and encouraging. Concentrate your attention on the intonation of the response. Make up conversational situations possible within the teacher-student interaction where you would sound reassuring and encouraging.

- Could you explain how this tape-recorder works, please?
- First turn it on.
- I see - the black switch turns it on.
- Wait then for it to warm up.
- Yes, how do you record?
- Press the button.
- Yes, and how do you listen?
- Push the green knob.
- And to make it louder?
- Turn this one here.
- Oh I see. Now let me try.

Task 9. Read the dialogue between the teacher and a student below. Mark the stresses and tunes. Act the dialogue in pairs. Make up conversational situations possible within the teacher-student interaction where you would sound categoric, reproachful and concern.

- Oh, there you are, Peter! At last!
- Sorry to be so late.
- Well, I've begun to have my doubts that you are coming, I must admit. What's been keeping you this time?
- Oh, it's been one of those days when everything seems to go wrong.
- I thought all your days were like that!
- No, honestly! Take this morning, for instance: alarm clock fails to go off; miss my train; leave my umbrella at home; lose my pocket money; unpleasantness all round.

- Yes, but that was this morning. And in any case, I don't suppose you were an hour late then, were you?

- All right. I don't exaggerate, either. It's less than an hour I'm late, actually.

- Thirty-five minutes, or thereabouts!

Unit 2

Teaching Vocabulary

Task 1. Read part 1 of the article on presenting vocabulary. Be ready to answer the questions.

A motivated and self-directed learner might be able to acquire a large vocabulary simply by using vocabulary books, readers, dictionaries and corpora. However, many learners sign up for language courses in the expectation that, at least some of the time, they will be **presented** with language, rather than having to go out and find it for themselves. By presentation, we mean those pre-planned lesson stages in which learners are taught pre-selected vocabulary items. Of course, incidental vocabulary teaching can occur at other times of the lesson, as when a text or a discussion throws up unfamiliar vocabulary. In this chapter, however, we will be mainly concerned with ways vocabulary can be formally presented in the classroom. But many of the issues are relevant to the informal teaching of vocabulary as well.

At the very least learners need to learn both the meaning and the form of a new word. We shall deal with each of these components in turn. But it’s worth pointing out that both these aspects of a word should be presented in close conjunction in order to ensure a tight meaning-and-form fit. The greater the gap between the presentation of a word’s form and its meaning, the less likely that the learner will make a mental connection between the two.

Let’s say the teacher has decided to teach a related set of words — for example, items of clothing: *shirt, trousers, jacket, socks, dress, jeans*. The teacher has a number of options available. First, there is the question of how many words to present. This will depend on the following factors:

- the level of the learners (whether beginners, intermediate, or advanced);
- the learners’ likely familiarity with the words (learners may have met the words before even though they are not part of their active vocabulary);
- the difficulty of the items — whether, for example, they express abstract rather than concrete meanings, or whether they are difficult to pronounce;
- their ‘teachability’ — whether, for example, they can be easily explained or demonstrated;
- whether items are being learned for production (in speaking and writing) or for recognition only (as in listening and reading). Since more time will be needed for the former, the number of items is likely to be fewer than if the aim is only recognition.

Furthermore, the number of new words presented should not overstretch the learners' capacity to remember them. Nor should the presentation extend so far into the lesson that no time is available to put the words to work.

Coursebooks tend to operate on the principle that a vocabulary presentation should include at most about a dozen items. Here, for example, are the items listed in the presentation of clothes vocabulary in a currently popular elementary coursebook (from Soars L and J, *Headway Elementary*, OUP):

a jumper, a shirt, a T-shirt, a dress, a skirt, a jacket, a suit, a tie, trousers, jeans, trainers, shoes, boots

However, claims for the desirability of much higher vocabulary learning targets have been made, especially by proponents of teaching methods that subscribe to 'whole person learning', such as **accelerated learning** and **suggestopedia** (a method first developed by Georgi Lozanov in Bulgaria).Teachers following these methods use techniques of relaxation and suggestion, in order to predispose the learner to massive amounts of input, including literally hundreds of words in a session. Some of these claims may be excessive, but it may also be a fact that conventional teaching methods underestimate the learner's capacity to retain new vocabulary. Incorporating into lessons some of the basic principles of human memory may be a means of extending the somewhat conservative targets set in coursebooks.

Having decided on the number of items to teach, there is then the choice of the **sequence** of presentation, either:

- meaning first, then form, or
- form first, then meaning.

In the first option the teacher could, for example, hold up a picture of a shirt (the meaning), and then say *It's a shirt* (the form). In a 'form first' presentation she could say *shirt* a number of times, have the students repeat the word, and only then point to the picture. Both approaches are valid. There is an argument that presenting the meaning first creates a need for the form, opening the appropriate mental 'files', and making the presentation both more efficient and more memorable. On the other hand, 'form first' presentation works best when the words are presented in some kind of context, so that the learners can work out the meaning for themselves.

The next set of choices relates to the means of presentation - whether to present the meaning through:

- translation
- real things
- pictures
- actions/ gestures
- definitions
- situations

And whether to present the word in its:

- spoken form, or
- written form

and in what order (e.g. spoken before written) and how soon (e.g. delaying) the written form until the spoken form has been thoroughly learned).

There are also decisions to be made concerning the degree of learner involvement. For example:

- should the teacher provide both the meaning and the form herself?
- should the teacher present the meaning and attempt to elicit the form?
- should the teacher present the form and attempt to elicit the meaning?
- should the learners repeat the form, and if so, when?

Task 2. Define the following words and word combinations:

1. a self-directed learner
2. incidental vocabulary
3. in close conjunction
4. a mental connection
6. to overstretch the capacity
7. accelerated learning
8. suggestopedia

Task 3. Comprehension and Discussion Questions:

1. What are the decisions for a teacher to make before presenting vocabulary?
2. Do you agree with the author? Are there any other important decisions to make?

Task 4. Read the following piece on the means of vocabulary presentation. Give definitions to the words in bold.

Translation

Traditionally, translation has been the most widely used means of presenting the meaning of a word in monolingual classes. Translation has the advantage of being the most direct route to a word's meaning – assuming that there is a close match between the target word and its L1 equivalent. It is therefore very economical, and especially suitable for dealing with incidental vocabulary that may crop up in a lesson. However, as we have seen, an over-reliance on translation may mean that learners fail to develop an independent L2 lexicon, with the effect that they always access L2 words by means of their L1equivalents, rather than directly. Also, because learners don't have to work very hard to access the meaning, it may mean that the word is less memorable. A case of 'no pain, no gain'.

Real things (realia)

An alternative to translation - and an obvious choice if presenting a set of concrete objects such as clothes items - is to somehow illustrate or demonstrate them. This can be done either by using real objects (called **realia**) or pictures or mime. The use of realia, pictures and demonstration was a defining technique of the **Direct Method**. The Direct Method, in rejecting the use of translation, developed

as a reaction to such highly intellectual approaches to language learning as Grammar-Translation.

Actions / gesture

Such an approach is especially appropriate if teaching beginners, and with mixed nationality classes, where translation is not an option. It is also a technique that has been reclaimed by practitioners of **Total Physical Response** (TPR), a method that promotes **initial immersion** in a high quantity of **comprehensible input**. In making use of the immediate environment of the classroom, and of things that can be brought into the classroom, the intention is to replicate the experience of learning one's mother tongue. A TPR lesson typically involves the teacher demonstrating actions, using real objects, and then getting the learners to perform the same or similar actions in response to commands. Typical classroom commands might be:

Point to the apple.

Put the banana next to the apple.

Give the apple to Natasha.

Offer the banana to Maxim. etc. (Plastic fruit and vegetables are ideal for this kind of activity.)

Pictures / illustrations

Visual aids take many forms: flashcards (published and home-made), wall charts, **transparencies** projected on to the board or wall using the overhead projector, and board drawings. Many teachers collect their own sets of flashcards from magazines, calendars, etc. Especially useful are pictures of items belonging to the following sets: food and drink, clothing, house interiors and furniture, landscapes / exteriors, forms of transport plus a wide selection of pictures of people, sub-divided into sets such as jobs, nationalities, sports, activities and appearance (tall, strong, sad, healthy, old, etc). Not only can such pictures be used to present new vocabulary items, but they can be used to practise them. The use of pictures or objects as **prompts** for vocabulary teaching can be enhanced if some basic principles of memory are taken into account, including the principle of **distributed practice**. (It is important to keep reviewing the previously introduced items, preferably in a varying order). Our ability to produce mental images has led to a memory technique known as the **key word technique**. It consists of associating the target word with a word which is pronounced or spelt similarly in the mother tongue, but is not necessarily related in terms of meaning, e.g. Rathaus (meaning 'town hall') sounds like 'rat house' in English. The learner then **conjures up a visual image** of a lot of rats coming out of his local town hall, for instance. It appears to aid memory if the meaning and the key word are made to interact, as in the case above. Some claims are also made that the more bizarre the image, the easier it will be to recall, but the evidence for this is unconvincing. Another principle underlying effective memorisation is, as much as is possible, to allow learners to work at their own pace. In this way they can form associations and think of **mnemonic devices** that are personally relevant, and appropriate to the degree of difficulty the word is causing them. This is more likely to happen if they are

working on their own or in small groups. But by building pauses into a teacher-led presentation, the teacher can provide learners with time to 'catch up' and to reflect.

Here, by way of example, are some activities using flashcards:

- The teacher shows cards one at a time, and either elicits or says the word it represents. As a rule of thumb, about ten unfamiliar words is probably sufficient. Periodically the teacher **backtracks** and changes the order. Finally, stick all the cards on to the board, and write the words alongside (or ask learners to come up and write them).
- Stick a collection of picture cards (e.g. clothes) on the board and number them. (If you are working round a large table, place the cards face up on the table.) Invite learners to ask you about the words they are unfamiliar with. For example: *What's number 6?* Check to see if someone else knows before giving the answer. When students are sufficiently familiar go through them all, asking, *What's number 8?* etc. As a check, turn the cards around, one at a time, so that they can't be seen, and again ask *What's number 8?* Finally, write the words on the board alongside each picture.
- Stick a selection of cards on the board and allow learners to use bilingual dictionaries to find the words they represent. They can then write the words adjacent to the pictures.
- Give pairs or groups of three a selection of cards each. They can use bilingual dictionaries to find out the word for each picture. Then, representatives from each group can 'teach' the rest of the class the words they have discovered, using the visual aids.
- Show the class a wall chart or a large picture containing many different items (e.g. a street scene or an airport) for a short period of time, say ten seconds. Individually or in pairs, the learners then have to write down as many words — in English — as they can remember having seen represented in the picture. Allow them to use dictionaries. Show the picture again for another few seconds, to let them extend their lists of words. Reveal the picture for the checking stage: the individual or pair with the most correct words is the winner.

Definitions

Of course, reliance on real objects, illustration, or demonstration, is limited. It is one thing to mime a chicken, but quite another to physically represent the meaning of a word like intuition or become or trustworthy. Also, words frequently come up incidentally, words for which the teacher won't have visual aids or realia at hand. An alternative way of conveying the meaning of a new word is simply to use words — other words. This is the principle behind dictionary definitions. Non-visual, verbal means of clarifying meaning include:

- providing an example situation
- giving several example sentences
- giving synonyms, antonyms, or **superordinate terms**
- giving a full definition

All of the above procedures can be used in conjunction, and also in combination with visual means such as board drawings or mime. Although a verbal

explanation may take a little longer than using translation, or visuals or mime, the advantages are that the learners are getting extra 'free' listening practice, and, by being made to work a little harder to get to the meaning of a word, they may be more cognitively engaged. Obviously, it is important, when using words in order to define other words, that the defining words themselves are within the learners' current range.

Situations

A situational presentation involves providing a scenario which clearly **contextualises** the target word (or words). Here, for example, is a situation for teaching *embarrassed/embarrassing*:

Catherine saw a man at the bus stop. His back was turned but she was sure it was her brother, so she tapped him on the shoulder with her umbrella and shouted 'Look out! The police are after you!' The man turned around. He was a complete stranger. SHE WAS TERRIBLY EMBARRASSED. IT WAS A VERY EMBARRASSING EXPERIENCE. Reinforcing a situational presentation with pictures, board drawings, or gesture makes it more intelligible, and perhaps more memorable. More memorable still is the situation that comes directly from the experience of the people in the room - whether the teacher or students. In other words, the teacher could tell her own story of when she was embarrassed, and then invite the students to tell their own. Again, the extra 'free' speaking and listening practice justifies the relatively long time spent on just one or two items of vocabulary.

Example sentences

An alternative to the situational approach is to provide students with example sentences, each one being a typical instance of the target word in context. Here is a teacher giving sentence examples for the word fancy:

T: Listen to these sentences and see if you can work out what the verb fancy means:

Number one: He's really nice, but I don't fancy him. [pause]

Two: I fancy eating out tonight. Don't you? [pause]

Three: Do you fancy a cup of coffee? [pause]

Four: Fancy a drink? [pause]

Five: That guy on the dance floor - he really fancies himself. [pause]

And six: I never really fancied package holidays much. [pause]

One advantage of this approach is that the learners hear the word several times, increasing the likelihood of retention in memory. Another advantage is that they hear the word in a variety of typical contexts (rather than just one) so they can start to get a feel for its range of uses as well as its typical collocations (e.g. fancy a drink). Finally, they get information on the word's form and grammar - whether, for example, it is irregular or transitive (if a verb), or countable (if a noun).

Task 5. Comprehension and Discussion Questions:

1. What are advantage and disadvantages of each means of vocabulary presentation?

2. What determines the choice of the presentation means?

Task 6. Choose a set of vocabulary items which would be best presented by each specific means and develop its presentation.

Task 7. Choose one or several means of vocabulary presentation and develop your own tasks using the information learnt from the texts above. Before you start, determine the following:

- vocabulary items you are going to teach
- your students level of English
- items difficulty
- target: production/recognition
- time you are going to spend
- written/spoken form sequence

Task 8. Read the following text 'How to Put Words to Work'. Be ready to discuss it. Give definitions to the words in bold.

Integrating new knowledge into old

Traditionally, the presentation of new language items would swiftly be followed by the practice of these items. This practice would typically take the form of some of kind of oral repetition, such as a **drill**. This notion of mechanical practice underlies the popular belief that 'practice makes perfect'. However, simply repeating newly learned words is no guarantee that they will move from the **short-term memory** store into **permanent memory**. New knowledge - i.e. new words - needs to be integrated into existing knowledge - i.e. the learners' existing network of word associations, or what we called the **mental lexicon**. There is a greater likelihood of the word being integrated into this network if many 'deep' decisions have been made about it. In other words, to ensure **long-term retention** and recall, words need to be 'put to work'. They need to be placed in working memory, and subjected to different operations.

Such operations might include: being taken apart and put back together again, being compared, combined, matched, sorted, visualised and re-shuffled, as well as being repeatedly filed away and recalled (since the more often a word is recalled, the easier recall becomes).

Decision making tasks

There are many different kinds of tasks that teachers can set learners in order to help move words into long-term memory. Some of these tasks will require more brain work than others, roughly arranged in an order from least **cognitively demanding** to most demanding:

Tasks in which learners make decisions about words can be divided into the following types:

1. **Identifying** words simply means finding them where they may otherwise be 'hidden', such as in texts.

Give the learners some text and ask them to:

— Count the number of times a vocabulary item occurs in the text.
— Find other words connected with this vocabulary item in the text.
— Find five phrasal verbs in the text.
— Find eight comparative adjectives in the text.
— Underline all the words ending in -ing in the text.

Ask them to read the text, then turn it over, and then ask:

— Did the following words occur in the text? and suggest a list of various words to choose from. Then let them look at the text and check if they are right.

Listening out for particular words in a spoken or recorded text is also a form of identification activity.

'OK, that's Mr Brown. He's wearing a jacket and trousers, no tie, and he's talking to the woman with the long dark hair - she's wearing a black dress. Now Mrs Brown is over there. She's wearing a skirt and a blouse, and she's talking to a tall man with fair hair. And their son, Richard ... yes, there he is, he's over in the corner. He's wearing jeans and a T-shirt - he's the one with very short hair'.

a) List all the clothes items that you hear.

b) Raise your hand when you hear a clothes item.

c) Put these items in the order that you hear them:

blouse tie skirt jeans jacket T-shirt dress trousers

d) Tick the items that you hear:

blouse shoes tie shorts skirt socks jeans jacket hat T-shirt dress trousers suit shirt

e) Listen for clothes words and write them in the correct column:

Mr Brown, Mrs Brown, Richard

Identification is also the process learners apply in tasks in which they have to unscramble anagrams (such as utis, snaje, eti - for suit, jeans, tie), or when they have to search for words in a 'word soup'.

2. **Selecting tasks** are cognitively more complex than identification tasks, since they involve both recognising words and making choices amongst them. This may take the form of choosing the 'odd one out', as in this task (again, based on the lexical set of clothes):

Choose the odd one out in each group:

1 trousers socks jeans T-shirt

2 blouse skirt tie dress

3 T-shirt suit shorts trainers

Note that with this kind of activity, there is no 'right' answer necessarily. What is important is that learners are able to justify their choice, whatever their answer. It is the cognitive work that counts - not getting the right answer.

Here is another open-ended selection task, with a personalised element:

1 Work in pairs. Choose five words to describe yourself. Use a dictionary if necessary: *careful interesting clever cold confident fit funny imaginative intelligent kind lazy nervous optimistic patient pessimistic polite quiet calm rude sad sensitive nice serious tidy thoughtful*

2. Think of other words you can use. *honest, friendly...* Discuss your choice of words with your partner. *I think I'm usually optimistic. And I'm always polite!* Does he/she agree with you?
3. Think of three people you admire very much. They can be politicians, musicians, sports personalities etc. or people you know personally. Choose the person you admire most and think of three adjectives to describe this person. Then choose the second and third person you admire and think of three more adjectives for each person to explain why.

3. A **matching task** involves first recognising words and then pairing them with - for example - a visual representation, a translation, a synonym, an antonym, a definition, or a **collocate**. **Pelmanism** is a memory game which involves nothing but matching. Word pairs (or picture-word matches) are printed on individual cards which are placed face down in a random distribution. Players take turns to pick up a card and then search for its partner. If they correctly locate the partner (initially by guesswork, but, as the game progresses, by remembering where individual cards are located), they keep the pair, and have another turn. If not, they lay the cards face down where they found them, and the next player has a turn. The player with the most pairs at the end of the game is the winner. Typical pairs might be:

— antonyms (tall - short, thick - thin, dark - light, etc.)
— British and American equivalents (bill- check, pharmacy - drugstore, lift - elevator, etc.), or
— collocations (wide + awake, stark + naked, fast + asleep, etc.)

4. **Sorting activities** require learners to sort words into different categories. The categories can either be given, or guessed.

Word field: characteristics

Put these adjectives into two groups - positive and negative.

emotional friendly good-humoured outgoing
confident ambitious rude self-centred
offensive kind selfish nice

Here is an activity in which learners (at a fairly advanced level) decide the categories themselves:

Put these words into four groups of three words each. Then, think of a title for each group.

goal net piece club racket shoot board green court hole pitch referee check serve tee move

Now, can you add extra words to each group?

5. **Ranking and sequencing activities** require learners to put the words into some kind of order. This may involve arranging the words on a **cline**: for example, adverbs of frequency (always, sometimes, never, occasionally, often, etc). Or learners may be asked to rank items according to preference:

Imagine you have just moved into a completely empty flat. You can afford to buy one piece of furniture a week. Put the following items in the order in which you would buy them:

fridge bed desk dining table sofa wardrobe chair dishwasher bookcase cooker washing machine chest of drawers

Now, compare your list with another student and explain your order. If you were sharing the flat together, would you agree? If not, make a new list that you both agree about.

Ordering items chronologically is another way of getting students to make judgements about words. For example:

Put the following words in the order in which they typically happen in your country:

graduate get married be born get divorced get engaged die retire leave home have children re-marry start school

Production tasks

The decision-making tasks we have been looking at are principally receptive: learners make judgements about words, but don't necessarily produce them.

Tasks that are productive from the outset are those in which the learners are required to incorporate the newly studied words into some kind of speaking or writing activity. These can be classified as being of two main types:

— completion - of sentences and texts
— creation - of sentences and texts
— Here are some example instructions for open and closed gap-fill tasks:
— Complete the text by writing an appropriate word in each space:
— 'Greta Garbo, the Swedish-born film ___, was born in 1905. She won a scholarship to drama school, where she learned to ___. In 1924 a film director chose her for a ___ in a Swedish film called ..."
— Choose the best word from the list to complete each sentence. Use each word once ...
— Select words from the list to complete these sentences. Note that there are more words than sentences ...
— Choose words from the text you have just read to complete these sentences
— Choose the best word to complete each sentence:

When I feel tired, I can't stop __.

a) sneezing
b) yawning
c) coughing
d) weeping

Note that the last example is a **multiple choice task**. These are very popular with designers of vocabulary tests.

In completion tasks, the context is provided, and it is simply a matter of slotting the right word in.

Sentence and text creation tasks, however, require learners to create the contexts for given words. Here are some typical task instructions:

— Use each of these words to make a sentence which clearly shows the meaning of the word.

— Choose six words from the list and write a sentence using each one.
— Use each of these words to write a true sentence about yourself or someone you know.
— Write a short narrative (or dialogue) which includes at least five words from the list.

Tasks such as these lead naturally into speaking activities - either reading aloud or performing dialogues to the class, or comparing and explaining sentences in pairs or small groups. These activities involve many of the processes that serve to promote retention in long-term memory, such as rehearsal, repetition and explanation.

Not all creation activities need start as writing tasks. Here is a speaking task which requires learners to create sentences using pre-selected vocabulary:

— Work in pairs. Ask and say how you feel about your town or village.

I love it. It's all right. I can't stand it.

— Which of the following adjectives can you use to describe your town or village?

interesting boring annoying depressing frightening marvellous beautiful peaceful noisy lively

— Can you explain why?

I find it boring because there's nothing to do in the evenings.

The use of questionnaires is a good way of putting vocabulary to work in the form of question-and-answer exchanges. Many areas of vocabulary lend themselves to some kind of **questionnaire** or **survey**. The same vocabulary items in the preceding example could be used as the basis of a questionnaire or survey.

Students can prepare a survey - using these examples as a model:

1. Is your hometown boring or interesting? Why?
2. Do you find big cities: depressing, interesting, lively or noisy? Why? etc.

They then ask each other their prepared questions, and report the results to the class, using full sentences, such as *Maria thinks her hometown is interesting because it has a lot of historical monuments.*

Task 9. Comprehension and Discussion Questions

1. What are the types of vocabulary tasks?
2. What determines the choice of a particular task?

Task 10. Design 1-2 tasks for each type mentioned in the text above. Try to use one set of vocabulary items for all tasks.

Task 11. Choose a set of vocabulary items and design its presentation and tasks for its memorization.

Unit 3

Teaching Grammar

Task 1. Look at the following ideas about how to teach grammar. What do you think of each one? Which do you agree/disagree with and why?

a. You can't teach children grammar, they just aren't interested. Even if you do, they'll make mistakes. It's better to get them to use the language and the grammar will eventually come. You don't teach grammar to children learning their first language so why do we bother with a second language?

b. Grammar needs to be made meaningful. Most of the time children don't understand grammar because they don't understand how it's used. They need practice and grammar needs to be taught in context.

c. Children have to learn grammar properly or they will always make mistakes. We should make sure the children are using a piece of grammar correctly before we try to teach something new.

d. Children need to see how the grammar is used in context as it will help them understand it and be able to use it.

e. Grammar needs to be activated. It is no good simply teaching children the rules if they don't learn how to use it both in their writing and when they speak.

f. The only way children can learn grammar is if the teacher explains the rules to them. Grammar needs to be made clear to the children so that they know what the rules are and what is correct.

g. Children need to 'discover' the rules themselves as this way they are more likely to remember them. The teacher's role is to provide children with the opportunity to discover how grammar is used.

Task 2. a) Look at these two ideas about how to teach grammar. Answer the questions below.

a. The Deductive Approach: Explain the rule to the learners and then get the learners to do some exercises to practice the grammar.

b. The Inductive Approach: Give the learners some sentences that contain the grammar and a series of questions designed to guide the learners in working out how the grammar is used.

— **Which of these approaches to teaching grammar have you experienced more frequently?**
— **Which one do you think is better?**

b) Read about the inductive approach in more detail.

A guided discovery (or inductive) approach is one where learners are provided with examples and then try to deduce the rules from these examples. It

clearly doesn't work with all grammar, but is an effective way with a lot of grammar, especially where there is a contrast in use, e.g. past simple versus present perfect, going to versus will for future, the use of definite and indefinite articles. By using a guided discovery approach you allow learners to find things out for themselves. This means they are far more likely to remember what they have learned. Helping them develop the skill of 'noticing' also means they are able to learn things for themselves when they read or listen in the target language, i.e. when reading a newspaper or listening to a song.

'Garden path' is a variant of the inductive approach. This technique could be considered rather cruel. In order to encourage students to process the target structure somewhat more deeply than they might otherwise do, the task is set up to get students to overgeneralize. It thus leads them into error. This is a technique based on inductive learning. Students study examples of the language and come to a hypothesis or generalization. The generalization is too broad. They are given disconfirming evidence and then have to modify their hypothesis.

c) Read the following lesson fragments and match the fragment and the approach used in each case.

1. The Garden Path
2. The Deductive Approach
3. The Inductive Approach

A)

The teacher draws the students' attention to a dialogue in their books.
Dialogue

- I live in London, and you? Do you live in Moscow?
- No, I don't. I live in St. Petersburg. Do you like London?
- Yes, I do. And do you like St. Petersburg?

Teacher: Look through the dialogue and find examples of questions.
(Students give examples)
Teacher: Let's look at two sentences form your dialogue.
(Writes up on the board: Do you live in Moscow? I live in St. Petersburg) So how do we make questions? What word do we use?
S1: "Do"
T: Right you are, we use "do" for questions. "Do" is the helping word, the auxiliary, it helps us to ask questions. Where do we place it in the sentence?
S2: First.
T: That's right, and what goes next? …

B)

Teacher: Today we'll look at how we can ask somebody questions. Look at the board. We have a sentence: "You live in London". To make it a question, we need a special word, a helping word. It's "do". It goes first, before the subject, and then we have the rest of the sentence. (Writes on the board: Do you live in London?) Let's say it all together.
(SS repeat)
T: Now let's look at the dialogue in the book. In it Jerry and Masha ask some questions. Let's listen and repeat.

C)

Teacher: Now you know how to ask questions, right? Let's learn something about your classmates. I'll say a phrase, and you'll ask someone a question, okay? For example, I'll say: "like music", and someone will say, "Anya, do you like music?", and she'll answer "yes" or "no". Is it clear?
SS: Yes.
T: - like football.
S1: Vasya, do you like football?
(T and SS practise for a while)
T: And now let's see. Asya is not here, she's ill. Let's ask Masha some questions about Asya, they are good friends. Let's try. "like music".
S2: Masha, do Asya likes music?
T: No-no-no, that's not right! Let's look at the second dialogue in your book, and maybe then we'll ask Masha questions.
Dialogue:

- And what about your brother? Does he live in London too?
- No, he doesn't. He lives in Paris.
- Paris? That's interesting! Does he like Paris?

T: So, what is different about questions in this dialogue?
S1: "Does"
T: That's right. For questions with "he" and "she" we have "does"….

Task 3. What do you think about the advantages and disadvantages of the deductive and inductive approaches? Read the text by David Nunan, one of the leading experts in teaching grammar, and fill in the table below. Add some ideas of your own.

So, which is better, deductive or inductive teaching? The answer is—it depends. It depends on the grammar point being taught, and the learning style of the student. (Some learners appear to learn more effectively through a deductive approach, others appear to do better through an inductive approach.) In my own teaching, I try and combine both approaches. There are times when I will introduce a grammar point deductively and other times when I use an inductive approach. I know which approach most of my students prefer - deduction, I suspect because it requires less mental effort. I prefer induction because I believe that it demands greater mental effort and that this will result in more effective learning in the longer term. The disadvantage of an inductive approach is that it takes more time for learners to come to an understanding of the grammatical point in question than with a deductive approach. However, inductive techniques appear to result in learners retaining more of the language in the long term.

Deductive Approach		Inductive Approach	
advantages	disadvantages	advantages	disadvantages

Task 4. Read the information about the stages of grammar teaching and draw a diagram depicting the process:

Three-phase framework of grammar teaching

A macro three-phase framework for teaching grammar: **PPP** (**presentation-practice-production)**. **Presentation** of the new material can be done with rules and examples (deductive approach), texts and situations, language observations and rule formulations (inductive approach). **Practice** of the target grammar is done in the drill-like or more creative exercise such as "communication games". The third stage is **production** of grammar-focused learners' utterances in communicative settings (Byrne, D. 1996).

At every stage of teaching grammar (presentation, practice, production) the work is organised in the micro three-phase framework. E.g. if **presentation stage** is rule induction, then the micro three-phase framework can be **illustration** of the language in a communicative situation, followed by the **interaction** of the learners in discussing the language examples and, finally, **induction** of the grammar rule through observation and discussion (I-I-I framework by McCarthy and Carter, 1995).

If presentation stage is deduction of examples from the rule, the three phases can be **explanation** of the rule by the teacher, **exemplification** of the rule by the learners using their own language illustrations, and **explication** i.e. "rediscovery" of the grammar rule by the learners based on their own examples.

During the **"practice stage"** the three-phase framework can include **pre-task** (introduction to the topic and to the task), **task cycle** (doing the task and reporting on the results) and **language focus** (reflections on the language that was used in the task and further practice) (Willis. J. 1999).

An alternative framework is **fulfilment of the task** (e.g. writing a story with a certain grammar focus), **focusing on the target grammar** (analysing the grammar structures used in the task) and **facilitation** of further learning in follow-up activities (FFF framework).

"Grammar production" stage can be taught in the following three phases: **pre-activity** (motivating the learners for the activity, preparing for the language and general knowledge activation), **while-activity** (performing communicative task) and **post-activity** (focusing on the language and giving further tasks).
(based on Millrood, R. (2001). Communicative language teaching. Modular course in EFL methodology. Tambov: Tambov state university)

Task 5. a) Read the information about different grammar presentation techniques and discuss the tasks in pairs. Share your ideas with the group.

Grammar Presentation Techniques

— Teach the grammar point in the target language or the students' first language or both, depending on the level of students. The goal is to facilitate understanding.

— Limit the time you devote to grammar explanations to 10 minutes, especially for lower level students whose ability to sustain attention can be limited.

— Present grammar points in written and oral ways to address the needs of students with different learning styles.

— An important part of grammar instruction is providing examples. Teachers need to plan their examples carefully around two basic principles:

— Be sure the examples are accurate and appropriate. They must present the language appropriately, be culturally appropriate for the setting in which they are used, and be to the point of the lesson.

— Use the examples as teaching tools. Focus examples on a particular theme or topic so that students have more contact with specific information and vocabulary.

The following techniques can be used when presenting grammar material.

1. Showing the meaning of a grammar point **visually** (physical actions).

This can be done by using things the students can see in the classroom. Doff (1988: 34) gives a practical demonstration to teach the structure "too . . .(adjective) . . . to . . . "

T: (point to the ceiling) What's that?

Ss: The ceiling

T: (reach up and try to touch it) Look – I'm trying to touch it. Can I touch it?

Ss: No.

T: No, I can't, because it's too high to touch. Too high. The ceiling is too high to touch.

Task: This is how different teachers presented comparison adjectives to their students. Which presentation do you think is: 1) the most interesting; 2) the easiest; 3) the most useful?

a. The teacher talks about 2 buildings in the town: The hospital is bigger than the clinic.

b. The teacher draws lines on the board: Line A is longer than line B.

c. The teacher calls a tall and a short student to the front and compares them. X is taller than Y.

d. The teacher draws pictures of two men on the board and compares them: Hani is taller than Sami.

Task: Can you think of using the technique of physical actions to teach other grammar aspects?

2. Giving situations from inside or outside the class, the situation can be real or imaginary.

Task: For what grammar point do you think these situations can be used?

a. You are sitting at home with a friend. You cannot decide what to do. You want your friend to go with you to the sea. What do you say to your friend?

b. If you have a million dollars, what would you do?

Task: Can you think of how the technique of giving situations can be used to teach grammar aspects?

3. Pictures from magazines, catalogs, and newspapers can be used as prompts for practicing past simple (stories), simple present and present progressive.

Task: Can you think of using the technique of pictures to teach certain grammar aspects?

4. Miming (pretend you are drinking)

Task: Can you think of how miming can be used to teach grammar aspects?

5. Context: The context should be one which native speakers use frequently and it should make the meaning of the tense clear for the students. For example, if we want to teach *used to*, we need to find a context which makes it clear to students that the tense refers to a disconnected past habit. For example, we can show a picture of a baby and elicit from the students all the activities that babies regularly do (cry, crawl, drink from bottle, wear diapers etc). Next we show the students a picture of an older person and tell them this is the baby who has grown up. Does he still crawl? No. So.. he *used to* crawl. He *used to* drink from bottle. If the context does not make clear the fact that the action does not continue to the present then it is not an appropriate context.

Task: Can you think of how context can be used to teach certain grammar aspects?

Task 6. Textbook analysis. Look through English textbooks for primary schools, middle schools and secondary schools. Analyze the contents according to the outline:

— How is grammar material presented in these textbooks?
— What approach is used?
— What techniques of presenting grammar material can you find there?

Task 7. Try your hand at teaching

a) Choose a grammar point (e.g., one of the tenses, the plural of nouns, the degrees of comparison of adjectives, word order in questions, etc.) and think of how you would present it a) to primary school students; b) to teenage and adult learners at elementary level; c) to high school students. Would you introduce your material inductively or deductively? What techniques would you use? How much would you go into technical detail for each group of learners? Give your presentation to the class.

b) Using tables and diagrams

A good way to present information about grammar is using tables and diagrams. There are many ready-made tables for sale, but you can make them on your own. Think of some ways to present grammar information in a concise visual way. Create a table or a diagram and present the grammar point in question to the rest of the class.

Task 8. Read the information given below and practice your skills:

Grammar drill

Grammar drill is a teaching/learning activity, which emphasizes rote learning, memorization and automation of language. There are the following types of drills:

- formal drills such as substitution, completion and transformation,
- functional drills such as receiving training in expressing a certain grammar meaning (e.g. futurity, priority of actions, types of modality etc)
- meaningful drills such as using grammar in a broader situational context.

Practising grammar starts with the formal drill, i.e. practicing grammar structures with the focus on language accuracy.

The next step is functional drill, i.e. teaching how to express grammar meaning in separate sentences (e.g., saying what a driver should not do when coming across road-signs).

The ability to express grammar meaning is necessary for the learners to pass over to the meaningful drill, i.e. communicating a message in a situational setting with a certain grammar focus (e.g. commenting on what people are doing in the photos from the family album and focusing on Present Progressive).

"Two steps forward - one step back" is a strategy in practicing grammar. It means that the "meaningful drill" usually comes after the “formal drill” and the "functional drill". Instead of proceeding further to fluent communication tasks, the teacher returns to the "formal drill" again to reinforce the knowledge through language analysis.

Formal drills

a) Match the type and the activity:

1. Substitution
2. Transformation
3. Completion

A. Change the Present Simple sentences using the word in brackets as the subject.
1. They go to the country every weekend (Mary).
2. I never talk to strangers on the train (He).
3. Some people like to have bread with every meal (My brother).

B. Put the verb into the most suitable form, Present Continuous or Present Simple, with a future meaning.
1. We (have) a party next Sunday.
2. What time (leave) the next train for Cambridge?
3. What you (do) on Monday evening?

C. Ask Present Simple questions to the following sentences beginning with the words in brackets.
1. My brother lives in a small town in the North. (Who? Where? What kind?)
2. J.K. Rowling writes interesting books for children and adults. (Who? What? What kind? Who…for?)
3. The train to Manchester goes every hour. (Which? How often?)

b) You can make formal drills more fun by turning them into a game.

E.g., practicing irregular verbs by saying a base form of a verb and throwing a ball to one of your students, who has to produce the three forms and pass the ball to someone else, along with a different verb.

c) Create some formal drills of your own. Choose the grammar point you'll be practising and the target audience.

Functional drills

An example of a functional drill

Complain about someone using the prompts below and your own ideas. Use the Present Continuous tense.
Model: My sister is always borrowing my clothes without asking!

Worry about nothing; lose one's temper; ask too many questions; lose things; complain about one's health; talk nonsense; boast; quarrel; find fault with someone; forget about one's promises; make fun of people, etc.

d) Functional drills can also take form of games. Try, for example, "Conditionals Tic-Tac-Toe".

Distribute the tic-tac-toe sheet.
Students complete the sentence with one of the conditional forms.
Students score an X or O for each sentence that is grammatically correct and makes sense.
This game is best played as a class with the teacher checking answers. However, with larger classes, the game can also be played in pairs while the teacher goes around the room checking answers.

If I were you	**She should have finished the exam**	**Unless he finishes soon**
If they had known	**He takes his umbrella if**	**You wouldn't have been late**
He wishes	**If you hadn't been so rude**	**He would give you some help**

e) Create functional drills practising:

- expressing past habits;
- expressing plans;
- expressing polite requests.
-

What grammar forms will be the target of each activity?

f) Run your drills making use of the 3-stage framework for practising grammar.

Meaningful drills

An example of a meaningful drill. (Grammar target - modal verbs "must", "have to", "can", "should", "ought to", "need", "be to")

You are facing a busy day, which is full of commitments. Write a brief summary of your obligations, choices and alternatives for the day looking at your notes (notes have been done for you).

Phone Richard. Very important. Lunch with the Browns. Boring as usual. Buy a rail ticket. A day off tomorrow. Take Charlotte to the airport. Courtesy gesture. Have dinner with my uncle. Did not make it last time. Return home by six. Expect a telephone call.

g) Communicative games can also be a type of meaningful drill.

Run the game with your classmates and reflect on the procedure. Don't forget about the 3-stage framework:

The class is divided into groups of three or four. The object of the game is for each group to decide which implement (a tool or utensil) would be most useful in each situation.
Grammar subject: Comparisons: The … would be better/stronger … etc. The … is not as … as … The … is not … enough to …

Implements	Situations
• **Pincers** • **Stone** • **Twig** • **Knife** • **Fork** • **Hammer** • **Clew (ball of string)** • **Coat-hanger** • **Chewing-gum** • **Sheet of paper**	• **You have a bottle of wine but no cork-screw** • **The cupboard door keeps swinging open** • **The sink is blocked** • **The neighbor's dog keeps squeezing though the hole in the fence** • **Your ring has dropped into a saucepan of boiling water** • **You have dropped some money through a crack in the floorboards** • **You have accidentally just thrown an important letter into the fire** • **You can't get the lid off the jam pot** • **Your house is locked and you can't get in** • **A water pipe is leaking and water is dripping onto the floor**

h) Find examples of communicative grammar games and run them with your classmates.

Task 9. a) Read the information given below and practice your skills:

Grammar Production

Grammar Production Stage is where the learners actively produce the required grammar structure without specific prompts form the teacher. The task should be designed in such a way that using the target grammar should be necessary to complete it (e.g., when asked to talk about the daily routines of their grandparents

in their youth, students will hardly be able to do it without using the Past Simple, which is the target grammar structure of the activity). However, it doesn't mean that learners should be left with the task on their own, without instruction and guidance. Remember the 3 stages of Grammar Production tasks:

- Pre-activity (reviewing grammar rule, preparing for the language, preparing for the ideas)
- While-activity (doing the task)
- Post-activity (focus on the language, correcting mistakes and setting further grammar practice if needed, integrating with other material, setting a follow-up task).

An example of a Grammar Production task

The grammar subject of this activity is Present Continuous (upper intermediate level).

"Imagine that you are in the Zoo watching the monkeys and exchanging your comments. Imagine also that monkeys are watching you and exchanging their comments about people: "Look! This girl is making faces!" Make up a dialogue.

b) Create a pre-activity for this task.

c) Grammar Production tasks can often be games. Read the example task.

"Alibi"

Grammar focus: Past Simple, Past Continuous

Invent a crime, when it was committed and where. Next, divide the class into groups of four or five students. Ask one group to volunteer to be the suspects. Tell them that they have to produce an alibi. The students who aren't suspects, the investigators, must try to find holes in their alibi. The way they do this is by interviewing each of the suspects separately and then comparing the stories to see if they match. So, send the suspects out of the room to try to get their stories straight. While the suspects are talking about the details of their stories, the investigators in each group come up with a list of questions about the suspects' alibi. They can ask things like, "what was the waitress wearing, how long did you stay, how did you get there?" After the students are finished preparing invite the suspects back in, one suspect goes to each of the groups to be interviewed. Once each group has interviewed each suspect, compare with the class. If the suspects' stories match, they are off the hook, if not, they are officially accused.

d) Create a pre-activity for this task

Task 10. Try your hand at teaching. Compose or choose from a course-book and run a grammar activity with pre-activity, while-activity and post-activity phases. Try to find fun activities. After micro-teaching with your peers, reflect on how the activity went on and what you would like to change in the future.

Unit 4

Teaching Speaking

Task 1. Read the article on teaching speaking. Be ready to answer the questions.

Speaking is the process of building and sharing thoughts and ideas through the use of verbal and non-verbal symbols, in a variety of contexts. Adequate speaking skills contribute to successful communication process. Communication is one of the most important skills for students in learning English. It implies exchanging opinions, information, notions of social, cultural and political aspects of everyday life. But communication, moreover, includes a surprised face, a smile, a nervous movement, etc. The world around us is the world of communication in various spheres. Therefore, speaking is a crucial part of foreign language learning and teaching. Despite its importance, for many years, teaching speaking has been undervalued and English language teachers have continued to teach speaking just as a repetition of drills or memorization of dialogues. At language lessons, the only means of communication have traditionally been textbooks and the lecturing teacher who has been the source of information. Hence, this communication is under control rather than free.

However, today's world requires that the goal of teaching speaking should improve students' communicative skills, because, only in that way, students can express themselves and learn how to follow the social and cultural rules appropriate in each communicative circumstance. In this case, the purpose of the teacher is to transform the communication with students to a pleasant, attractive and emotional lesson. Real communication is always informative, unpredictable, and unexpected. In order to teach real and meaningful communication in the class, the teacher must apply different ways to their teaching and, therefore, the *communicative approach* which is one of the most effective and widely used methods to teach English nowadays. The communicative approach has been applied in many countries in the world. This has brought positive effects on teaching English.

What is Communicative approach?

The communicative approach is an umbrella term to describe the methodology which teaches students how to communicate efficiently. It also lays emphasis on students’ responsibility for their own learning. It involves cooperation within group, self-activity, dictionary work.

The first concern of communicative approach is language acquisition rather than conscious learning. Acquisition is a natural process, similar to the way children develop ability in their first language. It is a subconscious process when students are not aware of the fact they are acquiring language but are using the language for communication.

The principles of communicative approach:

- classroom environment provides opportunities for rehearsal of real-life situations and provide opportunity for real communication. Emphasis on creative role-plays/ simulations/ surveys/ projects/ - all produce spontaneity and improvisation;

- within lessons students have to cope with a variety of everyday situations;

- more emphasis on active modes of learning, including pair work and groupwork;

- it offers communicative activity to students from early stage;

- errors are a natural part of learning process;

- communicative approach is student-orientated, as it follows students' needs and interests;

- communicative approach is not just limited to oral skills. Reading and writing skills need to be developed to promote students' confidence in all language skills;

- teaching grammar is set in context, therefore, students realize the connection between communication and grammar;

- use of idiomatic/ everyday language (even slang words);

- use of topical items with which students are already familiar in their own language. It arouses students' interest and leads to more active participation;

- usage of authentic resources, such as newspaper and magazine articles, poems, manuals, recipes, telephone directories, videos, news,…etc.

To sum up, communicative approach refers to classroom activities in which students use language as a vehicle of communication, and the main purpose is to complete some kind of task. Students are required to use any and/or all the language that they know, and they gradually develop their strategies in communication. There is a place for both controlled presentation and semi-controlled language practice, which brings optimal development of students' language skills.

What is "Teaching Speaking"and How to Teach It?

The basic priorities and, therefore, goals of teaching speaking are formulated lower:

- produce the English speech sounds and sound patterns;
- use word and sentence stress, intonation patterns and the rhythm of a foreign language;
- select appropriate words and sentences according to the proper social setting, audience, situation and subject matter;
- organize the thoughts in a meaningful and logical sequence;
- use language as a means of expressing values and judgements;
- use the language quickly and confidently with few unnatural pauses, which is called as fluency.

Many teachers agree on that students learn to speak a foreign language by "interacting". Communicative language teaching serves best for this aim. By using this method in class, students will have the opportunity of communicating with

each other in the target language. In brief, teachers should create a classroom environment where students have real-life communication, authentic activities, and meaningful tasks that promote oral language. This can occur when students collaborate in groups to achieve a goal or to complete a task.

To help students develop communicative efficiency in speaking, teachers should first give some ground for further discussion. This technique is called language input. It comes in the form of teacher talk, listening activities, reading passages, and the language heard and read outside of class. It gives learners the material they need to begin producing language themselves.

Language input may be content-oriented or form-oriented.

- Content-oriented input focuses on information, whether it is a simple weather report or an extended lecture on an academic topic. Content-oriented input may also include descriptions of learning strategies and examples of their use.
- Form-oriented input focuses on ways of using the language: guidance from the teacher or another source on vocabulary, pronunciation, and grammar (linguistic competence); appropriate things to say in specific contexts (discourse competence); expectations for rate of speech, pause length, turn-taking, and other social aspects of language use (sociolinguistic competence); and explicit instruction in phrases to use to ask for clarification and repair miscommunication (strategic competence).

In the presentation part of a lesson, an instructor combines content-oriented and form-oriented input. The amount of input depends on students' listening proficiency and also on the situation. Only after this part of the lesson the students should be encouraged to speak. It may be done, as an example, in one of the following ways.

Activities to Promote Speaking

Discussions

After a content-based lesson or a part of it, a discussion can be held for various reasons. The students may aim to arrive at a conclusion, share ideas about an event, or find solutions in their discussion groups. Before the discussion, it is essential that the purpose of the discussion activity is set by the teacher. In this way, the discussion points are relevant to this purpose, so that students do not spend their time chatting with each other about irrelevant things. For example, students can become involved in agree/disagree discussions. In this type of discussions, the teacher can form groups of students, preferably 4 or 5 in each group, and provide controversial sentences like “people learn best when they read vs. people learn best when they travel”. Then each group works on their topic for a given time period, and presents their opinions to the class. It is essential that the speaking should be equally divided among group members. At the end, the class decides on the winning group who defended the idea in the best way. This activity fosters critical

thinking and quick decision making, and students learn how to express and justify themselves in polite ways while disagreeing with the others. For efficient group discussions, it is always better not to form large groups, because quiet students may avoid contributing in large groups. The group members can be either assigned by the teacher or the students may determine it by themselves, but groups should be rearranged in every discussion activity so that students can work with various people and learn to be open to different ideas. Lastly, in class or group discussions, whatever the aim is, the students should always be encouraged to ask questions, paraphrase ideas, express support, check for clarification, and so on.

Role Play

One other way of getting students to speak is role-playing. Students pretend they are in various social contexts and have a variety of social roles. In role-play activities, the teacher gives information to the learners such as who they are and what they think or feel. Thus, the teacher can tell the student that "You are David, you go to the doctor and tell him what happened last night, and…"

Simulations

Simulations are very similar to role-plays but what makes simulations different than role plays is that they are more elaborate. In simulations, students can bring items to the class to create a realistic environment. For instance, if a student is acting as a singer, she brings a microphone to sing and so on. Role plays and simulations have many advantages. First, since they are entertaining, they motivate the students. Second, they increase the self-confidence of hesitant students, because in role play and simulation activities, they will have a different role and do not have to speak for themselves, which means they do not have to take the same responsibility.

Information Gap

In everyday communication, spoken exchanges usually take place because there is some sort of information gap between the participants. Communicative activities may involve a similar real information gap. In this activity, students are supposed to be working in pairs. One student will have the information that other partner does not have and the partners will share their information. Information gap activities serve many purposes such as solving a problem or collecting information. Also, each partner plays an important role because the task cannot be completed if the partners do not provide the information the others need.

Brainstorming

Depending on the context, either individual or group brainstorming is effective and learners generate ideas quickly and freely in a limited time. The good characteristics of brainstorming is that the students are not criticized for their ideas so students will be open to sharing new ideas.

Storytelling

Students can briefly summarize a tale or story they heard from somebody beforehand, or they may create their own stories to tell their classmates. Story telling fosters creative thinking. It also helps students express ideas in the format of beginning, development, and ending, including the characters and setting a story

has to have. Students also can tell riddles or jokes. For instance, at the very beginning of each class session, the teacher may call a few students to tell short riddles or jokes as an opening. In this way, not only will the teacher address students' speaking ability, but also get the attention of the class.

Interviews

Students can conduct interviews on selected topics with various people. Conducting interviews with people gives students a chance to practice their speaking ability not only in class but also outside and helps them becoming socialized. After interviews, each student can present his or her study to the class. Moreover, students can interview each other and "introduce" his or her partner to the class.

Story Completion

This is a very enjoyable, whole-class, free-speaking activity for which students sit in a circle. For this activity, a teacher starts to tell a story, but after a few sentences he or she stops narrating. Then, each student starts to narrate from the point where the previous one stopped. Each student is supposed to add from four to ten sentences. Students can add new characters, events, descriptions and so on.

Reporting

Before coming to class, students are asked to read a newspaper or magazine and, in class, they report to their friends what they find as the most interesting news. Students can also talk about whether they have experienced anything worth telling their friends in their daily lives before class.

Playing Cards

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

- Diamonds: Earning money
- Hearts: Love and relationships

Each student in a group will choose a card. Then, each student will write 4-5 questions about that topic to ask the other people in the group. For example: If the topic "Diamonds: Earning Money" is selected, here are some possible questions:

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

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

Picture Narrating and Picture Describing

This activity is based either on several sequential pictures or on just one picture. Students are asked to tell the story taking place in the picture(s). The teacher may give the vocabulary or structures they need to use while narrating. This activity fosters the creativity and imagination of the learners as well as their public speaking skills.

Find the Difference

For this activity students can work in pairs and each couple is given two different pictures. Students in pairs discuss the similarities and/or differences in the pictures.

Suggestions For Teachers in Teaching Speaking

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

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

To sum up, teaching speaking is a very important part of language learning. Therefore, it is essential that language teachers pay great attention to it. Rather than leading students to pure memorization, the teachers should provide a rich environment where meaningful communication takes place. With this aim, various speaking activities can contribute a great deal to students in developing basic interactive skills necessary for life. These activities make students more active in the learning process and at the same time make their learning more meaningful and fun for them.

Task 2. Define the following terms, words and phrases:

- umbrella term
- open-ended question

- sequential picture
- creative thinking
- target language
- language input
- active mode of learning
- repetition of drills
- teacher speaking time and student speaking time
- controlled presentation and semi-controlled practice
- topical items

Task 3. Find in the text the English equivalents:

1) подчеркивать, придавать значение
2) говорить на языке, создавать язык
3) репетиция ситуаций из реальной жизни
4) придти к выводу
5) запоминание диалогов
6) подсознательный процесс
7) совместно работать в группе для достижения цели
8) болтать друг с другом о пустяках
9) стимулировать критическое мышление
10) быстрое принятие решений
11) выражаться и оправдываться вежливо
12) побуждать задавать вопросы
13) создавать реалистичную обстановку
14) развивать самоуверенность нерешительных учащихся
15) брать ответственность
16) создавать идеи
17) быть готовым к обмену идеями
18) побуждать учащихся говорить больше
19) быть на правильном пути
20) проводить интервью

Task 4. Translate the following words and expressions into Russian:

- notions of social, cultural and political aspects
- meaningful communication
- to develop communicative efficiency
- to repair miscommunication
- to promote oral language

- explicit instruction
- listening proficiency
- to avoid contributing in large groups
- to be assigned by smb.
- to check for clarification
- collaborative work
- shared knowledge
- to elicit questions
- problems faced by students
- to become socialized
- to provide opportunity
- to indicate positive signs

Task 5. Explain the meaning of the following sentences from the text:

1) Speaking is the process of building and sharing thoughts and ideas through the use of verbal and non-verbal symbols, in a variety of contexts.
2) At language lessons, the only means of communication have traditionally been textbooks and the lecturing teacher who has been the source of information. Hence, this communication is under control rather than free.
3) Today students should be able to express themselves and learn how to follow the social and cultural rules appropriate in each communicative circumstance.
4) The first concern of communicative approach is language acquisition rather than conscious learning.
5) If a teacher uses the communicative approach, teaching grammar is set in context, therefore, students realize the connection between communication and grammar.
6) Nowadays a student should be able to select appropriate words and sentences according to the proper social setting, audience, situation and subject matter.
7) Many teachers agree on that students learn to speak a foreign language by "interacting".
8) In everyday communication, spoken exchanges usually take place because there is some sort of information gap between the participants.

Task 6. Say if the statements are true or false:

— Communicative approach lays emphasis on a teacher’s responsibility for the students’ learning.
— By language input we usually mean teacher talk.
— After a content-based lesson, the students usually have some opinions and ideas, that is why a teacher can organize a discussion.

— While speaking a person uses verbal symbols, so a teacher should show the students how to use these symbols correctly.
— A teacher should correct all the mistakes of a student immediately.
— At language lessons the only means of communication should be a text.
— Many teachers think that students learn a foreign language by “interacting”.

Task 7. Find the answers in the text:

1) What is speaking? What does this process imply?
2) How has speaking been taught for many years? What disadvantages were there in this process?
3) What is the main principle of teaching speaking today?
4) What is communicative approach?
5) What is “language acquisition” in learning a foreign language? What is the essence of this process?
6) Comment on several principles of communicative approach that you find the most important ones. Explain your choice.
7) What advantages does the communicative approach have?
8) What are the main goals of teaching speaking?
9) How should the process of teaching speaking be organized? What activities can precede this process?
10) Which of the suggested in the text speaking activities do you find the most useful? Explain your choice.
11) Which rules does a teacher have to follow while teaching English nowadays?

Task 8. Sum up the main principles of teaching speaking nowadays. What should a teacher do if…

- there are hesitant students in class
- there are students with both good and poor knowledge of English
- a student doesn’t know what to say
- a teacher has organized group work and one of the groups has finished much earlier than other groups
- a teacher wants to develop critical thinking of the students
- in the groups some students are chatting about irrelevant things
- you want to create a realistic environment in class
- the students have little experience in the problem you are discussing
- while speaking the students make too many mistakes
- in the group only some students work while all the rest are wasting time

Task 9. Which of the following do you think is the most important for a teacher while teaching speaking? If it is not, explain why.

- to encourage students to speak more
- to foster students' development
- not to pay attention to students' mistakes
- to involve parents into the educational process
- to be always ready to help and answer questions
- to be ready to help students to prepare the materials for a talk
- to give students the freedom of choice while preparing a presentation, a talk, etc.
- to notice a problem in time and talk to a student about it
- to involve every student in every speaking activity
- to analyze the students' answers

Task 10. Do you agree with the following actions of a teacher? What consequences of the wrong actions may follow?

During a discussion or especially a "playing cards" activity, a teacher allows the students to ask yes-no questions.

During a talk, a teacher interrupts a student to correct the mistakes.

A teacher asks the students to memorize the dialogues from the textbook. Next class they reproduce these dialogues and then they start a new topic.

A teacher enjoys the fact that some students participate in the discussion though all the rest are silent.

A teacher forms a large work group forgetting about hesitant students.

A teacher leaves the class during the discussion that has just been organized and leaves the students unattended.

A teacher doesn't pay attention to trivial pronunciation mistakes that a student makes, wrong intonation patterns and unnatural pauses.

Teacher speaking time takes too long.

A teacher concentrates only on the preparation of monologues, while dialogues and group discussions are left without proper attention.

A teacher forgets to circulate around classroom to make sure that the students are on the right track.

Task 11. Organize a language input part of a lesson to give the ground for the discussion of the following topics. Encourage your students to talk.

Environmental problems
Love and relations
Sports in our life
My last trip
Summer holidays
Education in the UK

My best friend
My pets
My favorite season
My favorite work of art

Task 12. You and your students have just discussed one of the following aspects. Which speaking promoting activity would you choose to encourage your students to speak? Explain your choice.

Wild animals
Life in modern Russia
Our English lesson
Teenagers' problems
My favorite music
My friends
The worst crime
My family
Food
The last book I have read

Task 13. What other speaking promoting activities can you suggest?

Choose a topic and organize a part of a lesson when you foster your students to talk about a chosen theme. Don't forget about language input part. Use all the knowledge you have acquired.

Unit 5

Teaching Listening

Task 1. Read part 1 of the article on teaching speaking. Be ready to answer the questions.

Part 1

Goals and Techniques for Teaching Listening

Instructors want to produce students who, even if they do not have complete control of the grammar or an extensive lexicon, can fend for themselves in communication situations. In the case of listening, this means producing students who can use listening strategies to maximize their comprehension of aural input, identify relevant and non-relevant information, and tolerate less than word-by-word comprehension. To accomplish this goal, instructors focus on the process of listening rather than on its product. By raising students' awareness of listening as a skill that requires active engagement, and by explicitly teaching listening strategies, instructors help their students develop both the ability and the confidence to handle communication situations they may encounter beyond the classroom. In this way they give their students the foundation for communicative competence in the new language.

Integrating Metacognitive Strategies

Before listening: Plan for the listening task

- Set a purpose or decide in advance what to listen for
- Decide if more linguistic or background knowledge is needed
- Determine whether to enter the text from the top down (attend to the overall meaning) or from the bottom up (focus on the words and phrases)

During and after listening: Monitor comprehension

- Verify predictions and check for inaccurate guesses
- Decide what is and is not important to understand
- Listen/view again to check comprehension
- Ask for help

After listening: Evaluate comprehension and strategy use

- Evaluate comprehension in a particular task or area
- Evaluate overall progress in listening and in particular types of listening tasks
- Decide if the strategies used were appropriate for the purpose and for the task
- Modify strategies if necessary

Listening Strategies

Listening strategies are techniques or activities that contribute directly to the comprehension and recall of listening input. Listening strategies can be classified by how the listener processes the input.

Top-down strategies are listener-based; the listener taps into background knowledge of the topic, the situation or context, the type of text, and the language. This background knowledge activates a set of expectations that help the listener to interpret what is heard and anticipate what will come next. Top-down strategies include

- listening for the main idea
- predicting
- drawing inferences
- summarizing

Bottom-up strategies are text based; the listener relies on the language in the message, that is, the combination of sounds, words, and grammar that creates meaning. Bottom-up strategies include

- listening for specific details
- recognizing cognates
- recognizing word-order patterns

Task 2. Define the following terms, words and phrases:

- to fend for
- to tolerate
- metacognitive
- awareness
- top down
- bottom up

- to verify
- to check for
- to modify
- recall
- input
- to tap into
- background knowledge
- to anticipate
- inference
- cognate
- word-order pattern

Task 3. Find in the text the English equivalents:

- подготовить студентов
- обширный лексический запас
- максимально увеличить понимание
- (не)соответствующая информация
- вести себя уверенно в ситуации общения
- оценивать степень понимания
- напрямую способствовать
- соответствовать цели
- прогнозировать возможный результат

Task 4. Say if the statements are true or false:

1. When listening, students are to use listening strategies to maximize their complete control of the grammar or an extensive lexicon in order to comprehend the aural input.
2. To raise students' awareness of listening instructors focus on the process of listening rather than on its product.
3. By explicitly teaching listening strategies, instructors help their students develop the ability and the confidence to handle communication situations in the classroom.
4. While listening students are not listen or view again to check comprehension.
5. Listening strategies differ by the way the listener works with the input.
6. Top-down strategies are listener based; the listener predicts the language of the message.
7. Bottom-up strategies are text based; the listener relies on the language of the message.

Task 5. Comprehension and Discussion Questions:

1. What is the main goal of teaching listening?
2. Do the two listening strategies lead to different results?

Task 6. Sum up the gist of the two listening strategies.

Task 7. Read part 2 of the article on teaching speaking. Be ready to answer the questions

Part 2.

Developing Listening Activities

As you design listening tasks, keep in mind that complete recall of all the information in an aural text is an unrealistic expectation to which even native speakers are not usually held. Listening exercises that are meant to train should be success-oriented and build up students' confidence in their listening ability.

Contextualized listening activities approximate real-life tasks and give the listener an idea of the type of information to expect and what to do with it in advance of the actual listening. A beginning level task would be locating places on a map (one way) or exchanging name and address information (two way). At an intermediate level students could follow directions for assembling something (one way) or work in pairs to create a story to tell to the rest of the class (two way).

Each activity should have as its goal the improvement of one or more specific listening skills. A listening activity may have more than one goal or outcome, but be careful not to overburden the attention of beginning or intermediate listeners.

Recognizing the goal(s) of listening comprehension in each listening situation will help students select appropriate listening strategies:

- Identification: Recognizing or discriminating specific aspects of the message, such as sounds, categories of words, morphological distinctions
- Orientation: Determining the major facts about a message, such as topic, text type, setting
- Main idea comprehension: Identifying the higher-order ideas
- Detail comprehension: Identifying supporting details
- Replication: Reproducing the message orally or in writing

Check the level of difficulty of the listening text

The factors listed below can help you judge the relative ease or difficulty of a listening text for a particular purpose and a particular group of students.

- How is the information organized? Does the story line, narrative, or instruction conform to familiar expectations? Texts in which the events are presented in natural chronological order, which have an informative title, and which present the information following an obvious organization (main ideas first, details and examples second) are easier to follow.
- How familiar are the students with the topic? Remember that misapplication of background knowledge due to cultural differences can create major comprehension difficulties.

- Does the text contain redundancy? At the lower levels of proficiency, listeners may find short, simple messages easier to process, but students with higher proficiency benefit from the natural redundancy of the language.

- Does the text involve multiple individuals and objects? Are they clearly differentiated? It is easier to understand a text with a doctor and a patient than one with two doctors, and it is even easier if they are of the opposite sex. In other words, the more marked the differences, the easier the comprehension.

- Does the text offer visual support to aid in the interpretation of what the listeners hear? Visual aids such as maps, diagrams, pictures, or the images in a video help contextualize the listening input and provide clues to meaning.

Pre-listening activities

The activities chosen during pre-listening may serve as preparation for listening in several ways. Sample pre-listening activities:

- looking at pictures, maps, diagrams, or graphs
- reviewing vocabulary or grammatical structures
- reading something relevant
- constructing semantic webs (a graphic arrangement of concepts or words showing how they are related)
- predicting the content of the listening text
- going over the directions or instructions for the activity
- doing guided practice

While-listening activities

Sample while-listening activities:

- listening with visuals
- filling in graphs and charts
- following a route on a map
- checking off items in a list
- listening for the gist
- searching for specific clues to meaning
- completing cloze (fill-in) exercises
- distinguishing between formal and informal registers

While-listening activities relate directly to the text, and students do them do during or immediately after the time they are listening. Keep these points in mind when planning while-listening activities:

- If students are to complete a written task during or immediately after listening, allow them to read through it before listening. Students need to devote all their attention to the listening task. Be sure they understand the instructions for the written task before listening begins so that they are not distracted by the need to figure out what to do.

- Keep writing to a minimum during listening. Remember that the primary goal is comprehension, not production. Having to write while listening may distract

students from this primary goal. If a written response is to be given after listening, the task can be more demanding.

- Organize activities so that they guide listeners through the text. Combine global activities such as getting the main idea, topic, and setting with selective listening activities that focus on details of content and form.

- Use questions to focus students' attention on the elements of the text crucial to comprehension of the whole. Before the listening activity begins, have students review questions they will answer orally or in writing after listening. Listening for the answers will help students recognize the crucial parts of the message.

- Use predicting to encourage students to monitor their comprehension as they listen. Do a predicting activity before listening, and remind students to review what they are hearing to see if it makes sense in the context of their prior knowledge and what they already know of the topic or events of the passage.

- Give immediate feedback whenever possible. Encourage students to examine how or why their responses were incorrect.

Task 8. Translate the Following Words and Expressions into Russian

- complete recall
- contextualized listening activities
- in advance of the actual listening
- specific listening skills
- to overburden the attention
- replication
- specific clues to meaning
- distinguishing
- global activities
- prior knowledge

Task 9. Explain the Meaning of the Following Sentences from the Text

1. Complete recall of all the information in an aural text is an unrealistic expectation to which even native speakers are not usually held.
2. Recognizing the goal(s) of listening comprehension in each listening situation will help students select appropriate listening strategies.
3. While-listening activities relate directly to the text, and students do them do during or immediately after the time they are listening.
4. Having to write while listening may distract students from this primary goal.
5. Organize activities so that they guide listeners through the text.
6. Give immediate feedback whenever possible.

Task 10. What should a teacher …

- expect from his students while designing the listening tasks?

- do if a listening task is to be set for beginners? intermediate students? advanced students?
- do to check the difficulty of the text?
- do while planning the listening activities?
- do before / while / after the listening activity?

Task 11. Which of the following do you think is the most important for a teacher while teaching listening? If it is not, explain why.

- to design listening tasks
- to recognize the goal(s) of listening comprehension
- to use the students' background knowledge
- to use visual support
- to design pre-listening activities
- to ask the students to listen for the gist
- to use a text
- to make students keep writing
- to ask for production
- to ask students to monitor their comprehension
- to give feedback

Task 12. Sum up the rules of making listening tasks.

Task 13. Design a set of listening activities to the following text. Will you choose the top-down or the bottom-up strategy?

Somerset Maugham "Home"

The farm lay in a hollow among the Somersetshire hills, an old-fashioned stone house surrounded by barns and pens and outhouses. Over the doorway the date when it was built had been carved in the elegant figures of the period, 1673, and the house, grey and weather-beaten, looked as much a part of the landscape as the trees that sheltered it. An avenue of splendid elms that would have been the pride of many a squire's mansion led from the road to the trim garden. The people who lived here were as stolid, sturdy, and unpretentious as the house; their only boast was that ever since it was built from father to son in one unbroken line they had been born and died in it. For three hundred years they had farmed the surrounding land. George Meadows was now a man of fifty, and his wife was a year or two younger. They were both fine, upstanding people in the prime of life; and their children, two sons and three girls, were handsome and strong. They had no new-fangled notions about being gentlemen and ladies; they knew their place and were proud of it. I have never seen a more united household. They were merry, industrious, and kindly. Their life was patriarchal. It had a completeness that gave it a beauty as definite as that of a symphony by Beethoven or a picture by Titian.

They were happy and they deserved their happiness. But the master of the house was not George Meadows (not by a long chalk, they said in the village); it was his mother. She was twice the man her son was, they said. She was a woman of seventy, tall, upright, and dignified, with grey hair, and though her face was much wrinkled, her eyes were bright and shrewd. Her word was law in the house and on the farm; but she had humour, and if her rule was despotic, it was also kindly. People laughed at her jokes and repeated them. She was a good business woman and you had to get up very early in the morning to best her in a bargain. She was a character. She combined in a rare degree goodwill with an alert sense of the ridiculous.

One day Mrs. George stopped me on my way home. She was all in a flutter. (Her mother-in-law was the only Mrs. Meadows we knew; George's wife was only known as Mrs. George.)

"Whoever do you think is coming here today?" she asked me. ``Uncle George Meadows. You know him as was in China."

"Why, I thought he was dead."

"We all thought he was dead."

I had heard the story of Uncle George Meadows a dozen times, and it had amused me because it had the savour of an old ballad; it was, oddly touching to come across it in real life. For Uncle George Meadows and Tom, his younger brother, had both courted Mrs. Meadows when she was Emily Green, fifty years and more ago, and when she married Tom, George had gone away to sea.

They heard of him on the China coast. For twenty years now and then he sent them presents; then there was no more news of him; when Tom Meadows died his widow wrote and told him, but received no answer; and at last they came to the conclusion that he must be dead. But two or three days ago to their astonishment they had received a letter from the matron of the sailors' home at Portsmouth. It appeared that for the last ten years George Meadows, crippled with rheumatism, had been an inmate and now, feeling that he had not much longer to live, wanted to see once more the house in which he was born. Albert Meadows, his great-nephew, had gone over to Portsmouth in the Ford to fetch him and he was to arrive that afternoon.

"Just fancy," said Mrs. George, "he's not been here for more than fifty years. He's never even seen my George, who's fifty-one next birthday."

"And what does Mrs. Meadows think of it?" I asked.

"Well, you know what she is. She sits there and smiles to herself. All she says is. "He was a good-looking young fellow when he left, but not as steady as his brother." That's why she chose my George's father. ``But he's probably quietened down by now," she says.

Mrs. George asked me to look in and see him. With the simplicity of a country woman who had never been further from her home than London, she thought that because we had both been in China we must have something in common. Of course I accepted. I found the whole family assembled when I arrived; they were sitting in the great old kitchen, with its stone floor, Mrs. Meadows in her usual chair by the

fire, very upright, and I was amused to see that she had put on her best silk dress, while her son and his wife sat at the table with their children. On the other side of the fireplace sat an old man, bunched up in a chair. He was very thin and his skin hung on his bones like an old suit much too large for him; his face was wrinkled and yellow and he had lost nearly all his teeth.

I shook hands with him.

"Well, I'm glad to see you've got here safely, Mr. Meadows," I said.

"Captain," he corrected.

"He walked here," Albert, his great-nephew, told me. "When he got to the gate he made me stop the car and said he wanted to walk."

"And mind you, I've not been out of my bed for two years. They carried me down and put me in the car. I thought I'd never walk again, but when I see them elm trees, I remember my father set a lot of store by them elm trees, I felt I could walk. I walked down that drive fifty-two years ago when I went away and now I've walked back again."

"Silly, I call it," said Mrs. Meadows.

"It's done me good. I feel better and stronger than I have for ten years. I'll see you out yet, Emily."

"Don't you be too sure," she answered.

I suppose no one had called Mrs. Meadows by her first name for a generation. It gave me a little shock, as though the old man were taking a liberty with her. She looked at him with a shrewd smile in her eyes and he, talking to her, grinned with his toothless gums. It was strange to look at them, these two old people who had not seen one another for half a century, and to think that all that long time ago he had loved her and she had loved another. I wondered if they remembered what they had felt then and what they had said to one another. I wondered if it seemed to him strange now that for that old woman he had left the home of his fathers, his lawful inheritance, and lived an exile's life.

"Have you ever been married, Captain Meadows?" I asked.

"Not me," he said, in his quavering voice, with a grin. "I know too much about women for that."

"That's what you say," retorted Mrs. Meadows. "If the truth was known I shouldn't be surprised to hear as how you'd had half a dozen black wives in your day."

"They're not black in China, Emily, you ought to know better than that, they're yellow."

"Perhaps that's why you've got so yellow yourself. When I saw you, I said to myself, why, he's got jaundice."

"I said I'd never marry anyone but you, Emily, and I never have."

He said this not with pathos or resentment, but as a mere statement of fact, as a man might say, "I said I'd walk twenty miles and I've done it.' There was a trace of satisfaction in the speech.

"Well, you might have regretted it if you had," she answered.

I talked a little with the old man about China.

"There's not a port in China that I don't know better than you know your coat pocket. Where a ship can go I've been. I could keep you sitting here all day long for six months and not tell you half the things I've seen in my day."

"Well, one thing you've not done, George, as far as I can see," said Mrs. Meadows, the mocking but not unkindly smile still in her eyes, "and that's to make a fortune."

"I'm not one to save money. Make it and spend it; that's my motto. But one thing I can say for myself: if I had the chance of going through my life again, I'd take it. And there's not many as'll say that."

"No. Indeed." I said.

I looked at him with admiration and respect. He was a toothless, crippled, penniless old man, but he had made a success of life, for he had enjoyed it. When I left him he asked me to come and see him again next day. If I was interested in China he would tell me all the stories I wanted to hear.

Next morning I thought I would go and ask if the old man would like to see me. I strolled down the magnificent avenue of elm trees and when I came to the garden I saw Mrs. Meadows picking flowers. I bade her good morning and she raised herself. She had a huge armful of white flowers. I glanced at the house and I saw that the blinds were drawn. I was surprised, for Mrs. Meadows liked the sunshine.

"Time enough to live in the dark when you're buried," she always said.

"How's Captain Meadows?" I asked her.

"He always was a harum-scarum fellow," she answered. "When Lizzie took him a cup of tea this morning she found he was dead."

"Dead?"

"Yes. Died in his sleep. I was just picking these flowers to put in the room. Well, I'm glad he died in that old house. It always means a lot to them Meadows to do that."

They had had a good deal of difficulty in persuading him to go to bed. He had talked to them of all the things that had happened to him in his long life. He was happy to be back in his old home. He was proud that he had walked up the drive without assistance, and he boasted that he would live for another twenty years. But fate had been kind: death had written the full-stop in the right place.

Mrs. Meadows smelt the white flowers that she held in her arms.

"Well, I'm glad he came back," she said. "After I married Tom Meadows and George went away, the fact is I was never quite sure that I'd married the right one."

Task 14. Assess your set of tasks according to the guidelines given below. What are the possible mistakes of a teacher? Discuss the result with a partner.

Integrating Listening Strategies With Textbook Audio and Video. The outline for in-class and out-of-class listening/viewing activities:

1. Plan for listening/viewing

Review the vocabulary list.

Review the worksheet.
Review any information you have about the content of the tape/video.

2. Preview the tape/video

Identify the kind of program (news, documentary, interview, drama).
Make a list of predictions about the content.
Decide how to divide the tape/video into sections for intensive listening/viewing.

3. Listen/view intensively section by section. For each section:

Jot down key words you understand.
Answer the worksheet questions pertaining to the section.
If you don't have a worksheet, write a short summary of the section.

4. Monitor your comprehension

Does it fit with the predictions you made?
Does your summary for each section make sense in relation to the other sections?

5. Evaluate your listening comprehension progress

Task 15. Look at the given points of the plan. Design your own presentation based on these points. The theme is "How to teach listening comprehension". Add any extra material.

A. The Importance of Listening
B. What is involved in listening comprehension?
C. Principles of Teaching Listening
D. Ideas and Activities for Teaching Listening
- — Listening and Performing Actions and Operations
- — Listening and Transferring Information
- — Listening and Solving Problems
- — Listening, Evaluation, and Manipulating Information
- — Interactive Listening and Negotiating Meaning Through Questioning/Answering Routines
- — Listening for Enjoyment, Pleasure, and Sociability

Unit 6

Teaching Writing

Task 1. Read the article on teaching writing. Be ready to answer the questions

The fact that people frequently have to communicate with each other in writing is not the only reason to include writing as a part of a foreign language syllabus. There is an additional and very important reason: writing helps our students learn. How? First, writing reinforces the grammatical structures, idioms, and vocabulary that we have been teaching our students. Second, when students write, they also have a chance to be adventurous with the language, to go beyond

what they have just learned to say, to take risks. Third, when they write, they necessarily become very involved with the new language; the effort to express ideas and the constant use of eye, hand, and brain is a unique way to reinforce learning. As writers struggle with what to put down next or how to put it down on paper, they often discover something new to write or a new way of expressing their idea. They discover a real need for finding the right word and the right sentence. The close relationship between writing and thinking makes writing a valuable part of any language course.

Approaches to teaching writing

There is no one answer to the question of how to teach writing. There are as many answers as there are teachers and teaching styles, or learners and learning styles. The following diagram shows *what* writers have to deal with as they produce a piece of writing:

Producing a piece of writing

SYNTAX sentence structure, sentence boundaries, stylistic choice, *etc*.	CONTENT relevance, clarity, originality, logic, *etc.*	THE WRITER'S PROCESS getting ideas, getting started, writing drafts, revising
GRAMMAR rules for verbs, agreement, article, pronouns, *etc.*	**Clear, fluent, and effective communication of ideas**	PURPOSE the reason for writing

MECHANICS handwriting, spelling, punctuation, *etc.*	ORGANIZATION paragraphs, topic and support, cohesion and unity	AUDIENCE the reader/s	WORD CHOICE vocabulary, idiom, tone

As teachers have stressed different features of the diagram, combining them with *how* they think writing is learned, they have developed a variety of approaches to the teaching of writing.

The Controlled-to-Free Approach

In the 1950s and early 1960s, the audio-lingual approach dominated second-language learning. Speech was primary and writing served to reinforce speech in that it stressed mastery of grammatical and syntactic forms. Teachers developed techniques to move students towards this mastery. The controlled-to-free approach in writing is sequential: students are first given sentence exercises, then paragraphs to copy or manipulate grammatically by, for instance, changing questions to statements, present to past, or plural to singular. They might also change words or clauses or combine sentences. They work on given material and perform strictly

prescribed operations on it. With these controlled compositions, it is relatively easy for students to write a great deal yet avoid errors. Because the students have a limited opportunity to make mistakes, the teacher's job of marking papers is quick and easy. Only after reaching a high intermediate or advanced level of proficiency students are allowed to try some free compositions, in which they express their own ideas. This approach stresses three features of the diagram above: grammar, syntax, and mechanics. It emphasizes accuracy rather than fluency or originality.

The Free-Writing Approach

Some teachers and researchers have stressed quantity of writing rather than quality. They have, that is, approached the teaching of writing by assigning vast amounts of free writing on given topics, with only minimal correction of error. The emphasis in this approach is that intermediate-level students should put content and fluency first and not worry about form. Once ideas are down on the page, grammatical accuracy, organization, and the rest will gradually follow.

To emphasize fluency even more, some teachers begin many of their classes by asking students to write freely on any topic without worrying about grammar and spelling for five or ten minutes. At first, students find this very difficult. As they do this kind of writing more and more often, however, some find that they write more fluently and that putting words down on paper is not so frightening after all. The teachers do not correct these short pieces of free writing; they simply read them and perhaps comment on the ideas the writer expressed. Alternatively, some students might volunteer to read their own aloud to the class. Concern for “audience" and “content” are seen as important in this approach, especially since the free writings often revolve around subjects that the students are interested in, and those subjects then become the basis for other more focused writing tasks.

The Paragraph-Pattern Approach

Instead of accuracy of grammar or fluency of content, the paragraph-pattern approach stresses another feature of the diagram, organization. Students copy paragraphs, analyze the form of model paragraphs, and imitate model passages. They put scrambled sentences into paragraph order, they identify general and specific statements, they choose or invent an appropriate topic sentence, they insert or delete sentences. This approach is based on the principle that in different cultures people construct and organize their communication with each other in different ways. So even if students organize their ideas well in their first language, they still need to see, analyze, and practice the particularly "English” features of a piece of writing.

The Grammar-Syntax-Organization Approach

Some teachers have stressed the need to work simultaneously on more than one of the features in the composition diagram. Writing, they say, cannot be seen as composed of separate skills which are learned one by one. So they devise writing tasks that lead students to pay attention to organization while they also work on the

necessary grammar and syntax. For instance, to write a clear set of instructions on how to operate a calculator, the writer needs more than the appropriate vocabulary. He needs the simple forms of verbs; an organizational plan based on chronology; sequence words like *first, then, finally*; and perhaps even sentence structures like "*When ... , then ...*". During discussion and preparation of the task, all these are reviewed or taught for the first time. Students see the connection between what they are trying to write and what they need to write it. This approach, then, links the purpose of a piece of writing to the forms that are needed to convey the message.

The Communicative Approach

The communicative approach stresses the purpose of a piece of writing and the audience for it. Student writers are encouraged to behave like writers in real life and to ask themselves the crucial questions about purpose and audience:

- *Why am I writing this?*
- *Who will read it?*

Traditionally, the teacher alone has been the audience for student writing. But some feel that writers do their best when writing is truly a communicative act, with a writer writing for a real reader. Teachers using the communicative approach, therefore, have extended the readership. They extend it to other students in the class, who not only read the piece but actually do something with it, such as respond, rewrite in another form, summarize, or make comments-but not correct. Or the teachers specify readers outside the classroom, thus providing student writers with a context in which to select appropriate content, language, and levels of formality. "Describe your room at home" is not merely an exercise in the use of the present tense and in prepositions. The task takes on new dimensions when the assignment reads:

- *You are writing to a pen pal (in an English-speaking country) and telling him or her about your room. You like your room, so you want to make it sound as attractive as possible.*

or

- *You are writing to your pen pal's mother and telling her about your room. You do not like your room much at the moment and you want to make changes, so you want your pen pal's mother to "see" what is wrong with your room.*

or

- *You are participating in a student exchange program with another school. Students will exchange schools and homes for three months. A blind student whom you have never written to before will be coming to your home and occupying your room. Describe the room in detail so that that student will be able to picture it, imagining that your description will then be read onto tape so that the student can listen to it.*

Real classroom readers can be brought into these assignments, too, if students role play, exchange letters, and write back to each other, asking questions and making comments.

The Process Approach

Recently, the teaching of writing has begun to move away from a concentration on the written product to an emphasis on the process of writing. Writers ask themselves not only questions about purpose and audience, but also the crucial questions:

How do I write this? How do I get started?

All writers make decisions on how to begin and how to organize the task. Student writers in particular need to realize that what they first put down on paper is not necessarily their finished product but just a beginning, a setting out of the first ideas, a draft. They should not expect that the words they put on paper will be perfect right away. A student who is given the time for the process to work, along with the appropriate feedback from readers such as the teacher or other students, will discover new ideas, new sentences, and new words as he plans, writes a first draft, and revises what he has written for a second draft. Many teachers in ESL classes now give their students the opportunity to explore a topic fully in such prewriting activities as discussion, reading, debate, brainstorming, and list making. The first piece of writing produced is not corrected or graded. The reader responds only to the ideas expressed.

So in the process approach, the students do not write on a given topic in a restricted time and hand in the composition for the teacher to "correct”-which usually means to find the errors. Rather, they explore a topic through writing, showing the teacher and each other their drafts, and using what they write to read over, think about, and move them on to new ideas.

Teachers who use the process approach give their students two crucial supports: *time* for the students to try out ideas and *feedback* on the content of what they write in their drafts. They find that then the writing process becomes a process of discovery for the students: discovery of new ideas and new language forms to express those ideas.

All of the approaches just mentioned do, of course, overlap. We will seldom find a classroom where a teacher is so devoted to one approach as to exclude all others. A teacher using a communicative or a process approach will still use techniques drawn from other approaches as the students need them; model paragraphs, controlled compositions, free writing, sentence exercises, and paragraph analysis are useful in all approaches. There is no *one* way to teach writing, but many ways.

Task 2. Make sure you can understand the following terms:

1) to reinforce 2) a draft 3) a sequential approach 4) simultaneously 5) to emphasize accuracy 6) cohesion 7) feedback 8) scrambled sentences

Task 3. Are these sentences true or false?

1) Writing reinforces the grammar and vocabulary that students have been taught.

2) In the controlled-to-free approach students do not perform strictly prescribed operations on given material.

3) Brainstorming is a very useful tool in the free-writing approach.

4) The process approach is based on the principle that in different cultures people construct and organize their communication with each other in different ways.

5) The communicative approach emphasizes interaction as both the means and the ultimate goal of study.

Task 4. Answer the questions:

1) Why is it necessary to include writing as a part of a foreign language syllabus?

2) What do writers have to deal with as they produce a piece of writing?

3) What approaches to teaching writing exist? What are they focused on? What are their advantages and disadvantages? Is there only one "right"approach to teaching writing?

4) What approach (approaches) will you prefer as a teacher when teaching writing? Why?

Task 5. Take any topic. Devise several communicative writing tasks on this topic for your students. They are to write with a clear purpose and for a clear audience, **for example in letters to newspapers, pen friends, to teachers and other students.**

Task 6. Read the article on techniques in teaching writing. Be ready to answer questions on it.

Techniques in teaching writing

Using readings

Different texts (a short story, a newspaper column, an advertisement, a letter, a magazine article, a poem, or a piece of student writing) can help a lot in the teaching of writing. They provide subject matter for discussion and for composition topics. The more students read, the more they become familiar with the vocabulary, idiom, sentence patterns, organizational flow, and cultural assumptions of native speakers of the language.

The activities we can ask students to do in the classroom to tie their reading in with their writing fall into two broad categories: they can work either with the text or from the text. Students work with the text when they copy and when they examine the writer's choices of specific linguistic and logical features, such as cohesive links, punctuation, grammar, sentence arrangement, and organization. They work from the text when they use it to create a text of their own, that is, when they summarize, complete, speculate, or react.

The techniques that follow include activities for working with and from a text.

Examine cohesive links

When students examine a piece of writing closely, they can make discoveries about the devices the writer has used to connect one sentence to another in order to make the text cohesive. There are logical and linguistic links between the sentences. Learning how to use these links is an important part of learning how to write a language. Students need to learn about the devices that make a text cohesive. There are words and phrases that we use to add an idea (such as, also, in addition, furthermore), to show sequence (first, then, after that, next, finally), to show result (so, therefore, as a result, consequently), and to show contrast (but, however, nevertheless, on the other hand).

Examples

1) Students read a passage and circle the instances of *the*. Then they determine in which cases *the* provides a link to a noun that has been mentioned before:

A boy appeared at a third-floor window. The boy was very frightened. He broke the window and then....

2) Ask your students to find a reading passage in their textbook and copy it out but leave blanks for any connecting words. Then the papers are passed on to other students in the class who fill in the connecting words.

3) Give your students a text with the linking words deleted. In groups, students try to fill in the blanks from their knowledge of English and the sense they can make of the passage. Then students are given a list of words, with the writer's actual choice included. They discuss which word the writer used and compare it with the word they originally chose.

Examine punctuation and grammar

When students examine a piece of writing closely, they can make discoveries about the rules of punctuation and grammar that the writer employs. Close reading of a short passage lets the students scrutinize the choices the writer has made and the rules he has followed.

Examples

1) Give students a short passage and ask them, in groups, to discuss and explain why each punctuation mark is used. Or give them a passage with all the punctuation marks omitted. The students` task is now to fill in the punctuation.

2) Ask students to examine a piece of writing for any grammatical feature that they are having difficulty with. They might, for example, look for all the endings and categorize them as past tense endings, participle endings in a verb phrase, or participle endings in an adjective phrase.

Examine sentence arrangement

Very often, students write a series of sentences that are accurate grammatically if we look at each sentence in isolation; however, the sentences do not seem to "hang together" very well. One student, for example, wrote these three sentences:

(1) Our house had four bedrooms and two sitting rooms. (2) A large garden was in front of the house. (3) My father had planted a lot of flowers in the garden.

A first step towards improving this piece of writing was to make the sentences fit together better:

(1) Our house had four bedrooms and two sitting rooms. (2) In front of the house there was a large garden. (3) In the garden my father had planted a lot of flowers.

Students need to examine a text carefully to find out if the sentences hang together according to the basic principle that old information comes before new information in a sentence. In Sentence 2, the house is old information, as it was referred to previously in Sentence 1; a large garden is the new information. What students need here is a lot of practice in making choices within a text between sentences that convey the same meaning as individual sentences, but are arranged differently.

Examples

1) Give students a sentence, followed by two sentences-both with the same meaning-that could follow it. The students discuss the alternatives and make a choice, explaining the reason for the choice:

When I arrived at the house, my mother was sitting in her rocking chair.

Choose which sentence follows:

This chair was given to my mother when I was born.

When I was born, someone gave my mother this chair.

Summarize

Summarizing provides students with valuable practice in searching for meaning and communicating that meaning. Faced with a reading passage, they have not only to find out what the main ideas are but also to be able to express them in their own words. This ability of the language learner to understand concepts, process them, and restate them in his own words is a major goal of the language-learning process.

Examples

1) Divide the class into six groups, each with about five students. Create an information gap by giving each group a different reading passage-a story or dialog-to work with. Each member of the group writes a summary of their passage for another group. The students within the group discuss their summaries and choose the best one to give to another group. Members of the group receiving the summary ask additional questions about the reading passage if they need clarification. Finally, members of the first group copy out the whole story and give it to the second group. After they have done this on a few occasions with passages assigned by the teacher, they then summarize each other's writing. The challenge then is: Can the reader spot the writer’s main point? Is that main point clearly expressed? Is it as clear to the reader as it is to the writer?

2) Students read the following passage:

When the fire engine left the fire station on Hicks Street at 8:00 pm on Saturday, the fireman Bill Roscoe did not know that he would return a hero. Flames were leaping out of a first-floor window of the corner house on Livingston Street. Neighbors, police, and firemen stood outside on the sidewalk. Suddenly they all looked up and shouted as they heard a scream. A boy, about ten years old, appeared at a third-floor window. It wouldn't open. He was very frightened. Bill Roscoe dropped the hose, stepped forward, jumped, and grabbed the bottom rung of the metal fire escape ladder. Then he climbed up to the window, broke it, pulled the boy out of the window and carried him down the ladder. Both were safe, and the crowd cheered.

Then they turn the page over, and write a one-sentence summary of the passage. They choose which of the following sentences best summarizes the passage and compare it with the sentence they wrote:

The writer talks about how dangerous a fire can be.

The writer warns families not to leave children alone in the house.

The writer describes the brave act of the fireman.

3) Students read a short newspaper article, such as the one above, and consider which parts of the article they would print if they were the newspaper editor and had space in the paper for only a few sentences. The students are thus being asked which parts express the main idea of the piece of writing.

Complete

When students examine a reading passage with parts (words, phrases, sentences, or larger chunks) missing, they have to consider a great many features of writing if they are to complete it. Obviously they have to consider meaning and the grammatical and syntactic fit of the part they add. In addition, they have to put themselves in the position of the writer and then tone, style, and organization become important. A piece of writing with an informal tone would not be likely to suddenly switch to a formal tone; a narrative would not usually develop into a philosophical argument. Completion exercises ask students to discern the original writer's purpose, audience, and personal style and to pay attention to those in the completed version.

Examples

1) Give out the article about the fireman (which they were to summarize) but with the first or last sentence missing or both. The students write sentences which might be appropriate to complete the paragraph. They discuss and compare their choices.

2) Give students the entire paragraph about the fireman, and give them some additional information that the newspaper reporter now wants to add to the article. The students have to decide where they will fit the new information into the article and whether any changes need to be made in the wording.

The fireman swung his legs up and got his feet in place.

The crowds thought the house was empty, so they were quite calm.

3) Give the students a passage to read which stops at words like **however**, **and so**, or **and then**:

The sun was shining and there were no clouds in the sky when Jane left her house to go to the beach. However, ...

The students discuss what might come next in the story and then they complete the story.

Speculate

Speculation involves thinking beyond the given text. Speculative questions open up opportunities for both discussion and writing. Look at the number of such questions that can be asked about the passage about the fireman. *Why was the boy alone in the house? What does a fireman do every day? How would the boy describe the event in a letter to his grandmother? What letter would the owner of the house write to the insurance company? What precautions should everyone take to prevent fire at home? How would the boy describe the incident? Would you like to be a fireman/-woman? Why or why not?* Many of these can be used as topics for discussion and writing. In addition to speculation beyond the given text, students can be given tasks that encourage them to speculate about the text itself, about its content, context, organization, and the writer's choices of words and syntax.

Examples

1) Students read the article about the fireman and speculate about how the little boy's mother, who was not at home when the fire occurred, might have reacted. They make a list of her reactions on the blackboard. Then they write a letter from the boy's mother to the fireman.

2) Prepare index cards with the following roles written on them: *the fireman, the little boy, the owner of the building, a passer-by, a next-door neighbor.*

Duplicate the roles as many times as necessary for the number of students in your class. Distribute one card to each student. The students form groups and discuss how the fire would have affected them in their role. Then they write a letter to the newspaper after the article about the fire appeared and they describe the fire in detail from the point of view of the person on their card.

React

Students can react to a reading assignment by discussing it, writing about it, or even by doing something active, like following directions

Examples

1) Use the passage about the fireman again, but solely as a stimulus for going beyond the subject matter of the passage. Students discuss a fire they have seen, make a list of things that could start a fire, make a poster for the school warning about fire, make a poster for a child's room with three Don't's on it, or write about the first three objects they would save if their house were on fire. Other students guess the authors.

2) We can create situations in the classroom by asking students to write real instructions that other students will actually carry out.

Task 7. Find a reading passage in a textbook or magazine that would interest your students. Devise classroom activities and write instructions for students to do meaningful writing tasks that ask them:

- to examine cohesive links,
- to examine punctuation and grammar,
- to examine sentence arrangement,
- to summarize the passage,
- to speculate about the content of the text or speculate beyond the text,
- to react to the content of the reading passage.

Do these activities involve working with the text or from the text? What kinds of prewriting activities would be useful? What do you think the students are supposed to learn from each of the activities?

Task 8. a) Study the way an outline for writing should be done

Organizing your thoughts in writing is, like writing itself, a process. It's a process of moving back and forth from general statements to specific details, of finding appropriate and relevant details and arranging them in the most effective order.

Outlines

There are two basic types of outlines:

- an outline the writer makes before writing the text;
- an outline the writer makes of what he has already written.

An outline that is developed before writing should be brief and should be made only after extensive discussion, reading, list-making, brainstorming, and other prewriting activities. It should be a device to guide the writer. An outline that is made after a text has been produced, that is, after the first draft, helps the writer see clearly what he has done and what he needs to do to make his meaning clearer to the reader. Analysis of pieces of writing by professional writers (or textbook writers) is helpful.

b) Study the example text.

Owning a Car

Should a person in an urban area own a car? This is an important question. Today we cannot imagine the world without it. A large amount of our everyday life is dominated by cars but we have to take into account the benefits and disadvantages of owning a car.

In a large urban area, there are some good reasons for owning a car. First, a car allows a person to move around freely. With a car, there is no need to check a bus schedule or wait for a train. Second, a car is a comfortable way to travel, especially in the wintertime. In bad weather, the driver stays warm and dry, while the poor bus or train rider might have to stand in the rain. Finally, a driver is

usually safe in a car at night. The rider might need to walk down a dark street to get to a stop, or wait on a dark corner.

There are, on the other hand, many good reasons against owning a car. First, it can be very expensive. The price of fuel continues to rise and car insurance can cost three or four hundred dollars a year. In addition, it is expensive to maintain and repair a car. A simple tune-up can cost $50. In an urban area, it might also be expensive to park the car. Second, owning a car can cause worry and stress. It is exhausting to drive in rush-hour traffic, or to drive around and around looking for a parking space. If you leave your car on the street, it might get stolen. That is something else to worry about. Finally, everyone needs to think about pollution and energy problems. Air pollution and noise pollution increase as more and more people drive cars. More and more cars also burn more and more fuel. At present, drivers may have to wait in long lines at filling stations in order to buy a couple of gallons of gasoline.

Should a person in an urban area own a car? In order to answer the question, a person must weigh both sides. On the one hand, there is expense, worry, and concern for the quality of life. On the other hand, there is freedom of movement, comfort, and safety. For most people in large cities, the reasons for owning a car outweigh the reasons against owning a car. Therefore, the answer is positive: A person in an urban area should own a car.

c) Discuss it with a partner and complete the following outline. Add more numbers or letters to the outline if you need to.

Owning a Car
I. Reasons for
1) move freely 2) … 3) …
II. Reasons against
1) expense a) price of fuel b) … c) …
2) worry and stress a) drive in rush-hour traffic b) … c) …
3) pollution
4) …

d) This technique can also be applied to the students' own writing. After they have written on an assigned topic, they exchange papers and make an outline of each other's piece of writing. If the writing is logically organized, they should be able to do the task without too much difficulty. If the writer has not been clear, however, then the outliner will be in trouble and will have to explain to the writer what is not working.

Task 9. a) Study the example analysis activities. Which one do you consider the most efficient one?

We can all learn a great deal about how writing works if we concentrate not only on what the writer has written but on how he has written it. If we ask our students to analyse a reading passage, we are asking them to ask questions about a

piece of writing. This is an extremely valuable aid to critical reading of one's own writing, to revising, and to editing.

Examples:

1) Give students a number of short paragraphs. Tell them that you do not have time to read the paragraphs but that you will read just one sentence of each. Ask them to decide, in pairs or groups, which one sentence of each paragraph best expresses the meaning of the whole. Which one will they give you? Why did they make that choice?

2) Give or read students a paragraph with the topic sentence or the concluding sentence missing. You can then give students a choice of sentences to choose from, asking, "Which one did the writer use? Why did you make that choice?" If they are advanced students, they can discuss the passage and write their own sentence.

3) Give the students a short reading passage with a list of questions to analyze what the writer has done. Some sample questions might be: *1) Which sentence states the main idea? 2) Which sentences directly support that main idea? 3) Has the writer used any listing words (first, next, etc.)? 4) Which of the following did the writer do to support the topic: describe, define, divide into parts, compare, contrast, enumerate, explain, give reasons ... ? 5) How did the writer end the passage? 6) What did the writer do in the ending—ask a question, summarize, introduce new material, point to future directions ... ? 7) Are any words repeated throughout the passage? Why do you think the writer repeats those words? 8) How many parts would you divide this passage into?*

b) Study the analysis models

Some textbooks present reading passages for students to analyze and imitate in their own writing. The students might read a passage comparing two bicycles, for instance, and then they write their own composition comparing two cars, following the organization and structural patterns of the model as closely as possible. Or they might keep the same subject matter to write about but vary the audience, the organization, or the purpose in their own writing, such as when they rewrite a formal letter as an informal one.

We can avoid a mechanical use of a model if we employ it as a resource rather than an ideal. The student can read, analyze, imitate, or manipulate a model as a way to throw light on the problem. As he sees how other writers deal with a similar dilemma, his own range of options increases. The model becomes not what he should do but only an example of what he could do.

Examples

After discussion and other prewriting activities such as brainstorming and listing, ask students to write about a topic, let’s say about an early childhood experience. When they have written a draft, show them a piece of writing on this topic. Ask them to list the points of information the writer provided, such as the details of time, place, and event. Then they return to their own writing to look at what they have done and to compare it to the model. They are not asked to make theirs like the model, simply to say where the two are similar and different.

c) Summarize the strategy of an analysis activity

Task 10. Try your hand at teaching writing:

1) Using a an excerpt from a textbook essay as a basis, devise classroom activities that will involve the students in outlining. Then make an outline of the passage yourself and compare your outline with another teacher's. Discuss any possible difficulties the students might run into.

2) Find a passage in a textbook or magazine that would be useful in your classroom as a model of organization. Explain how you would use the passage. Pay particular attention to how students would apply what they learned to their own writing.

3) Devise classroom activities for students to analyze the organizational structure of the text.

4) Find a picture and make up a writing assignment based on the picture. Consider what problems the students might encounter with organizing their piece of writing. What activities would you recommend to help them deal with those problems?

Unit 7

Using Texts in the Classroom

Task 1. Read the article "Using texts constructively: what are texts for?". Be ready to answer the questions.

Part 1

Text use may seem a dull topic after all the exciting matters that other guest writers have dealt with recently. However, language learning is, after all, learning language, not just doing fun things with it. And texts – by which I mean the relatively short spoken and written passages that come in textbooks and other teaching materials – can, if they are used properly, play an important part in the learning process. So here goes.

Three kinds of input

Let's start by looking at the overall structure of language learning. It is useful to identify three kinds of useful input: extensive, intensive and analysed. Children learning their mother tongues receive massive extensive input from the cloud of language that surrounds them, some of it roughly attuned to their level of development, much of it not. They also receive substantial intensive input – small samples of language such as nursery rhymes, stories, songs, the daily mealtime and bedtime scripts, and so on, which are repeated, assimilated, memorised, probably unconsciously analysed, and/or used as templates for future production. And children receive analysed input: explicit information about language. Although they are not generally told very much about grammar and pronunciation, they constantly demand explanations of vocabulary: 'What's a …?'; 'What's that?'; 'What does … mean?'

Second-language learners are no different in principle from small children in these respects. They, too, need extensive input – exposure to quantities of spoken and written language, authentic or not too tidied up, for their unconscious acquisition processes to work on. Equally, learners need intensive engagement with small samples of language which they can internalise, process, make their own and use as bases for their own production. And since most instructed second-language learners have only a fraction of the input that is available to child first-language learners, the deliberate teaching of grammatical as well as lexical regularities – analysed input – helps to compensate for the inadequacy of naturalistic exposure for at least some aspects of language.

Three kinds of output

Input is only half the story. People generally seem to learn best what they use most. Children produce quantities of extensive output, chattering away as they activate what they have taken in. They also recycle the intensive input they have received, repeating their stories, nursery rhymes and so on, and speaking their lines in the recurrent daily scripts of childhood life. And some children, at least, seem to produce certain kinds of analysed output, naming things or rehearsing and trying out variations on structures that they have been exposed to, like more formal language learners doing 'pattern practice'.

Adults, too, need opportunities to produce all three kinds of output. They must have the chance to engage in extensive, 'free' speech and writing; they must be able to systematically recycle the intensive input that they have more or less internalised; and they need to practise the analysed patterns and language items that have been presented to them, so that they have some chance of carrying them over into spontaneous fluent production.

A properly-balanced language-teaching programme, then, will have these three ingredients – extensive, intensive and analysed – at both input and output stages. While all the ingredients are important, the proportions in a given teaching programme will naturally vary according to the learners' needs, their level, and the availability of each element both in and out of class.

What can texts do?

So where do textbook texts come into all this? Clearly they can contribute in various ways to the three-part process outlined above. They can provide material for practice in receptive skills, and thus facilitate access to extensive input. They can act as springboards for discussion, role play, or other kinds of extensive output work. They can support analysed input by contextualising new language items. A further role – and a very important one – is to provide the intensive input that all learners need: short samples of appropriately selected language which are carefully attended to and partly internalised, and which can then serve as a basis for controlled production.

What do texts usually do?

Unfortunately, this aspect of text use is often neglected or ineffectively put into practice. A language-teaching text may simply be seen as something to be 'gone through' in one way or another, without any clear definition of the outcomes

envisaged. (Text-work is an awfully convenient way of filling up a language lesson, and teachers often feel that any text-based activity is bound to be beneficial. This is not necessarily the case.) One approach to ‘going through’ is the traditional pseudo-intensive lesson where the teacher uses a text as the basis for a kind of free-association fireworks display. He or she comments on one word, expression or structure after another, elicits synonyms and antonyms, pursues ideas sparked off by the text, perhaps gets the students to read aloud or translate bits, and so on and so on. Meanwhile the students write down hundreds of pieces of information in those overfilled notebooks that someone once memorably called ‘word cemeteries’. When the end of the 'lesson' is approaching, students may answer some so-called ‘comprehension questions’. Students then go away to write a homework on a topic distantly related (or even not at all related) to that of the text. This kind of activity tends to fall between two stools: the text is too short to contribute much to learners' extensive experience of language, but the work done on it is not really intensive either. At the end of the cycle the students have been given much too much input, have engaged with it too superficially to assimilate much of it, and have used (and therefore consolidated) little or none of it. They have been taught – inefficiently – one lot of language, and then asked to produce a substantially different lot.

Another approach which has been fashionable in recent decades is to use a written text to teach 'reading skills'. The text is typically accompanied by a battery of exercises which require students to predict, skim, scan, identify main ideas, match topics to paragraphs, sort out shuffled texts, and so on. There is an implicit assumption that even perfectly competent mother-tongue readers actually need to learn to process text all over again in a new language. Here again, students may spend substantial time working through a text without any very identifiable payoff in terms of increased language knowledge or genuine skills development.

While texts can undoubtedly be valuable in various ways, I believe they are best used with a clear purpose in mind, and a reasonable certainty that they will help to achieve this purpose. In a second article I will focus on the intensive input-output cycle referred to above, which I believe is centrally important, and I will consider ways in which texts can be exploited efficiently to support this aspect of language learning.

Task 2. Make sure you can understand the following terms:

1. internalised
2. input
3. output
4. to recycle
5. language item
6. controlled production
7. envisaged outcome
8. to assimilate
9. lot of language
10. identifiable payoff

Task 3. Answer the questions:

1. How does the author define the notion of a text?
2. What are the three kinds of input?
3. What are the three kinds of output?
4. What can a text used properly do?
5. What does a text used inappropriately do?

Task 4. Give your opinion on the article.

What points of the article made you see text differently?
What would you agree with the author about?

Task 5. Read Part 2 of the article.

Part 2

The need for intensive input-output work I argued in the previous article that intensive input/output work is crucial for cost-effective language teaching and learning. This is particularly the case in learning situations where extensive input, and opportunities for extensive output, are limited. In these situations, intensive language activity has to carry more of the instructional burden. (If learners encounter fewer examples of high-priority words and structures, each example needs to make more of an impact.) Well-planned text-use can contribute importantly to this aspect of language learning. *Ideally:*

Students engage in depth with a short sample of spoken or written language. They work hard enough on this text to make some of the language their own: words, expressions and structures stick in their minds; perhaps whole stretches of the text are even memorised (as when a dialogue is learnt by heart).

Then their acquisition of the new input is consolidated by controlled but creative output work related to the text – by using what they have learnt to express their own ideas, they fix it in their memories and make it available for future use.

Possible approaches

The key here is to create effective links between input and output, so that new language is recycled and consolidated. It is not really very difficult to bring this about: there are all sorts of possible approaches. Here is one way of using a text intensively with a lower-level class.

— Take a story or other text of perhaps 200 words, not too difficult, which contains some useful language.

— Tell it or read it to the class, explaining anything that seriously hinders comprehension.

— Get the class to tell you anything that they can remember of the text.

— Repeat it and see how much more they can recall.

— Hand out the text/get them to open their books.

— Go through the text explaining and answering questions where necessary, but concentrating mainly on a relatively small number (perhaps 8–12) of useful words, formulaic expressions, collocations or structural points which the students don't yet have an active command of.

— Tell them to note and learn these points.

— Ask them to choose for themselves a few other words or expressions to learn.

— Get them to close their books or put away the text, and ask recall questions (NOT 'comprehension questions'), designed specifically to get them to say or write the words and expressions picked out for learning.

— Finally, set a written exercise in which they are expected to use most of the new material, but in their own way (this is crucial). For instance, ask them to tell the story they have studied in the form of a letter written by one of the characters in it; or to write about a similar incident from their own experience.

— There are enormous numbers of other ways of achieving this level of close engagement with input material, followed by creative output using what has been learnt. Texts can be 'fed in' through dictation, storyboard-type activities, or by various other routes. Students can work on a dialogue, and then script and perform (or improvise) new dialogues on a similar theme. One class I heard about hijacked the whole of their boring textbook, rewriting the stories and dialogues with added elements (a pregnancy, an explosion, an arrest, a lottery win, alien invaders…) so as to make them more interesting, and thus using what they had learnt in highly original and motivating ways. What is essential is that close engagement with texts should allow students, little by little, to build up a repertoire of key lexis and structures that they have made their own by working on them intensively and reusing them in this way. Compared with the typical 'superficial text study - comprehension questions - free writing' cycle, the crucial difference is that learners do more with less, so that they really do learn, remember and are able to use what they take in, instead of forgetting most of it before the lesson is over.

Overcoming problems

In operating an effective input-output cycle, some obstacles may need to be overcome. One may be cultural. In countries where the educational tradition favours authoritarian teacher-fronted presentation and a traditional transmission model of education, there is likely to be a strong emphasis on input and a correspondingly reduced emphasis on learner output. And if public self-expression is discouraged, as it is in some cultures, students may need encouragement (and an explanation of the rationale of the approach), before they are ready to recycle input material creatively in personalised communicative activities, particularly in oral work.

A second obstacle is theoretical fashion. A good deal of contemporary applied linguistic theory is fairly hostile to the kind of intensive input-output work discussed above. There is a widespread preference for learner-centred work, with extensive spontaneous communicative output being highly valued. Intensive output, deliberately reusing what has been taught, is often condemned as being unoriginal, not properly communicative, mere 'regurgitation' of other people’s language. This

is all very well if one is working with students who have already learnt a great deal of language, and whose main need is to activate it through task-based fluency practice. But most language students need to learn more language, not simply to get better at using what they know. And for such students, teacher-controlled input-output work has a key role alongside other types of activity. You cannot teach by eliciting what is not there, and the best way of making sure that new language is acquired for later extensive use is, very precisely, to give learners other people's language (as we have to – they can't make the language up for themselves) and to enable them to make it their own as they use it for personal and creative purposes. In helping to achieve this, properly-focused text use can play an important part.

Task 6. Answer the questions:

1. How does the author define a well-planned text use?
2. What scheme of a text usage does the author suggest?
3. What other examples of text usage does the author enumerate?
4. What are the possible obstacles? What ways of overcoming the obstacles does the author suggest?

Task 7. Develop your own ideas

1. Summarise the author's approach to the text usage at class. What should be necessarily done? What mistakes are to be avoided?
2. State the postulates of the article that you as a teacher will definitely use in future. Add a few of your own.
3. Is there a major difference in using texts with a lower-level class and a higher-level class? Suggest your own scheme of operating with a text intensively for a higher-level class. What extra tasks will be included?

Task 8. Self study. Read the article "Interacting with texts" by Cheron Vester. State what new ideas you have found.

While interacting with texts we want our students to improve their reading comprehension and to make them critical readers. They can be done by individual students or in groups. Such activities can be divided into two groups: reconstruction activities and analysis activities.

Reconstruction activities

— Definition: activities that require students to reconstruct a text or diagram by filling in missing words, phrases or sentences, or by sequencing text that has been jumbled.
— Texts used: modified texts - the teacher modifies the original text, taking out words, phrases or sentences, or cutting the text into segments.
— Types of activities:
— Text completion (Fill in missing words, phrases or sentences.)

— Sequencing (Arrange jumbled segments of text in a logical or time sequence.)
— Grouping (Group segments of text according to categories.)
— Table completion (Fill in the cells of a table that has row and column headings, or provide row and column headings where cells have already been filled in.)
— Diagram completion (Complete an unfinished diagram or label a finished diagram.)
— Prediction activities (Write the next step or stage of a text, or end the text.)

Analysis activities

— Definition: activities that require students to find and categorize information by marking or labelling a text or diagram.
— Texts used: unmodified texts
— Types of activities:
— Text marking (Find and underline parts of the text that have a particular meaning or contain particular information.)
— Text segmenting and labelling (Break the text into meaningful chunks and label each chunk.)
— Table construction (Draw a table. Use the information in the text to decide on row and column headings and to fill in the cells.)
— Diagram construction (Construct a diagram that explains the meaning of the text. For example, draw a flow chart for a text that explains a process, or a branch diagram for a text that describes how something is classified.)
— Questioning (Answer the teacher's questions or develop questions about the text.)
— Summarizing.

How can you develop your own text activity?

Here is one method you could use:

Once you have chosen the text, read it carefully. As you read, interact with the text. For example, underline or circle important information, write questions which you think the text raises or doesn't answer, list the main ideas and the supporting detail, draw a table or a diagram etc.

Did the text lend itself to a particular type of interaction? For example, it is often quite natural to develop a graphic organizer when we are reading and interacting with some types of texts. So...

If the text …	you may have developed …
… compared and contrasted two or more things	a table or Venn diagram
… described a process	a flow chart.
… described a fictional or non-fictional sequence of events	a flow chart.
… described how something can be classified	a branch diagram.
… described an object	a labeled diagram.
… presented an argument	a spider diagram or mind map

Decide whether you want your students to do a reconstruction activity or an analysis activity.

Write the instructions for the task.

Task 9. a) Put the following tasks to the text into the right order according to the knowledge you've collected in this unit

1. Disagree with the wrong statements. Correct them.
2. Explain the words in the bold from the article and make sentences with them. Use a dictionary to help you.
3. Express your opinion on the article. Do you support the author's ideas?
4. Find synonyms to the following words ...
5. How do you like the idea of travelling on a cargo vessel?
6. Look at the title. What ways of travelling do you know? Which are more dangerous?
7. Read the text again and answer the questions given below.
8. Read the text.
9. Summarize the article.
10. The following words appear in the article... In what context do you think they will appear?
11. The words on the left appear in the article. Match each one to its synonym on the right.
12. Write a commentary to the article as if you were doing it on-line.

b) Read the article

A freight way to travel.

We're in the middle of the Pacific. As I write, we're rolling in a gentle swell just north of the equator on the 32,000-tonne container ship, the Hansa Rendsburg, a 175m-long Chinese-built vessel with what one of the crew described charmingly as a 'deciduous' engine - it sheds parts, apparently. Tahiti, our last port of call, is 2,000 miles behind us, and the next, Ensenada in Mexico, is another 2,000 miles ahead. In the context of 'getting away from it all', I'm not sure how much further away we could possibly get.

This is our third 'freighter cruise', having previously sailed as passengers on cargo ships from Singapore to Brisbane and from Melbourne to Napier in New Zealandas part of our round-the-world trip without flying. While we're not actually expected to swab the decks in exchange for our passage, this is a far cry from cruising. Contrasting cargo ships with cruise liners is like comparing a truck with a limousine - they both get you to your destination, but only one has a champagne fridge and leather seats. The luxurious pampering and clientele of clubby retirees are all part of the cruise liner experience and come with a price tag to match. Cargo ships are very much the 'no-frills' option.

The core business of our vessel is to shift stuff around the world. The financial benefit of our presence to the company, when fuel costs run into many thousands of pounds a day, is minuscule. We're essentially a welcome distraction, mainly because, after several months at sea the crew, if not exactly sick of the sight of each other, at least appreciate some fresh faces and new conversation.

We have a 'suite' that is pleasant and spacious enough - in a Slough Travelodge sort of way. There is also a fridge - which we've stocked with beer from the ship's store (sadly, there is no Möet). Onboard are 21 crew, a mixture of Kiwis, Ukrainians, Filipinos and Kiribatis (from a remote group of atolls in the equatorial Pacific). There's one other passenger - a retired female Canadian Mountie who 'can't stand flying' - and around 1,000 metal containers. These are stuffed with dried milk products, white goods, fruit and, in the 150 or so refrigerated 'reefer' containers, fish, meat and ice-cream. We've even got a cargo of 'low-specific' radioactive material going to Canada, which means we'll acquire a Mexican naval escort for the approach into Ensenada. That's what I call arriving in style.

With 16 days at sea, we make our own entertainment. We're studying Spanish in anticipation of our arrival in Mexico, for which I am also entertaining myself by growing a big, fat, culturally appropriate moustache. With no cinema aboard, the only 'pirates' we've seen have been in the ship's library of DVDs of dubious origin and suspect titles of the lewd, nude variety. The male crew, it must be remembered, are alone at sea for very long periods. Apparently one middle-aged woman found horizontal ways to entertain herself and most of the crew, on a one-to-one basis, during a recent Pacific crossing.

There are also opportunities for lovers of wildlife. We've seen pods of whales in the Great Barrier Reef lagoon, skittering flying fish off Tahiti, gangs of tiny petrels, and a lone majestic albatross wheeling gracefully around the ship in the Tasman Sea.

Nature is less visible in the mid-Pacific, but there's still plenty to stimulate the senses. We're fantastically remote, potentially vulnerable, yet constantly lifted and inspired by the vivid blue beauty of sea and sky: rolling cloudscapes, wildly flamboyant sunsets and star-peppered nights. We are truly at the mercy of the ocean's might, which is as profoundly humbling as it is scary.

For exercise, all ships have some form of 'gym', though this is usually a slightly optimistic description of a room with a table-tennis table, weights and an exercise bike if you're lucky. Our current vessel also has a swimming pool, which sloshes merrily with the movement of the ocean. Who needs a wave machine? It's the size of a large septic tank and filled directly with unheated seawater. As a result, it's only really fun in the tropics. Still it helps burn off the steady ingestion of food that punctuates the day.

On the gastronomic front, no two cargo ships are the same. The menus have swung from eastern European 'meat and mash' offerings to Filipino fried fish, spicy okra and plenty of rice. We crossed the Tasman on a French ship where meals were conjured up with typical Gallic culinary flair, made sweeter still by the limitless carafes of free wine. The Hansa Rendsburg is somewhere in between these extremes, though tomorrow the entire ship's company is gathering in medieval fashion to barbecue a whole suckling pig on the aft-deck, a regular mid-ocean treat.

People are a key part of the journey and are often folk you wouldn't normally speak to, let alone get to know. Sharing a ship has been enlightening, entertaining and at times socially demanding. We've learnt the hard way about Russian

conversational reticence when sitting in stony silence around the dinner table. We've partied with a phalanx of friendly Filipinos over beers, and discovered a hitherto latent personal penchant for karaoke. With senior Anglophone crew members and passengers, we've wrestled (and argued) with old-school attitudes on race, religion and gender equality from perspectives unpolished with any veneer of political correctness.

Cargo ship travel is not for everyone, but in an age when any idiot can get on a plane and twang themselves to the other side of the planet, there is something uniquely satisfying about a long voyage by sea. You gain a respect for the crews who spend so many months of their lives each year half a world away from their nearest and dearest. You get to explore the mechanics of the biggest engines you'll probably ever see, hang out on the bridge and try on thick orange Neoprene immersion suits that make you resemble a cross between a Teletubby and a lobster fetishist.

Freighter cruising also gives a fascinating insight into the logistics of the way much of the world's trade is conducted - sobering when you see first-hand the scale of maritime shipping operations and the challenges involved. Cheap oriental Christmas decorations are seen in a new light when you appreciate how they've reached the UK.

A cargo ship journey is a contemplative, relaxing experience - if the weather obliges. Freed from the distractions of telephones, the internet and the modern world that permeate even the remotest holiday resorts, at sea your mind can wander, ruminate and truly escape. The tragedy is that these opportunities are in decline and capacity is limited to a few passenger cabins per ship.

Compounding this, Orwellian security and immigration measures introduced by the US in recent years have created so many headaches for shipping companies that many have simply stopped carrying passengers at all. A long, proud tradition of travel by sea is in danger of disappearing altogether. Don't miss the boat.

c) Design the tasks according to the scheme you've created in task a).

d) Analyse you work. Do the tasks make a reconstruction or an analysis activity? Prove your statement. What tasks should be included to make the other type?

Task 10. Find a test that is suitable for the elementary / pre-intermediate / intermediate readers. Create a set of exercises to it. Explain what result you intend to achieve. Discuss your results within the group. Work out the best scheme. What did you exclude? Why? Be ready to perform your tasks in class as a part of a lesson.

Unit 8

Classroom English

Task 1. Remember classroom English. Choose the right answer.

1. There is a(n) …..at the back of the book giving the answers to the exercises.
a) appendix b) index c) key d) reference
2. That work is needed by next Thursday, so make sure you keep to the …..
a) dead end b) deadline c) deadlock d) dead stop
3. Can you recite the Russian alphabet ….?
a) around b) backwards c) reverse d) upside down
4. ….. the regular written work, you will be required to submit a long essay.
a) Apart from b) Beyond c) Beside d) In addition
5. For tomorrow, I'd like you to read pages 25 to 38 …..
a) excluded b) exclusive c) included d) inclusive
6. I must know where the quotations ….. Please, indicate their source.
a) began b) come from c) invent d) start
7. Will you ….. this essay, please, and see if I have made any mistakes?
a) look through b) look up c) see through d) see to
8. There are a lot of mistakes in your homework, I'll have to ….. it again with you.
a) come through b) go over c) instruct d) pass
9. Isn't it ….. time you started your homework, Gilbert?
a) about b) good c) past d) the
10. Turn the book round, you've got it …..
a) downside up b) inside out c) upside-down d) outside in
11. It's quite ….. which question you answer first because you must answer them all.
a) arbitrary b) indifferent c) unconditional d) voluntary
12. Vincent read the article through quickly, so as to get the ….. of it before settling down to a thorough study.
a) core b) detail c) gist d) run
13. It is very difficult to ….. the exact meaning of an idiom in a foreign language.
a) convert b) convey c) exchange d) transfer
14. You will need a pen and some paper to ….. this problem. It is too difficult to do in your head.
a) discover b) find out c) realize d) work out
15. Frank has a good ….. for figures.
a) brain b) head c) mind d) thought
16. You must not ….. from the point when you write an essay.
a) diverge b) go astray c) ramble d) wander
17. I can't possibly mark your homework as your handwriting is …..
a) illegible d) illicit c) illogical d) illusive

18. Deborah is going to take extra lessons to ….. what she missed while she was away.
a) catch up on b) cut down on c) put up with d) take up with
19. It suddenly ….. on me what he really meant.
a) came b) dawned c) hit d) struck
20. This test ….. a number of multiple-choice questions.
a) composes of b) composes in c) consists of d) consists in

Task 2. Remember Classroom English. Translate the following micro-situations into English. Use them in the dialogues of your own

Card 1

1. Сейчас мы будем писать диктант. Маша, выйди, пожалуйста, к доске. А теперь отойди в сторону, чтобы всем было видно, что ты написала.

2. – Достаньте учебники и откройте их на странице 55. Где твой учебник, Петя? - Я забыл его дома. - Постарайтесь больше не забывать учебник. Маша, тебе придется поделиться учебником с Петей.

3. – Посмотрите на доску. Все ли верно? - В слове clock не хватает буквы c. - Верно. Кроме того, ты пропустил глагол и забыл предлог. Сотри последние слова и напиши заново. Обрати внимание на орфографию. Можешь сесть на место.

4. А сейчас разбейтесь на группы по три человека и прочитайте этот диалог по ролям. Не спешите и произносите слова внятно и громко.

5. У нас осталось 3 минуты до конца урока. Запишите домашнее задание на завтра: сделайте упр. 4 на стр. 57 и повторите то, что мы прошли сегодня.

6. Девочки, перестаньте болтать! Мы делаем упр. 17 письменно. Не забудьте сдать свои тетради в конце урока.

7. Ты не понял задание. Я просила задать вопросы к тексту, а ты выписал предложения с вопросительным знаком в конце.

8. Посмотрите на картинку внизу страницы. Что на ней изображено, Света? Не подсказывайте! Она сама справится.

9. Сейчас проверим домашнее задание. Переведи это предложение на английский. Очень хорошо. Ты не допустил ни одной ошибки.

10. Извините, я не могу понять ваш подчерк. После моего сочинения Вы написали: «Удовлетворительно. Могло бы быть лучше. Много ошибок по невнимательности»?

Card 2

1. Если я стою в конце класса, это не значит, что я ничего не вижу. Вася, сядь прямо! Олег, иди к доске.

2. Задержитесь на минутку. Напоминаю, что в следующую пятницу будет контрольная. Постарайтесь не опаздывать.

3. А сейчас мы будем смотреть фильм. Задерните, пожалуйста, занавески и выключите свет. Саша, включи проектор.

4. Следующее упражнение вы найдете на странице 50. При его выполнении вы можете обращаться к грамматическим пояснениям на стр. 40.

5. Лена, прочитай предложение на доске. Ты произнесла первое слово неправильно. Ударение в этом слове на втором слоге. Садись.

6. – Почему вы поставили здесь ошибку? Разве этот глагол пишется не с двумя «l»? - Ты написал его правильно, но использовал не то время.

7. Давайте прочитаем совет в правом верхнем углу на стр.89. Вы согласны с мнением автора? Может, вам есть, что добавить по этой проблеме?

8. Мы проверили домашнее задание. Закройте, пожалуйста, учебники и посмотрите на доску. Спрашивайте, если видите незнакомые слова. Коля, принеси, пожалуйста, словари из учительской.

9. На прошлом уроке я собирала тетради, в которых вы писали сочинения. К сожалению, только одному человеку я написала «Отлично, продолжай в том же духе».

10. – Сейчас мы разыграем диалог. Валя, ты будешь читать за Лейлу.

- Начинать? - Да, но не торопись, пожалуйста, и обрати внимание на звук [θ].

Card 3

1. Что вы видите на переднем плане этой картинки? Не кричите, я сейчас пущу ее по рядам. Посмотрите и передайте дальше.

2. Степан, хватит мечтать, записывай в тетрадь, что я говорю! Иначе за следующую контрольную у тебя опять будет: «Неудовлетворительно. Зайди ко мне после уроков».

3. - У вас есть листочек? - Нет, мы ничего не пишем, тебе не нужен листок. Мы читаем текст на стр. 115, десятая строчка снизу. Перестань вертеться и следи.

4. Алена, пиши аккуратно! Ты же пишешь на доске. Слово «американский» пишется с заглавной буквы «А». Садись, тебе нужно больше стараться.

5. Молодец, Петя, лучше, чем в прошлый раз. Только попробуй выразить последнюю мысль по-другому. Я не уверена, что правильно поняла, что ты хотел сказать.

6. Неплохо, но боюсь, ты все еще испытываешь трудности при чтении вслух. Тебе нужно больше практиковаться. Следи затем, чтоб голос понижался в конце предложения.

7. В этом предложении есть ошибка. Вернись к началу и попробуй найти ее. Не шепчите ответ! Проверь пунктуацию. Поставь двоеточие после слова «животные».

8. Аня, напиши это слово печатными буквами. Давайте посмотрим, правильно ли ты его написал. Так, здесь нужно написать еще одну букву.

9. – Я думаю, что на доске есть ошибка. Эти две буквы нужно поменять местами. - Верно. Сотри эти буквы и напиши правильно.

10. На прошлом уроке мы обсудили тему «Брак по расчету». Давайте снова пробежимся по аргументам за и против. А теперь проверим домашнее задание.

Card 4

1. Сейчас мы будем переводить с английского на русский. Не переводите дословно. Всегда думайте о значении каждого предложения.

2. Гена, выйди к доске и покажи Лондон на карте. Это не Лондон, это Дублин! А теперь покажи Ливерпуль. Ты показываешь Манчестер. Я разочарована, ты можешь лучше. Садись.

3. - Почему вы подчеркнули слово «tell»? - Его нельзя употребить в этом предложении, после него должно быть обращение. Здесь нужно слово «say». Пожалуйста, не путай эти два слова.

4. А вот и звонок. Мы не успели проверить домашнее задание. Сдайте свои работы перед тем, как уйти, и убедитесь, что вы успели их подписать.

5. Возьмите слова автора в кавычки. Обратите внимание, что слово пишется с заглавной буквы.

6. Повторяйте за мной. Обратите внимание, как мой голос повышается в конце предложения. Витя, прочитай слова, следи за произношением.

7. - Извините, я не понял. Не могли бы Вы повторить последнее, что Вы сказали? - Конечно. Читайте текст на стр. 195, начиная с последней строки второго абзаца.

8. Переходим на следующую страницу. Найдите упр. 8 в правом нижнем углу. Делаем его письменно, вы можете работать в парах, только тихо.

9. Сегодня мы много говорили о вреде курения. Кто-нибудь может подытожить всё, что было сказано? Передавая слова других, обратите внимание на порядок слов.

10. - А нельзя ли сказать то же самое, но короче? - Нет, Петя. Из английского предложения нельзя выпускать подлежащее и сказуемое.

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