



TEACHING ENGLISH METHODOLOGY

**For
Fourth Year
English –Major Students**

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Preface

This course is intended for general education students majoring in English. It concentrates on strategies of teaching English as a foreign language. The course consists of 19 units; each focuses on a different area of methodology. In Addition, each unit contains a set follow-up activities.

The course reviews four well-known methods and approaches to foreign language teaching and learning. The course also provides some perspectives on teaching language skills. These skills include such dimensions as listening activities, communicative activities, reading activities and writing activities.

The course units cover a wide range of teaching skills and practical techniques for using visual aids, English in class and pair / group work. The course also presents some ideas and suggestions for asking questions, correcting errors and preparing classroom tests.

Finally, the last two units are not concerned with particular teaching techniques but bring together many of the ideas introduced in earlier units.

Course Objectives

By the end of the course, students are expected to:

1. Be familiar with four well-known English language teaching methods, namely, The Silent way, Suggestopedia, Community Language Learning and The Total Physical Response.
2. Consider listening activities, communicative activities, reading activities and writing activities.
3. Utilize different strategies for using visual aids, English in class, pair/group work, asking questions and correcting errors.
4. Be aware of designing classroom tests.

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1. THE SILENT WAY

INTRODUCTION

Although people did learn languages through the Audio-Lingual Method, and indeed it is still being widely practiced today, the idea that learning a language means forming a set of habits was seriously challenged in the early 1960s. Cognitive psychologists and transformational-generative linguists argued that language learning does not take place through mimicry; since people can create utterances they have never heard before, they therefore cannot learn a language simply by repeating what they hear spoken around them. These psychologists and linguists argued that speakers form rules, which allow them to understand and create novel utterances. Thus, language must not be considered a product of habit formation, but rather of rule formation. Accordingly, language acquisition must be a procedure whereby people use their own thinking processes, or cognition, to discover the rules of the language they are acquiring.

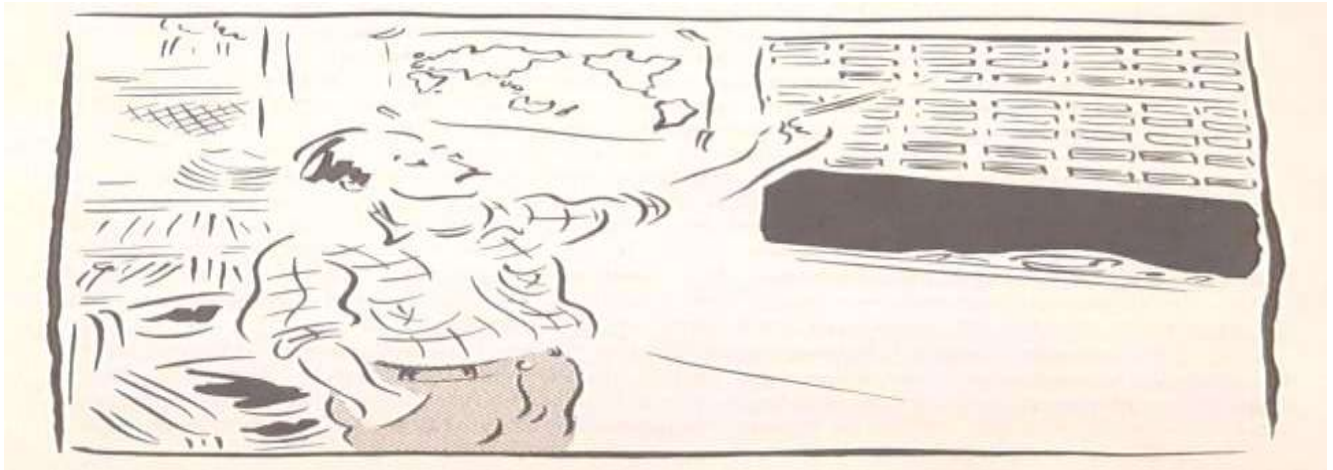
The emphasis on human cognition led to the name "cognitive code" being applied to a new general approach to language teaching. Rather than simply being responsive to stimuli in the environment, learners are seen to be much more actively responsible for their own learning, engaged in formulating hypotheses in order to discover the rules of the target language. Their errors are inevitable and are signs to the teacher that the students are actively testing their hypotheses. Student progress is accomplished little by little, with a lot of imperfection expected in the beginning. All four skills (reading, writing, speaking, and listening) are worked on from the beginning, and meaning is thought to be at least as important as form.

Although Caleb Gattegno's Silent Way, which we will consider in this chapter, did not emerge from the cognitive code approach, it shares certain principles with it. For example, one of the basic principles of the Silent Way is that "teaching should be subordinated to learning." This principle is in keeping with the active role ascribed to the learner in the cognitive code approach.

In order to explore the Silent Way, we will observe the first day of an English class in Brazil. There are twenty-four secondary school students in this class. The class meets for two hours a day, three days a week.

EXPERIENCE

As we take our seats, the teacher has just finished introducing the Silent Way in Portuguese. The teacher walks to the front of the room, takes out a metal pointer and points to a chart hanging above the blackboard. The chart has a black background and is covered with small rectangular blocks arranged in rows. Each block is a different color. This is a sound-color chart. Each rectangle represents one English sound. There is a white horizontal line approximately halfway down the chart separating the upper rectangles, which represent vowel sounds, from those below the line, which represent consonant sounds.



Without saying anything, the teacher points in succession to each of the five blocks of color above the line. There is silence. The teacher repeats the pattern, pointing to the same five blocks of color. Again, no one says anything. The third time the teacher does the pointing, he says /a/ as he touches the first block. The teacher continues and taps the four other blocks of color with the pointer. As he does this, several students say /e/, /i/, /o/, /u/. The teacher repeats the pattern once again and this time the whole class says in unison: /a/, /e/, /i/, /o/, /u/. He begins with these vowels since they are the ones students will already know. (These five sounds are the simple vowels of Portuguese and every Brazilian schoolchild learns them in this order.)

The teacher points to the square that represents /e/. He puts his two palms together, then spreads them apart to indicate that he wants the students to lengthen this vowel sound. By moving his pointer, he shows that there is a smooth gliding of the tongue necessary to change this Portuguese /e/ into the English diphthong /ey/. He works with the students until he is satisfied that their pronunciation of /ey/ closely approximates the English vowel. He works in the same way with /iy/, /ow/, and /uw/.

Then the teacher hands the pointer to a girl in the front row. She comes to the front of the room and points to the white block in the top row. The class responds with /a/. One-by-one, as she points to the next three blocks, the class responds correctly with /ey/, /iy/, /ow/. But she has trouble finding the last block of color and points to a block in the third row. A few students yell, "NO!" She tries another block in the same row; her classmates yell, "NO!" again. Finally a boy from the front row says, "*A esquerda*" (Portuguese for "to the left"). As the girl moves the pointer one block to the left, the class shouts /uw/. The teacher signals for the girl to do the series again. This time she goes a bit more quickly and has no trouble finding the block for /uw/. The teacher signals to another student to replace the girl and point to the five blocks as the class responds. Then the teacher brings individuals to the front of the room, each one tapping out the sequence of the sounds as he says them. The teacher works with the students through gestures, and sometimes through instructions in Portuguese, to get them to produce the English vowel sounds as accurately as possible. He does not say the sounds himself.

Apparently satisfied that the students can produce the five sounds accurately, the teacher next points to the five blocks in a different order. A few students hesitate, but most of the students seem able to connect the colored blocks with the correct sounds. The teacher varies the sequence several times and the students respond appropriately. The teacher then points to a boy sitting in the second row. The teacher moves to the chart and points to five colored blocks. Two of the blocks are above the line and are the /ey/ and /uw/ they have already worked on. The three other blocks are below the line and are new to them. Two or three of the students yell, "*Pedro*," which is the boy's name. The other students help him as he points to the colored blocks that represent the sounds of his name: /p/, /ey/, /d/, /r/, /uw/. Two or three other students do the same. In this way, the students have learned that English has a /p/, /d/, and /r/ and the location of these sounds on the sound-color chart. The students have a little problem with the pronunciation of the /r/, so the teacher works with them before moving on.

The teacher next points to a girl and taps out eight colored boxes. In a chorus, the students say her name, "*Carolina*," and practice the girl's name as they did Pedro's. With this the students have learned the colors that represent three other sounds: /k/, /l/, /n/. The teacher follows a similar procedure with a third student whose name is Gabriela. The students know now the location of /g/ and /b/ as well. The teacher has various students tap out the sounds for the names of their three classmates.

After quite a few students have tapped out the three names, the teacher takes the pointer and introduces a new activity. He asks eight students to sit with him around a big table in the front of the room as the rest of the class gathers behind them. The teacher puts a pile of blue, green, and pink wooden blocks of varying lengths (called rods) in the middle of the table. He points to one of the blocks, then points to three squares of color on the sound-color chart. Some students attempt to say "rod." They are able to do this since they have already been introduced to these sound/color combinations. The teacher points again to the squares of color, and this time all of the students say, "Rod." The teacher then points to the block of color representing /a/. He points to his mouth and shows the students that he is raising his jaw and closing his mouth, thus showing the students how to produce a new English sound by starting with a sound they already know. The students say something approximating /a/, which is a new sound for them. The teacher follows this by pointing first to a new block of color, then quickly in succession to four blocks of color; the students chorus, "A rod." He turns to a different chart on the wall; this one has words on it in different colors. He points to the words "a" and "rod," and the students see that each letter is in the same color as the sound the letter signifies. For instance, the "o" of "rod" is white since it signifies the sound /a/.

After pointing to "a" and "rod," the teacher sits down with the students at the table, saying nothing. Everyone is silent for a minute until one girl points to a rod and says, "A rod." The teacher hands her the pointer and she goes first to the sound-color chart to tap out the sounds, and second to the word chart to point to the words "a" and "rod." Several other students follow this pattern.

Next, the teacher points to a particular rod and taps out "a blue rod." Then he points to the word "blue" on the word chart. A boy points to the rod and says, "A blue rod." He goes to the word chart and finds the three words of this phrase there. Other students do the same. The teacher introduces the word "green" similarly, with students tapping out the pattern after he is through.

The teacher then points to a pink rod and taps out /pink/ on the chart. The /I/ vowel is a new one for the students. It doesn't exist in Portuguese. The teacher points to the block of color which represents /iy/ and he indicates through his gesture that the students are to shorten the glide and open their mouths a bit more to say this sound.

The first student who tries to say "a pink rod" has trouble with the pronunciation of "pink." He looks to the teacher and the teacher gestures towards the other students. One of them says "pink" and the teacher accepts her pronunciation. The first student tries again and this time the teacher accepts what he says. Another student seems to have trouble with the phrase. Using a finger to represent each word of the phrase, the teacher shows her how the phrase is segmented. Then by tapping his second finger, he indicates that her trouble is with the second word:



The teacher then mouths the vowel sound and with gestures shows the student that the vowel is shorter than what she is saying. She tries to shape her mouth as he does and her pronunciation does improve a little, although it still does not appear as close to the target language sounds as some of the other students are able to come. With the other students attending, he works with her a bit longer. The students practice saying and tapping out the three color words and the phrase, with the teacher listening attentively and occasionally intervening to help them to correct their pronunciation.

The teacher has another group of students take the places of the first eight at the table. The teacher turns to one of the students and says, "Take a green rod." The student doesn't respond; the teacher waits. Another student picks up a green rod and says the same sentence. Through gestures from the teacher, he understands that he should direct the command to another student. The second student performs the action and then says, "Take a blue rod," to a third student. He takes one. The other students then take turns issuing and complying with commands to take a rod of a certain color.

Next the teacher puts several blue and green rods in the center of the table. He points to the blue rod and to one of the students, who responds, "Take a blue rod." The teacher then says "and" and points to the green rod. The same student says, "and take a green rod." The teacher indicates to the student that she should say the whole sentence and she says, "Take a blue rod and take a green rod." As the girl says each word, the teacher points to one of his fingers. When she says the second "take," he gestures that she should remove the "take" from the sentence. She tries again, "Take a blue rod and a green rod," which the teacher accepts. The students now practice forming and complying with similar compound commands.

The teacher then points to the word chart and to one of the students, who taps out the sentences on the chart as the other students produce them. Later, students take turns tapping out the sentences of their choice on the word chart. Some students tap out simple commands and some students tap out compound commands.

The students return to their desks. The teacher turns to the class and asks the class in Portuguese for their reactions to the lesson. One student replies that he has learned that language learning is not difficult. Another says that he is finding it difficult; he feels that he needs more practice associating the sounds and colors. A third student adds that she felt as if she were playing a game. A fourth student says he is feeling confused.

At this point the lesson ends. During the next few classes, the students will:

1. Practice with their new sounds and learn to produce accurate intonation and stress patterns with the words and sentences.
2. Learn more English words for colors and where any new sounds are located on the sound-color chart.
3. Learn to use the following items:

Give it to me/her/him/them.

too

this/that/these/those

one/ones

the/a/an

put... here/there

is/are

his/her/my/your/their/our

4. Practice making sentences with many different combinations of these items.
5. Practice reading the sentences they have created on the wall charts.
6. Work with Fidel Charts, which are charts summarizing the spellings of all the different sounds in English.
7. Practice writing the sentences they have created.

Principles

Since The Silent Way may not be familiar to many of you, let us examine its principles:

1. The teacher should start with something the students already know and build from that to the unknown. Languages share a number of features, sounds being the most basic.
2. Language learners are intelligent and bring with them the experience of already learning a language. The teacher should give only what help is necessary.
3. Language is not learned by repeating after a model. Students need to develop their own "inner criteria" for correctness-to trust and to be responsible for their own production in the target language.
4. Students' actions can tell the teacher whether or not they have learned.
5. Students should learn to rely on each other and themselves.
6. The teacher works with the students while the students work on the language.
7. The teacher makes use of what students already know. The more the teacher does for the students what they can do for themselves, the less they will do for themselves.
8. Learning involves transferring what one knows to new contexts.
9. Reading is worked on from the beginning but follows from what students have learned to say.
10. Silence is a tool. It helps to foster autonomy, or the exercise of initiative. It also removes the teacher from the center of attention so he can listen to and work with students.

11. Meaning is made clear by focusing students' perceptions, not through translation.
12. Students can learn from one another. The teacher's silence encourages group cooperation.
13. If the teacher praises (or criticizes) students, they will be less self-reliant. The teacher's actions can interfere with students' developing their own criteria.
14. Errors are important and necessary to learning. They show the teacher where things are unclear.
15. If students are simply given answers, rather than being allowed to self-correct, they won't retain them.
16. Students need to learn to listen to themselves.
17. At the beginning, the teacher needs to look for progress, not perfection. Learning takes place in time. Students learn at different rates.
18. A teacher's silence frees the teacher to closely observe the students' behavior.
19. Students learn they must give the teacher their attention in order not to miss what he says. Student attention is a key to learning.
20. Students should receive a great deal of meaningful practice without repetition.
21. The elements of the language are introduced logically, expanding upon what students already know.
22. Students gain autonomy in the language by exploring it and by making choices.
23. Language is for self-expression.
24. The teacher can gain valuable information from student feedback; for example, he can learn what to work on next. Students learn how to accept responsibility for their own learning.
25. Some learning takes place naturally as we sleep. Students will naturally work on the day's lesson then.
26. The syllabus is composed of linguistic structures.

27. The structures of the syllabus are not arranged in a linear fashion, but rather constantly being recycled.

28. The skills of speaking, reading, and writing reinforce one another.

REVIEWING THE TECHNIQUES AND THE MATERIALS

There are some useful techniques associated with The Silent Way. Below is an expanded description of some of these techniques:

Sound-Color Chart

The chart contains blocks of color, each one representing a sound in the target language. The teacher, and later the students, points to blocks of color on the chart to form syllables, words, and even sentences. Although we didn't see it in this lesson, sometimes the teacher will tap a particular block of color very hard when forming a word. In this way the teacher can introduce the stress pattern for the word. The chart allows students to produce sound combinations in the target language without doing so through repetition. The chart draws the students' attention and allows them to concentrate on the language, not on the teacher. When a particular sound contrast is new for students and they can't perceive which sound of the two they are producing, the sound-color chart can be used to give them feedback on which sound they are making.

Finally, since the sound-color chart presents all of the sounds of the target language at once, students know what they have learned and what they yet need to learn. This relates to the issue of learner autonomy.

Teacher's Silence

The teacher gives just as much help as is necessary and then is silent. Or the teacher sets up a situation, puts a language structure into circulation (for example, "Take a ----- rod"), and then is silent. Even in error correction, the teacher will only supply a verbal answer as a last resort.

Peer Correction

Students are encouraged to help another student when he or she is experiencing difficulty. It is important that any help be offered in a cooperative manner, not a competitive one. The teacher monitors the aid so that it is helpful, not interfering.

Rods

Rods can be used to provide visible actions or situations for any language structure, to introduce it, or to enable students to practice using it. The rods trigger meaning: Situations with the rods can be created in such a way that the meaning is made clear; then the language is connected to the meaning. At the beginning level, the rods can be used to teach colors and

numbers. Later on they can be used for more complicated structures; for example, statements with prepositions ("The blue rod is between the green one and the yellow one") and conditionals ("If you give me a blue rod, then I'll give you two green ones"). They can be used abstractly as well; for instance, for students to make a clock when learning to tell time in the target language, or to make a floor plan of their house, which they later describe to their classmates.

The rods are therefore very versatile. They can be used as rods or more abstractly to represent other realities. They allow students to be creative and imaginative, and they allow for action to accompany language.

Self-correction Gestures

We already examined some self-correction techniques in the chapter on the Direct Method. Some of the particular gestures of the Silent Way could be added to this list. For example, in the class observed, the teacher put his palms together and then moved them outwards to signal to students the need to lengthen the particular vowel they were working on. In another instance, the teacher indicated that each of his fingers represented a word in a sentence and used this to locate the trouble spot for the student.

Word Chart

The teacher, and later the students, points to words on the wall charts in a sequence so that they can read aloud the sentences they have spoken. The way the letters are colored (the colors from the sound-color chart are used) helps the students with their pronunciation. There are twelve English charts containing about 500 words. The charts contain the functional vocabulary of English. Although we didn't see them in this lesson, students also work with Silent Way wall pictures and books to further expand their vocabularies and facility with the language.

Fidel Charts

The teacher, and later the students, points to the color-coded Fidel Charts in order that students associate the sounds of the language with their spelling. For example, listed together and colored the same as the color block for the sound /ey/ are "ay," "ea," "ei," "eigh," etc., showing that these are all ways of spelling the /ey/ sound in English. Because of the large number of ways sounds in English can be spelled, there are eight Fidel Charts in all.

Structured Feedback

Students are invited to make observations about the day's lesson and what they have learned. The teacher accepts the students' comments in a nondefensive manner, hearing things that will help give him direction for where he should work when the class meets again. The students learn to take responsibility for their own learning by becoming aware of and controlling

how they use certain learning strategies in class. The length and frequency of feedback sessions vary depending on the teacher and the class.

CONCLUSION

In this material we saw a beginning lesson, but the Silent Way is used with advanced students, too. For these students the same principles apply, and the same charts are used. In addition, there are pictures for topical vocabularies, books for American cultural settings, and an introduction to literature.

We have avoided referring to the Silent Way as a method since Caleb Gattegno says it is not one. Proponents of the Silent Way claim its principles are far-reaching, affecting not only education, but the way one perceives the living of life itself. Nevertheless, there clearly are implications for language teaching and you should ask yourself whether there are implications for you.

Do you believe teaching should be subordinated to learning? Does it make sense to you that learners should be encouraged to be independent of the teacher and autonomous in making their own choices? Do you think students can learn from one another? Should a teacher look for progress, not perfection? Are there any other principles of the Silent Way you believe in? Which ones?

Are there Silent Way materials which would be of use to you? Should a teacher remain silent as much as possible? Is structured feed-back a useful thing for teachers to elicit from their students? Which techniques can you adapt to your own approach to language teaching?

ACTIVITIES

A. Check your understanding of the Silent Way.

1. There are many reasons for the teacher's silence in the Silent Way.

Some of these have been stated explicitly in this chapter; others have been implied. Can you state the reasons?

2. What does the phrase, "Teaching is subordinated to learning," mean?

3. One of the mottos of the Silent Way is "The teacher works with the students; the students work on the language." What do you think this means?

B. Apply what you have understood about the Silent Way.

1. Teach some students a short target language verse which contains some unfamiliar sounds.

What nonverbal gestures or cues can you develop to guide your students to produce the correct sounds, intonation, and rhythm as they learn the verse?

2. Choose a grammar structure. It is probably better at first to choose something elementary like the demonstrative adjectives ("this," "that," "these," "those" in English) or the possessive adjectives ("my," "your," "his," "her," "its," "our," "their" in English). Plan a lesson to teach the structures where:

a. You will remain as silent and interfere as little as possible.

b. The meaning will be clear to the students.

c. They will receive a good deal of practice without repetition.

3. Think of students with a particular native language background, How will you sequence the sounds of the target language in order to teach them to these students, building on what they already know?

2. SUGGESTOPEDIA

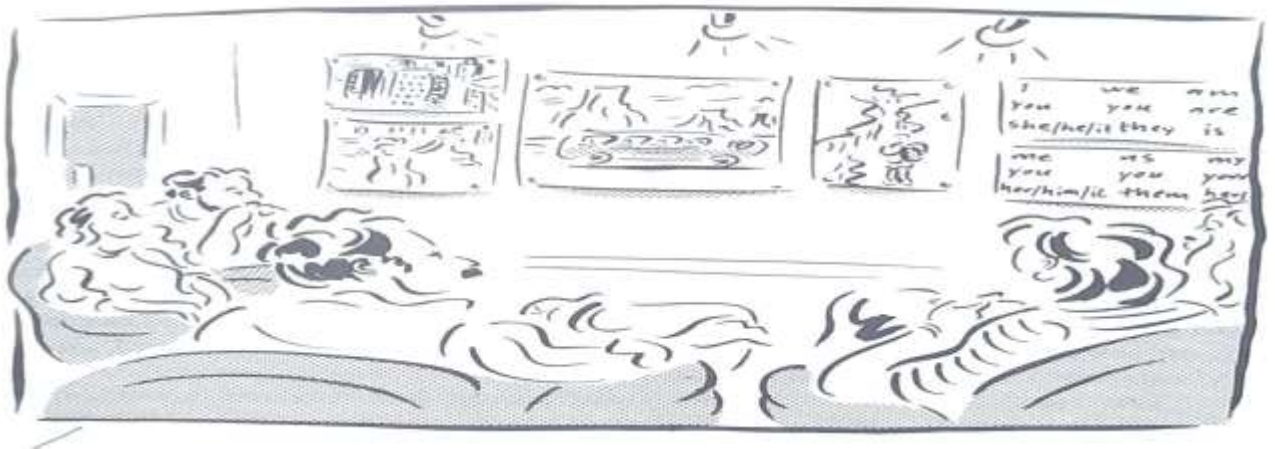
INTRODUCTION

The originator of the method we will be exploring, Georgi Lozanov, believes as does Silent Way's Caleb Gattegno that language learning can occur at a much faster rate than what ordinarily transpires. The reason for our inefficiency, Lozanov asserts, is that we set up psychological barriers to learning: We fear that we will be unable to perform, that we will be limited in our ability to learn, that we will fail. One result is that we do not use the full mental powers that we have. According to Lozanov and others, we may be using only five to ten percent of our mental capacity. In order to make better use of our mental reserves, the limitations we think we have need to be "desuggested." Suggestopedia, the application of the study of suggestion to pedagogy, has been developed to help students eliminate the feeling that they cannot be successful and, thus, to help them overcome the barriers to learning.

Let us now see for ourselves how the principles of Suggestopedia are applied to language teaching. We will visit a university class in Egypt being taught English by this method. There are sixteen students in the class. They are beginners. The class meets for two hours, three mornings a week.

EXPERIENCE

The first thing we notice when we enter the classroom is how different this room is compared with all the other classrooms we've been in so far. The students are seated in cushioned armchairs that are arranged in a semicircle facing the front of the room. The lighting is dim. There is soft music playing. There are several posters on the walls. Most of them are travel posters with scenes from America; a few, however, contain grammatical information. One has the conjugation of the verb "be" and the subject pronouns; another has the object and possessive pronouns.



The teacher greets the students in Arabic and tells them that they are about to begin a new and exciting experience in language learning. She says confidently, "You won't need to try to learn. It will just come naturally. Sit back and enjoy yourself."

The teacher puts on a record of The Grand Canyon Suite and invites the students to close their eyes and to become aware of their breathing. "In, out. In, out," she says almost in a whisper. She then invites the students to take an imaginary trip with her. She tells them that they are going to visit America. She will be their guide. She describes the airplane flight, what they will see when they first land and how they will feel in the airport. She tells them to listen to the English all around them and to feel themselves replying fluently in English to questions posed to them by the customs and immigration officials. "Now," she says, "slowly bring your awareness back to this room, its sounds and its smells. When you are ready, open your eyes. Welcome to English!"

One by one the students open their eyes. When they have all done so, the teacher tells them that they are all about to get new names- English ones. "It will be fun," she says. Besides, she tells them, they will need new identities (ones they can play with) to go along with this new experience. She shows the class a poster with different English names printed in color in the Roman alphabet. The students are familiar with the Roman alphabet from their earlier study of French. There are men's names in one column and women's names in another. She tells them that they are each to choose a name. She pronounces each name and has the students repeat the pronunciation. One by one the students say which name they have chosen.

Next, she tells them that during the course they will create an imaginary biography about the life of their new identity. But for now, she says, they should just choose a profession to go with the new name. Using pantomime to help the students understand, the teacher acts out various occupations, such as pilot, singer, carpenter, and artist. The students choose what they want to be.

The teacher greets each student using his new name and asks him a few questions in English about his new occupation. Through her actions the students understand the meaning and they reply "yes" or "no." She then teaches them a short English dialog in which two people greet each other and inquire what each other does for a living. After practicing the dialog with the group and with individual students, the teacher tells the class to pretend that they are each at a party where they don't know anyone. The students stand up and walk around the room, greeting one another.

Next the teacher announces to the class that they will be beginning a new adventure. She distributes a twenty-page handout. The handout contains a lengthy dialog entitled "To Want To Is To Be Able To," which the teacher translates into Arabic. She has the students turn the page. On the right page are two columns of print: In the left one is the English dialog; in the right, the Arabic translation. On the left page are some comments in Arabic about certain of the English

vocabulary items and grammatical structures the students will encounter in the dialog on the facing page.

Partly in Arabic, partly in English, and partly through pantomime, the teacher outlines the dialog's story. She also calls her students' attention to some of the comments regarding vocabulary and grammar on the left-hand pages. Then she tells them in Arabic that she is going to read the dialog to them in English and that they should follow along as she reads. She will give them sufficient time to look at both the English and the Arabic. "Just enjoy," she concludes.

The teacher puts on some music. It's Mozart's Violin Concerto no. 5. After a couple of minutes, in a quiet voice she begins to read the text. Her reading appears to be molded by the music as her intonation and volume rise and fall with the music. She speaks at a slow pace.

The teacher then explains that she will read the dialog again. This time she suggests that the students put down their scripts, close their eyes, and just listen. The second time she reads the dialog, she appears to be speaking at a normal rate. She has changed the music to Handel's Water Music. She makes no attempt this time to match her voice to the music. With the end of the second reading, the class is over. There is no homework assigned; however, the teacher suggests that if the students want to do something, they could read over the dialog once before they go to bed and once when they get up in the morning.

We decide to attend the next class to see how the teacher will work with the new material she has presented. After greeting the students and having them introduce themselves in their new identities once again, the teacher asks the students to take out their dialog scripts.

Next, the teacher pulls out a hat from a bag. She puts it on her head, points to herself, and names a character from the dialog. She indicates that she wants someone else to wear the hat. A girl volunteers to do so. Three more hats are taken out of the teacher's bag and, with a great deal of playfulness, they are distributed. The teacher turns to the four students wearing the hats and asks them to read a portion of the dialog, imagining that they are the character whose hat they wear. When they finish their portion of dialog, four different students get to wear the hats and continue reading the script. This group is asked to read it in a sad way. The next group of four read it in an angry way, and the last group of four in an amorous way.

The teacher then asks for four new volunteers. She tells them to pretend they are auditioning for a role in a Broadway play. They want very much to win the role. In order to impress the director of the play, they must read their lines very dramatically. The first group reads several pages of the dialog in this manner, and following groups do this as well.

Next, the teacher asks questions in English about the dialog. She also asks students to give her the English translation of an Arabic sentence and vice versa. Sometimes she asks the students to repeat an English line after her; still other times, she addresses a question from the dialog to an individual student.

Next, she teaches the students a children's alphabet song containing English names and occupations, "A, my name is Alice; my husband's name is Alex. We live in America, and we sell apples. B, my name is Barbara; my husband's name is Bert. We live in Brazil, and we sell books." The students are laughing and clapping as they sing along.

After the song, the teacher has the students stand up and get in a circle. She takes out a medium-sized soft ball. She throws the ball to one student and, while she's throwing it, she asks him what his name is in English. He catches the ball as he says, "My name is Richard." She indicates that he is to throw the ball to another student while posing a question to him. Richard asks, "What you do?" (The teacher says nothing, but we notice later that when it is the teacher's turn again, her question is "What do you do?") The student replies, "I am a conductor." The game continues on in this manner with the students posing questions to one another as they throw the ball. The second class is now over. Again, there is no homework assigned, other than to read over the dialog if a student so wishes.

During the third class of the week, the students will continue to work with this dialog. They will move away from reading it, however, and move toward using the new language in a creative way. They will play some competitive games, do role-plays (see description in the techniques review) and skits. Next week, the class will be introduced to a new dialog and the basic sequence of lessons we observed here will be repeated.

PRINCIPLES

Let us now attempt to uncover the principles of Suggestopedia.

1. Learning is facilitated in a relaxed, comfortable environment.
2. A student can learn from what is present in the environment, even if his attention is not directed to it ("Peripheral Learning").
3. If the student trusts and respects the teacher's authority, he will accept and retain information better.
4. The teacher should recognize that learners bring certain psychological barriers with them to the learning situation. She should attempt to "desuggest" these.
5. Activating the learners' imagination will aid learning.
6. The teacher attempts to increase her students' confidence that they will be successful learners. The more confident the students feel, the better they will learn.

7. Assuming a new identity enhances students' feeling of security and allows them to be more open. They feel less inhibited since their performance is really that of a different person.
8. The dialog that the students learn contains language they can use immediately.
9. When their attention is off the form of the language, and on the process of communicating, students will learn best.
10. The teacher should integrate indirect positive suggestions ("there is no limit to what you can do") into the learning situation.
11. The teacher should present and explain the grammar and vocabulary, but not dwell on them.
12. One way that meaning is made clear is through mother tongue translation.
13. Communication takes place on "two planes: on one the linguistic message is encoded; and on the other are factors which influence the linguistic message. On the conscious plane, the learner attends to the language; on the subconscious plane, the music suggests that learning is easy and pleasant. When there is a unity between conscious and sub-conscious, learning is enhanced.
14. A pseudo-passive state, such as the state one experiences when listening to a concert, is ideal for overcoming psychological barriers and for taking advantage of learning potential.
15. At these times, the distinction between the conscious and the sub-conscious is most blurred and, therefore, optimal learning can occur.
16. Dramatization is a particularly valuable way of playfully activating the material. Fantasy reduces barriers to learning.
17. The fine arts (music, art, and drama) enable suggestions to reach the subconscious. The arts should, therefore, be integrated as much as possible into the teaching process.

18. The teacher should help the students "activate" the material to which they have been exposed. The means of doing this should be varied so as to avoid repetition as much as possible. Novelty aids acquisition.
19. Music and movement reinforce the linguistic material. It is desirable that students achieve a state of "infantilization" - having a childlike attitude-so that they will be more open to learning. If they trust the teacher, they will reach this state more easily.
20. In an atmosphere of play, the conscious attention of the learner does not focus on linguistic forms, but rather on using the language. Learning can be fun.
21. Errors are to be tolerated, the emphasis being on content, not form. The teacher should use the form a little later so the students will hear it used correctly.

REVIEWING THE TECHNIQUES AND THE CLASSROOM SET-UP

If you find Suggestopedia 's principles meaningful, you may want to try some of the following techniques or to alter your classroom environment. Even if they don't all appeal to you, there may be some elements you could usefully adapt to your own teaching style.

Classroom Set-up

The challenge for the teacher is to create a classroom environment which does not look or feel like a normal classroom. This was accomplished in the classroom we visited by the use of dim lights, soft music, cushioned armchairs, and walls decorated with scenes from a country where the target language is spoken. These conditions are not always possible. However, the teacher should try to provide as relaxed and comfortable an environment as possible.

Peripheral Learning

This technique is based upon the idea that we perceive much more in our environment than that to which we consciously attend. It is claimed that, by putting posters containing grammatical information about the target language on the classroom walls, students will absorb the necessary facts effortlessly. The teacher may or may not call attention to the posters. They are changed from time to time to provide grammatical information that is appropriate to what the students are studying.

Positive Suggestion

It is the teacher's responsibility to orchestrate the suggestive factors in a learning situation, thereby helping students break down the barriers to learning that they bring with them. Teachers can do this through direct and indirect means. Direct suggestion appeals to the students' consciousness: A teacher tells students they are going to be successful. But indirect suggestion, which appeals to the students' subconscious, is actually the more powerful of the two. For example, indirect suggestion was accomplished in the class we visited through the use of music and a comfortable physical environment. It helped the students relax and feel that the learning experience was going to be a pleasant one.

Visualization

Visualization can be a vehicle for positive suggestion or it can be used simply to relax one's students. Students are asked to close their eyes and to concentrate on their breathing. After a minute or so, the teacher, speaking in a quiet voice, describes a scene or event. The description is detailed so students feel they are really there. When the description is complete, the teacher asks the students to slowly open their eyes and to return to the present.

Some teachers have used such visualization exercises to activate student creativity just before their students do something in the target language-writing a composition, for example.

Choose a New Identity

The students choose a target language name and a new occupation. As the course continues, the students have an opportunity to develop a whole biography about their fictional selves. For instance, later on they may be asked to talk or write about their fictional hometown, childhood, and family.

Role-play

Students are asked to pretend temporarily that they are someone else and to perform in the target language as if they were that person. They are often asked to create their own lines relevant to the situation. In the lesson we observed, the students were asked to pretend they were at a party and were going around meeting other people there.

First Concert

The two concerts are components of the receptive phase of the lesson. After the teacher has introduced the story as related in the dialog and has called his students' attention to some particular grammatical points that arise in it, he reads the dialog in the target language. The students have copies of the dialog in the target language and their mother tongue and refer to it as the teacher is reading.

Music is played. After a few minutes, the teacher begins a slow, dramatic reading, synchronized in intonation with the music. The music is classical; the early Romantic period is suggested. The teacher's voice is usually hushed, but rises and falls with the music.

Second Concert

In the second phase, the students are asked to put their scripts aside. They simply close their eyes and listen as the teacher reads the dialog at a normal rate of speed. The teacher is seated and reads with musical accompaniment. This time the content governs the way the teacher reads the script, not the music, which is pre-Classical or Baroque. At the end of this concert, the class ends for the day.

Primary Activation

This technique and the one that follows are components of the active phase of the lesson. The students playfully reread the target language dialog out loud, as individuals or in groups. In the lesson we observed, three groups of students read parts of the dialog in a particular manner: the first group, sadly; the next, angrily; the last, amorously.

Secondary Activation

The students engage in various activities designed to help them learn the new material and use it spontaneously. Activities particularly recommended for this phase include singing, dancing, dramatizations, and games. The important thing is that the activities are varied and don't allow the students to focus on the form of the linguistic message, just the communicative intent.

CONCLUSION

What connection, if any, can you make between Suggestopedia and your approach to teaching? Does it make sense to you that when your students are relaxed and comfortable, their learning will be facilitated? Should the teacher's role be one of being a respected and trusted authority? Should direct and indirect suggestions be used? Should learning be made as enjoyable as possible? Which, if any, of the other principles of Suggestopedia do you accept?

Do you think students can learn peripherally? Would it be useful for your students to develop a new target language identity? Would you consider presenting new material with a musical accompaniment? Are any of the activities of the activation phase of use to you?

ACTIVITIES

A. Check your understanding of Suggestopedia.

1. What are some of the ways that direct positive suggestions were present in the lesson?

Indirect positive suggestions?

2. How are the arts integrated into the lesson we observed?

3. How is the infantilization of the students encouraged?

B. Apply what you have understood about Suggestopedia.

1. Most teachers do not have control of the kind of lighting that is present in their classrooms.

They also do not have access to special, comfortable chairs for their students. This does not mean that they cannot provide an environment designed to reduce the barriers their students bring with them, however. Can you think of ways that you might do this?

2. Choose a theme, select some music, and plan a visualization exercise. The theme can be about any experience, not necessarily that of taking a trip.

3. Make a list of ten grammatical points about the target language that you would want to display on posters to encourage beginning students' peripheral learning.

3. COMMUNITY LANGUAGE LEARNING

INTRODUCTION

The method we will examine in this chapter advises teachers to consider their students as "whole persons." Whole-person learning means that teachers consider not only their students' feelings and intellect, but also have some understanding of the relationship among students' physical reactions, their instinctive protective reactions and their desire to learn. The Community Language Learning Method takes its principle from the more general Counseling-Learning approach developed by Charles A. Curran. Curran studied adult learning for many years. He discovered that adults often feel threatened by a new learning situation. They are threatened by the change inherent in learning and by the fear that they will appear foolish. Curran believed that a way to deal with the fears of students is for teachers to become "language counselors." A language counselor does not mean someone trained in psychology, it means someone who is a skillful understander of the struggle students face as they attempt to internalize another language. The teacher who can "understand" can indicate his acceptance of the student. By understanding students' fears and being sensitive to them, he can help students overcome their negative feelings and turn them into positive energy to further their learning.

Let us see how Curran's ideas are put into practice in the Community Language Learning Method. We will observe a class in a private language institute in Indonesia. Most of the students work during the day and come for language instruction in the evening. The class meets two evenings a week for two hours a session. This is the first class.

EXPERIENCE

The students arrive and take their seats. The chairs are in a circle around a table that has a tape recorder on it. After greeting the students, the teacher introduces himself and has the students introduce themselves. In Indonesian, he tells the students what they will be doing that evening: They are going to have a conversation in English with his help. The conversation will be tape-recorded, and afterward, they will create a written form of the conversation—a transcript. He tells the class the rest of the evening will be spent doing various activities with the language on the transcript. He then explains how the students are to have the conversation.

"Whenever one of you would like to say something, raise your hand and I will come behind you. I will not be a participant in the conversation except to help you say in English what you want to say. Say what you want to say in Indonesian; I will give you the English translation. I will give you the translation in phrases, or 'chunks.' Record only the chunks, one at a time. After the conversation, when we listen to the recording, your sentence will sound whole. Only your voices in English will be on the tape. Since this is your first English conversation, you may want to keep it simple. We have ten minutes for this activity."

No one speaks at first. Then a young woman raises her hand. The teacher walks to her chair. He stands behind her. "*Selamat sore*," she says. The teacher translates, "Good.. "After a little confusion with the switch on the microphone, she puts "Good" on the tape and turns the switch off. The teacher then gives "evening," and she tries to say "evening" in the microphone but only gets out "eve...." The teacher says again in a clear and warm voice, somewhat exaggerating the word, "Eve...ning." The woman tries again. She shows some signs of her discomfort with the experience, but she succeeds in putting the whole word "evening" onto the recording.



Another student raises his hand. The teacher walks to him and stands behind his chair. "Selamat sore," the second student says to the first student. "*Apa kabar?*" he asks of a third. The teacher, already sensing that this student is a bit more secure, gives the entire translation, "Good evening." "Good evening," the student says, putting the phrase on the tape. "How are you?" the teacher continues. "How...." the student says into the microphone, then turns, obviously seeking help for the rest of the phrase. The teacher, realizing he misjudged the student's security, repeats each word separately. "How," repeats the teacher. "How," says the student into the microphone. "Are," repeats the teacher. "Are," the student says. "You," completes the teacher. "You," the student records.

The student to whom the question was directed raises his hand and the teacher stands behind him. "*Kabar baik. Terima kasih*," he responds. "Fine," the teacher says. "Fine," the student records. "Thank you," the teacher completes. "Thank you," the student securely puts on the tape.

A fourth student asks of another, "*Nama saudara siapa?*" The teacher steps behind her and says, "What's... your... name?" pausing after each word to give the student time to put her question successfully on the tape.

The other student replies, "Nama saya Saleh." "My name is Saleh," the teacher says in English. "Apa kabar?" another student asks Saleh. "How are you?" the teacher translates. "Saya tidak sehat," Saleh answers. "I am not well," the teacher translates. "Mengapa?" asks another student. "Why?" says the teacher. "Sebab kepala saya pusing," Saleh replies. "Because I have a headache," translates the teacher. Each of these English utterances is recorded in the manner of the earlier ones, the teacher aware of what size chunk each student can handle. The teacher then announces that they have five minutes left. The conversation continues like this for the five remaining minutes. During this time the students ask each other why they are studying English, what they do for a living, and what their hobbies are. In this conversation, each student around the table records some English utterance on the tape.

After the conversation has ended, the teacher sits in the circle and asks the students in Indonesian how they feel about the experience. One student says that he doesn't remember any of the English he has just heard. The teacher accepts what he says and responds, "You have a concern that you haven't learned any English." The student says, "Yes." Another student says he, too, hasn't learned any English; he was just involved in the conversation. The teacher accepts this comment and replies, "Your attention was on the conversation, not on the English." Another student says that she doesn't mind the fact that she can't remember any English; she has enjoyed the conversation. The teacher accepts her comment and reassures her and all the students that they will yet have an opportunity to learn the English words- that he does not expect them to remember the English phrases at this time. "Would anyone else like to say anything?" the teacher asks. Since there is silence, the teacher continues, "OK, then. Let's listen to your conversation. I will play the tape. Just listen to your voices in English." The students listen. "OK," the teacher says. "I am going to play the tape again and stop it at the end of each sentence. See if you can recall what you said, and say it again in Indonesian to be sure that everyone understands what was said. If you can't recall your own sentence, we help out. They have no trouble recalling what was said.

Next the teacher asks them to move their chairs into a semicircle and to watch as he writes the conversation on the blackboard. The teacher asks if anyone would like to operate the tape recorder and stop it at the end of each sentence. No one volunteers, so the teacher operates it himself. The teacher then writes line by line, numbering each sentence, leaving enough space to write the Indonesian translation under each English sentence. One student asks if he can copy the sentences. The teacher asks him not to at this point and reassures him that there will be time for that later, if not in this class session, then in the next.

The teacher writes all the English sentences. Before going back to put in the Indonesian equivalents, he quietly underlines the first English word and then pauses. Since no one volunteers the meaning, after a few seconds he writes the literal Indonesian translation. He continues this way until all the sentences are translated



Next, the teacher tells the students to sit back and relax as he reads the transcript of the conversation. He reads it three times. The students just listen

For the next activity, the "Human Computer T.M.," the students are told in a warm manner, "For the next five to ten minutes I am going to turn into a 'human computer' for you. You may use me to practice the pronunciation of any English word or phrase or entire sentence on the transcript. Raise your hand and I'll come behind you. Then you say either the sentence number or the word in English or Indonesian you want to practice. As the computer I am programmed to give back only correct English, so you will have to listen carefully to see if what you say matches what I am saying. You may repeat the word, phrase, or sentence as many times as you want. I will stop only when you stop. You control me; you turn the computer on and off."

A student raises his hand and says, "Thank you." He has trouble with the sound at the beginning of "thank." The teacher models the phrase. The student says it again. The teacher repeats it. Three more times the student starts the computer by saying, "Thank you." After the teacher has said it for the third time, the student stops, which in turn stops the computer.

Another student raises his hand and says, "What do you do?" a question from the transcript. Again the teacher moves behind the student and repeats the question the student has chosen to practice. The student works on this question several times just as the first student did. Several others practice saying some part of the transcript in a similar manner.

The teacher then asks the students to work in groups of three to create new sentences based upon the words and phrases of the transcript. Each group writes its sentences down. The teacher walks from group to group to help. The first group writes the sentence "Ismael not work in a bank." The teacher repeats the group's sentence correctly, "Ismael does not work in a bank." The second group writes "What is my name?" "OK," says the teacher. After the teacher finishes

helping the group, each group reads its sentences to the class. The teacher replays the tape two times more while the students listen.

Finally, the teacher tells the class they have ten minutes left in the session. He asks them to talk about the experience they have had that evening. As students respond, the teacher understands each student in such a way that each feels he or she has been understood. Most of the students are positive about the experience, one student saying that it is the first time she has felt so comfortable in a beginning language class. "I now think I can learn English," she says.

For the next two classes the students continue to work with the conversation they created. Some of the activities are as follows:

1. The teacher selects the verb "be" from the transcript, and together he and the students conjugate it for person and number in the present tense. They do the same for the verb "do" and for the regular verb "work."
 2. The students work in small groups to make sentences with the new forms. They share the sentences they have created with the rest of the class.
 3. Students take turns reading the transcript, one student reading the English and another reading the Indonesian. They have an opportunity to work on their English pronunciation again as well.
 4. The teacher puts a picture of a person on the blackboard and the students ask questions of that person as if they have just met him.
 5. The students reconstruct the conversation they have created.
 6. They create a new dialog using words they have learned how to say during their conversation.
- When they finish these activities, the class has another conversation, records it, and uses the new transcript as the basis for subsequent activities.

Principles

Let us now turn our attention to list the principles the Community Language Learning.

1. Building a relationship with and among students is very important.

2. Any new learning experience can be threatening. When students have an idea of what will happen in each activity, they often feel more secure. People learn best when they feel secure.
3. Language is for communication.
4. The superior knowledge and power of the teacher can be threatening. If the teacher does not remain in the front of the classroom, the threat is reduced and the students' learning is facilitated. Also this fosters interaction among students, rather than from student to teacher.
5. The teacher should be sensitive to students' limitations and not over-whelm them with more than they can handle.
6. Students feel more secure when they know the limits of an activity.
7. Teacher and students are whole persons.
8. Guided by the knowledge that each learner is unique, the teacher creates an accepting atmosphere. Learners feel free to lower their defenses and the learning experience becomes less threatening.
9. The teacher "counsels" the students. He shows them he is really listening to them and understands what they are saying. By understanding how students feel, the teacher can help students to overcome their negative feelings, which might otherwise block their learning.
10. The students' native language is used to make the meaning clear. Students feel more secure when they understand everything.
11. The teacher should take the responsibility for clearly structuring activities in the most appropriate way possible for successful completion of an activity.
12. Learning at the beginning stages is facilitated if students attend to one task at a time.
13. The teacher encourages student initiative and independence.
14. Students need quiet reflection time in order to learn.
15. Students learn best when they have a choice in what they practice. Students develop an

inner wisdom about where they need to work. If students feel in control, they can take more responsibility for their own learning.

16. Students need to learn to discriminate; for example, in perceiving the similarities and differences among the target language forms.

17. In groups, students can begin to feel a sense of community and can learn from each other as well as the teacher. Cooperation, not competition, is encouraged.

18. Teachers should work in a non-threatening way with what the learner has produced.

19. Developing a community among the class members builds trust and can help to reduce the threat of the new learning situation.

20. Learning tends not to take place when the material is too new or, conversely, too familiar. Retention will best take place somewhere in between novelty and familiarity,

21. In addition to reflecting on the language, students reflect on what they have experienced. In this way, they have an opportunity to learn about their own learning as well as learning about the language.

22. In the beginning stages, the "syllabus" is designed primarily by the students. Students are more willing to learn when they have created the material themselves.

REVIEWING THE TECHNIQUES

We will review the techniques described in this lesson and provide a little more detail. You might like to try to incorporate some of these techniques into your own approach to foreign language teaching. Of course, there also may be techniques you are currently using that can be adapted so that they are consistent with the whole-person approach we have explored here.

Tape-recording Student Conversation

This is a technique used to record student-generated language as well as give the opportunity for community learning to come about. By giving students the choice about what to say and when to say it, students are in a good position to take responsibility for their own learning. Students are asked to have a conversation about anything they want, using their mother tongue as the common language of the group (in multi-lingual groups, students' gestures can be used as the common language). After each native language utterance, the teacher translates what

the student says into the target language. The teacher gives the students the target language translation in appropriate-sized chunks. Each chunk is recorded, giving students a final tape recording with only the target language on it.

After a conversation has been recorded, it can be replayed. Since the students had a choice in what they wanted to say in the original conversation, it is easier for them to associate meaning with a particular target language utterance. Being able to recall the meaning of almost everything said in a first conversation is motivating for learners. The recording can also be used to simply listen to their voices in the target language.

Recording student conversation works best with twelve or fewer students. In a larger class, students can take turns being the ones to have the conversation.

Transcription

The teacher transcribes the students' tape-recorded target language conversation. Each student is given the opportunity to translate his utterances and the teacher writes the mother tongue equivalent beneath the target language words. Students can copy the transcript after it has been completely written on the blackboard or on large, poster-sized paper, or the teacher may provide them with a copy. The transcript provides a basis for future activities. If poster-sized paper is used, the transcript can be saved and used in a future class for reference.

Reflection on Experience

The teacher takes time during and/or after the various activities to give the students the opportunity to reflect on how they feel about the language learning experience, themselves as learners, and their relationship with one another. As students give their reactions, the teacher understands them—shows that he has listened carefully by giving an appropriate understanding response to what the student has said. He does not repeat what the learner says, but rather shows that he understands its essence. You may wish to return to the lesson we observed where the teacher understood the students' reactions to their conversation. Such responses can encourage students to think about their unique engagement with the language, the activities, the teacher, and the other students, strengthening their independent learning.

Reflective Listening

The students relax and listen to their own voices speaking the target language on the tape. Another possible technique is for the teacher to read the transcript while the students simply listen.

Human Computer T.M.

A student chooses some part of the transcript to practice pronouncing. She is "in control" of the teacher when she tries to say the word or phrase. The teacher, following the student's lead,

repeats the phrase as often as the student wants to practice it. The teacher does not correct the student's mispronunciation in any way. It is through the teacher's consistent manner of repeating the word or phrase clearly that the student self-corrects as he or she tries to imitate the teacher's model.

Small Group Tasks

The small groups in the class we observed were asked to make new sentences with the words on the transcript. Afterward, the groups shared the sentences they made with the rest of the class. Later in the week, students working in pairs made sentences with the different verb conjugations.

There are a lot of different activities that could occur with student working in small groups. Teachers who use small group activities believe students can learn from each other and can get more practice with the target language by working in small groups. Also, small groups allow students to get to know each other better. This can lead to the development of a community among class members.

CONCLUSION

As indicated early in this chapter, the particular class that we observed represents a first class of what is considered a Stage I experience in the Community Language Learning Method. The principles we have drawn from it can also be seen in Stage II, III, IV, and V relationships, although they will be implemented in different ways in order to respond appropriately to learner growth.

The two most basic principles which underlie the kind of learning that can take place in the Community Language Learning Method are summed up in the following phrases: 1) "Learning is persons," which means that both teacher and learner(s) must make a commitment of trust to one another and the learning process; and 2) "Learning is dynamic and creative," which means that learning is a living and developmental process.

Do you agree with these two basic principles? Do you believe that a teacher should adopt the role of a counselor, as Curran uses the term? Should the development of a community be encouraged? Do you think that students should be given responsibility for, in effect, creating the syllabus? Which of these or any other principles is compatible with your personal approach to teaching?

Do you think you could use the technique of tape-recording your students' conversation? Should you give your students an opportunity to reflect on their experience? Can you use the Human Computer T.M.? Which of the other techniques can you see adapting to your teaching style?

ACTIVITIES

A. Check your understanding of the Community Language Learning Method.

1. Curran says there are six elements of effective learning: security, aggression, attention, reflection, retention, and discrimination. Some of the ways these were manifest in our lesson were pointed out in answer to questions 3 and 5. Can you find any other examples of these in the class we observed?
2. Curran claims learners pass through five stages of learning as they go from being a beginning language learner to an advanced language learner. As they pass through these stages, they change from being dependent on the teacher to being independent of the teacher. Can you see how these students are dependent on the teacher now? Can you find anything in the class we observed that encourages learner independence?

B. Apply what you have understood about the Community Language Learning Method.

1. Have some students tape-record a conversation in their mother tongue. Tell them to record what they wish to learn to say in the language you are teaching. After you have supplied the translation, think of five activities you could use to teach them the target language version while being consistent with the principles of the Community Language Learning Method.
2. Try teaching a lesson as you normally do, but think of your students in a whole-person way if this is a new idea to you. Does this change the way you work? If so, then how?

4. THE TOTAL PHYSICAL RESPONSE METHOD

INTRODUCTION

The method we will consider here is an example of a new general approach to foreign language instruction which has been named "the comprehension approach." It is called this because of the importance it gives to listening comprehension. All the other methods we have looked at have students speaking in the target language from the first day. Methods consistent with the comprehension approach, on the other hand, begin with the listening skill.

The idea of focusing on listening comprehension during early foreign language instruction comes from observing how children acquire their mother tongue. A baby spends many months listening to the people around it long before it ever says a word. The child has the time to try to make sense out of the sounds it hears. No one tells the baby that it must speak. The child chooses to speak when it is ready.

There are several methods being practiced today that have in common an attempt to apply these observations to foreign language instruction. What the methodologists advocate doing during an initial listening period varies from method to method. For example, in Krashen and Terrell's *The Natural Approach* (1983), the students listen to the teacher using the target language communicatively from the beginning of instruction, and communicative activities prevail throughout the course. The teacher helps her students to understand her by using pictures and occasional words in the students' native language and by being as expressive as possible. In many ways the Natural Approach is similar to the Direct Method, which we examined in Chapter Three. One of the ways it is different, however, is that the students are permitted to use their native language along with the target language as they respond to the teacher. This frees them to concentrate on listening comprehension. The teacher does not correct any student errors during oral communication. In Winitz and Reed's self-instructional program and Winitz' *The Learnables*, students listen to tape-recorded words, phrases, and sentences while they look at accompanying pictures. The meaning of the utterance is clear from the context the picture provides. Stories illustrated by pictures are also used as a device to convey abstract meaning. In the Total Physical Response Method, students listen and respond to the spoken target language commands of their teacher.

It is James Asher's Total Physical Response Method we have chosen to examine in detail here in order to see one way in which the principles of the comprehension approach are put into practice. We will learn about these through our usual way of observing a class in which the method is being used. The class is located in Sweden. It is a beginning class for thirty Grade 5 students. They study English for one class period three times a week.

EXPERIENCE

We follow the teacher as she enters the room and we take a seat in the back of the room. It is the first class of the year so after the teacher takes attendance, she introduces the method they will use to study English. She explains in Swedish, "You will be studying English in a way that is similar to the way you learned Swedish. You will not speak at first. Rather, you will just listen to me and do as I do. I will give you a command to do something in English and you will do the actions along with me. I will need four volunteers to help me with the lesson."

Hands go up and the teacher calls on four students to come to the front of the room and sit with her in chairs that are lined up facing the other students. She tells the other students to listen and to watch.

In English the teacher says, "Stand up." As she says it, she stands up and she signals for the four volunteers to rise with her. They all stand up. "Sit down," she says and they all sit. The teacher and the students stand up and sit down together several times according to the teacher's command; the students say nothing. The next time that they stand up together, the teacher issues a new command, "Turn around." The students follow the teacher's example and turn so that they are facing their chairs. "Turn around," the teacher says again and this time they turn to face the other students as before. "Sit down. Stand up. Turn around. Sit down." She says, "Walk," and they all begin walking towards the front row of the students' seats. "Stop. Jump. Stop. Turn around. Walk. Stop. Jump. Stop. Turn around. Sit down." The teacher gives the commands and they all perform the actions together. The teacher gives these commands again, changing their order and saying them quite quickly. "Stand up. Jump. Sit down. Stand up. Turn around. Jump. Stop. Turn around. Walk. Stop. Turn around. Walk. Jump. Turn around. Sit down."

Once again the teacher gives the commands; this time, however, she remains seated. The four volunteers respond to her commands without her. "Stand up. Sit down. Walk. Stop. Jump. Turn around. Turn around. Walk. Turn around. Sit down." The students respond perfectly. Next, the teacher signals that she would like one of the volunteers to follow her commands alone. One student raises his hand and performs the actions the teacher commands.

Finally, the teacher approaches the other students who have been sitting observing her and their four classmates. "Stand up," she says and the class responds. "Sit down. Stand up. Jump. Stop. Sit down. Stand up. Turn around. Turn around. Jump. Sit down." Even though they have not done the actions before, the students are able to perform according to the teacher's commands.

The teacher is satisfied that the class has mastered these six commands. She begins to introduce some new ones. "Point to the door," she orders. She extends her right arm and right index finger in the direction of the door at the side of the classroom. The volunteers point with her. "Point to the desk." She points to her own big teacher's desk at the front of the room. "Point to the chair." She points to the chair behind her desk and the students follow.



"Stand up." The students stand up. "Point to the door." The students point. "Walk to the door." They walk together, "Touch the door." The students touch it with her. The teacher continues to command the students as follows: "Point to the desk. Walk to the desk. Touch the desk. Point to the door. Walk to the door. Touch the door. Point to the chair. Walk to the chair. Touch the chair." She continues to perform the actions with the students, but changes the order of the commands. After practicing these new commands with the students several times, the teacher remains seated and the four volunteers carry out the commands by themselves. Only once do the students seem confused, at which point the teacher repeats the command which causes difficulty and performs the action with them.

Next the teacher turns to the rest of the class and gives the following commands to the students sitting in the back row: "Stand up. Sit down. Stand up. Point to the desk. Point to the door. Walk to the door. Walk to the chair. Touch the chair. Walk. Stop. Jump. Walk. Turn around. Sit down." Although she varies the sequence of commands, the students do not seem to have any trouble following the orders.

Next the teacher turns to the four volunteers and says, "Stand up. Jump to the desk." The students have never heard this command before. They hesitate a second and then jump to the desk just as they have been told. Everyone laughs at this sight. "Touch the desk. Sit on the desk." Again, the teacher uses a novel command, one they have not practiced before. The teacher then issues two commands in the form of a compound sentence, "Point to the door and walk to the door." Again, the group performs as it has been commanded.

As the last step of the lesson, the teacher writes the new commands on the blackboard. Each time she writes a command, she acts it out. The students copy the sentences from the blackboard into the notebooks.

The class is over. No one except the teacher has spoken a word. However, a few weeks later when we walk by the room we hear a different voice. We stop to listen for a moment. One of the

students is speaking. We hear her say, "Raise your hands. Show me your hands. Close your eyes. Put your hands behind you. Open your eyes. Shake hand with your neighbor. Raise your left foot." We look in and see that the student is directing the other students and the teacher with these commands. They are not saying anything; they are just following the student's orders.

Principles

Now that we have observed the Total Physical Response Method being used in a class, let's examine what we have seen. We will list the principles upon which the teacher's behavior is based.

1. Meaning in the target language can often be conveyed through actions. Memory is activated through learner response. Beginning foreign language instruction should address the right hemisphere of the brain, the part which controls nonverbal behavior. The target language should be presented in chunks, not just word by word.
2. The students' understanding of the target language should be developed before speaking.
3. Students can initially learn one part of the language rapidly by moving their bodies.
4. The imperative is a powerful linguistic device through which the teacher can direct student behavior.
5. Students can learn through observing actions as well as by performing the actions themselves.
6. It is very important that students feel successful. Feelings of success and low anxiety facilitate learning.
7. Students should not be made to memorize fixed routines.
8. Correction should be carried out in an unobtrusive manner.
9. Students must develop flexibility in understanding novel combinations of target language chunks. They need to understand more than the exact sentences used in training. Novelty is also motivating.
10. Language learning is more effective when it is fun.
11. Spoken language should be emphasized over written language.

12. Students will begin to speak when they are ready.
13. Students are expected to make errors when they first begin speaking. Teachers should be tolerant of them. Work on the fine details of the language should be postponed until students have become somewhat proficient.

REVIEWING THE TECHNIQUES

The major technique, as we saw in the lesson we observed, is the use of commands to direct behavior. Asher acknowledges that, although this technique is powerful, a variety of activities is preferred for maintaining student interest. A detailed description of using commands is provided below. If you find some of the principles of the Total Physical Response Method to be of interest, you may wish to devise your own techniques to supplement this one.

Using Commands to Direct Behavior

It should be clear from the class we observed that the use of commands is the major teaching technique of the Total Physical Response Method. The commands are given to get students to perform an action; the action makes the meaning of the command clear. Since Asher suggests keeping the pace lively, it is necessary for a teacher to plan in advance just which commands she will introduce in a lesson. If the teacher tries to think them up as the lesson progresses, the pace will be too slow.

At first, to clarify meaning, the teacher performs the actions with the students. Later the teacher directs the students alone. The students actions tell the teacher whether or not the students understand.

As we saw in the lesson we observed, Asher advises teachers to vary the sequence of the commands so that students do not simply memorize the action sequence without ever connecting the actions with the language.

Asher believes it is very important that the students feel successful. Therefore, the teacher should not introduce new commands too fast. It is recommended that a teacher present three commands at a time. After students feel successful with these, three more can be taught.

Although we were only able to observe one beginning class, people always ask just how much of a language can be taught through the use of imperatives. Asher claims that all grammar features can be communicated through imperatives. To give an example of a more advanced lesson, one might teach the past tense as follows:

TEACHER: Ingrid, walk to the blackboard. (Ingrid gets up and walks to the blackboard.)

TEACHER: Class, if Ingrid walked to the blackboard, stand up. (The class stands up.)

TEACHER: Ingrid, write your name on the blackboard. (Ingrid writes her name on the blackboard.)

TEACHER: Class, if Ingrid wrote her name on the blackboard, sit down. (The class sits down.)

Role Reversal

Students command their teacher and classmates to perform some actions. Asher says that students will want to speak after ten to twenty hours of instruction, although some students may take longer. Students should not be encouraged to speak until they are ready.

Action Sequence

At one point we saw the teacher give three connected commands. For example, the teacher told the students to point to the door, walk to the door, and touch the door. As the students learn more and more of the target language, a longer series of connected commands can be given, which together comprise a whole procedure. While we did not see a long action sequence in this very first class, a little later on students might receive the following instructions:

Take out a pen.

Take out a piece of paper.

Write a letter. (imaginary)

Fold the letter.

Put it in an envelope.

Seal the envelope.

Write the address on the envelope.

Put a stamp on the envelope.

Mail the letter.

This series of commands is called an action sequence, or an operation. Many everyday activities, like writing a letter, can be broken down into an action sequence that students can be asked to perform.

CONCLUSION

Now that we have had a chance to experience a Total Physical Response class and to examine its principles and techniques, you should try to think about how any of this will be of use to you in your own teaching. The teacher we observed was using the Total Physical Response

Method with Grade 5 children; however, this same method has been used with adult learners and younger children as well.

Ask yourself: Does it make any sense to delay the teaching of speaking the target language? Do you believe that students should not be encouraged to speak until they are ready to do so? Should a teacher overlook certain student errors in the beginning? Which, if any, of the other principles do you agree with?

Would you use the imperative to present the grammatical structures and vocabulary of the target language? Do you believe it is possible to teach all grammatical features through the imperative? Do you think that accompanying language with action aids recall? Would you teach reading and writing in the manner described in this lesson? Would you want to adapt any of the techniques of the Total Physical Response Method to your teaching situation? Can you think of any others you would create that would be consistent with the principles presented here?

ACTIVITIES

A. Check your understanding of the Total Physical Response Method.

1. Asher believes that foreign language instruction can and should be modeled on mother tongue acquisition. What are some characteristics of his method that are similar to the way children acquire their mother tongue?
2. One of the principles of Total Physical Response is that when student anxiety is low, language learning is enhanced. How does this method lower student anxiety?

B. Apply what you have understood about the Total Physical Response Method.

1. Although the teacher uses imperatives, she does so in a gentle, pleasant way, the way a parent would (usually) do with a child. Her voice, facial expression, and manner are kind. Practice giving the commands in this chapter in this way.
2. A lot of target language structures and vocabulary can be taught through the imperative. Plan part of a Total Physical Response lesson in which the present continuous tense, or another structure in the target language, is introduced.
3. In the action sequence (operation) that we looked at, the teacher had the students pretend to write and mail a letter. Think of five other common activities which could be used as action sequences in the classroom. Make a list of commands for each one.

5. PLANNING A LESSON

1 Using the teacher's notes

Does your textbook have teacher's notes?

If so, look at the notes for one lesson.

Do the notes clearly tell you:

	Yes	No
a) the aims of the lesson?		
b) what language is taught in the lesson?		
c) the main stages of the lesson?		
d) how to teach the lesson?		

2 Aims of the lesson

A. Here is part of a first year lesson. Students ask and answer questions from the table, then ask other questions.

	get up?	
	eat breakfast?	In the morning.
When do you	wash?	In the afternoon.
	go to school?	In the evening.
When does your friend	finish school?	At night.
	go to bed?	
	sleep?	

When do you clean your teeth?

meet your friends?

play games?

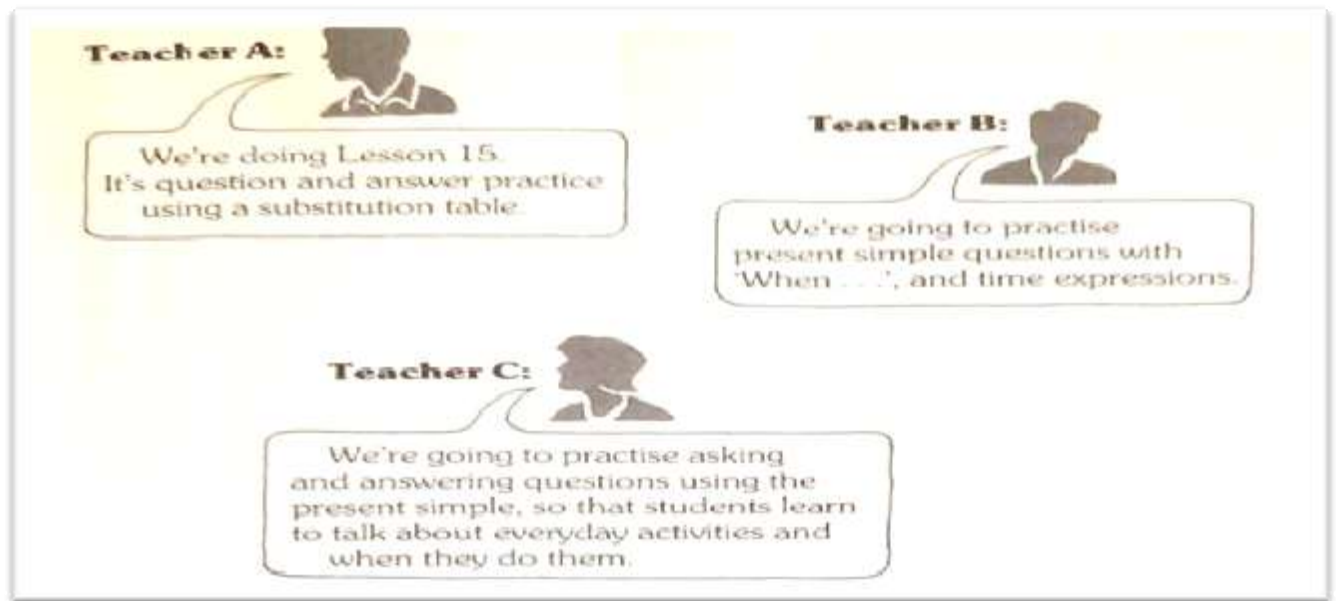
learn English?

What seems to be the *aim* of the lesson?

(adapted from Welcome to English Book 1. M. Baler and J. Higgins)

B. Three different teachers are about to teach the lesson. Compare their comments.

"What are you going to teach today?"



Which teacher has the clearest idea of the *aim* of the lesson?

3 Stages of the lesson

1. Two teachers describe lessons they gave. For the first one, match the description with the lesson stages in the list shown below.

‘Well, first we talked a bit about deserts, and what it's like to travel across a desert. Then we read a text about an explorer who's crossed every desert in the world, and the students answered questions on it. In the text, there were several examples of the present perfect tense; I wrote some of these on the board, and I gave a few more examples orally. Then we did a grammar exercise in the textbook. After that, I asked students to make up their own questions using "Have you ever...?", to ask each other.’

-
1. Introduction.
 2. Reading.
 3. Presentation.
 4. Practice.
 5. Production.
-

2. Now write the stages of this teacher's lesson in the box.

'First we reviewed words for clothes, which the students had learnt last week, and then I taught them adjectives to describe materials (woollen, cotton, leather, etc.), and wrote them on the board. Then we looked at some pictures of people in the textbook, and they made sentences about them ("She's wearing a green cotton dress"). Then I asked them to write a few sentences about themselves, beginning "Last weekend I was wearing After that we read a text in the book about clothes people wear in different countries.'

-
- 1.
 - 2.
 - 3.
 - 4.
 - 5.
-

4 A lesson plan

Here is the lesson plan the teacher made for the second lesson in Activity 3. The teacher's notes accompanying the textbook only gave the most basic information, so he added several ideas of his own. Which parts do you think he added himself? How do they improve the lesson?

LESSON 16

Aim To practice talking about clothes, materials + colors.

New vocab. Adjectives: woollen, leather, cotton, nylon, plastic.

Structures Present continuous:..... is wearing..... (revision).

1. Review Show pictures of clothes. So give words: coat, hat, shirt, trousers, etc.

2. Presentation Show objects made of wool, leather, plastic, etc.
Present new adjectives. Write them on the board.

3. Practice 1) Ss look at pictures and make sentences
e.g. 'She's wearing a green cotton dress!
2) Pairwork. A: What's she wearing?
B: She's wearing a green cotton dress.

4. Writing

1) Write on board: 'Last weekend I was wearing......'

Ss write sentences about themselves.

2) Collect about 10 students' papers. Read them out.

Others guess who wrote them!

5. Reading 1) Write on board: Peru

Sudan Ask: Where are they?

Pakistan What's the climate like?

What do people wear there?

2) Ss read a given reading text silently, and find answers to guiding questions.

3) Ask and answer questions.

5 Lesson preparation

1. Choose a lesson which you will teach soon, or find a lesson in a suitable textbook. If you have a teacher's book, look at the notes on the lesson. Do the notes tell you everything you need to do? Is there anything you could add to the lesson that is not in the notes, e.g.:

your own examples

your own introduction to a text

more practice

your own questions

visual aids

review of previous lessons

2. Write a lesson plan. The plan should include:

- the aim of the lesson;
- new vocabulary or structures;
- the main stages of activity,
- detailed notes for each stage;
- any visual aids you need.

Use the lesson plan given in Activity 4 to help you.

Self-evaluation sheet

Complete this after you have taught the lesson.

1. What was the aim of the lesson?
2. What new structures or vocabulary did you teach?
3. Write down the main stages you actually followed in the lesson. About how long did each stage last?

Time

- a)
- b)
- c)
- d)
- e)

Think about these questions.

Did the lesson plan help you? If so, in what way?

In what ways was your lesson different from the plan?

Think about each stage of the lesson.

Did you spend: too long? not long enough? the right amount of time?

How did you move from one stage to the next? What did you say to the class?

Think about the aims and the language you taught.

How many of the students learned what you set out to teach? How do you know?

BACKGROUND TEXT: PREPARING FOR COMMUNICATION

Our aim in practicing oral English is to develop students' ability to communicate freely and spontaneously in English. To achieve this aim, we need to ask the following questions: What is real communication like? How is it different from the kind of controlled practice that usually takes place in language classes? How can we bring features of real communication into language practice?

Consider the two examples below. Conversation A shows a controlled exercise practicing the structure 'should', conversation B shows how the same structure might be used in real communication.

A. T: I feel tired.

S: You should have a rest.

T: I feel ill.

S: You should see a doctor.

T: I feel hungry.

S: You should have a sandwich.

B. - I'd like to try and study in Britain for a few months. What do you think I should do?

- Well, first of all you should go and see the British Council. They'll give you a list of language schools in Britain where you could go and study, and they'll also tell you if

there are any ways of getting a grant or a scholarship. And then you could try

As well as being at a more advanced level, there are several ways in which the language in B is different from that in A:

1. In B, the friend giving advice uses not just the single structure 'should', but a whole range of structures ('will', 'if', 'could', 'ways of.....ing'), expressing a variety of different functions (giving advice, making predictions, discussing possibilities). In order to communicate, he or she needs to know how to combine different structures together in context.
2. In B, the language is unpredictable. The friend uses the structure 'should', but he or she could have replied in many other ways: by using a different structure (e.g. 'If I were you.....') or by giving a different response altogether (e.g. 'I've no idea' or 'What's the matter? Don't you like it here?'). To continue the conversation, the two speakers have to

pay attention and respond to what the other person is saying. In A, the language is almost completely predictable; the responses are more or less fixed, and there is no chance for a conversation to develop.

3. In B, the speakers are using language for a purpose; there are things the first speaker does not know, and that is why he or she is asking the friend's advice. Although of course the speakers need to use structures correctly, their attention is focused on conveying a message, on what they are talking about, not on the language they are using. In A, the only reason for using language is to practice 'should' - the teacher is not really seeking advice or even pretending to. The practice is 'meaningful' in the sense that students must be aware of the meaning of what they are saying, but their attention is mainly focused on 'getting the structure right', not on the message they are conveying. They do not even have the option of expressing the same message in a different way, e.g. "Why not have a rest?"

4. The two friends in B are probably talking directly to each other in private, at most, there might be one or two other people listening to the conversation or taking part in it. It is private, face-to-face Interaction; the two speakers react to each other and their personalities affect the way the conversation develops. In A, the conversation is a public, formalized interaction, dominated by the teacher and with the whole class listening. There is nothing personal about the responses; they will be the same whichever student makes them.

This comparison highlights a considerable gap between traditional structural practice and the way we communicate in real life. This does not mean that traditional structural practice is therefore a waste of time; on the contrary, it is a very useful way of practicing the structure 'should'. But it does suggest that this kind of practice alone will not prepare students very well for real communication in English. This might be achieved by giving practice which is controlled but which also includes some of the features of real communication. The analysis above suggests some ways in which this could be done:

20. By giving practice involving more than just single sentences, so that students have a chance to use combinations of different functions and structures.
21. By encouraging students to give a variety of responses, rather than insisting on one 'set' answer, by encouraging students to give personal responses; and by doing practice which naturally leads to unpredictable, creative language.
22. By giving students a purpose for using language (e.g. through discussion, games, problem-solving, information gap activities); and by paying attention to what students are saying, not only to whether they are using language correctly.
23. By organizing activities in pairs and small groups, to give students the opportunity to use language in private, face-to-face interaction.

These activities will complement other more structure-based practice and should involve your students in real communication.

6. LISTENING ACTIVITIES

1 Focused listening

The trainer will talk to you about himself/herself. Listen and write notes in the table.

Home town

Brothers/sisters

Children

Interests

Holidays

B. You will hear a text about someone's childhood. Listen and try to answer these questions.

1. Where did he stay?
 2. What does he say about:
 - the river?
 - his bicycle?
 - the fruit trees?
-

2 Helping students to listen

A teacher used this dialogue for listening. Below, she describes what she did and how well it worked.

Doctor: Now then, what seems to be the matter?

Peter: Well, I've got a sore throat. I've had it for three days now. It's really sore-it hurts when I try to swallow, and it's very painful if I try to eat anything hard, like bread or anything like that. And I feel a bit cold and shivery all the time.

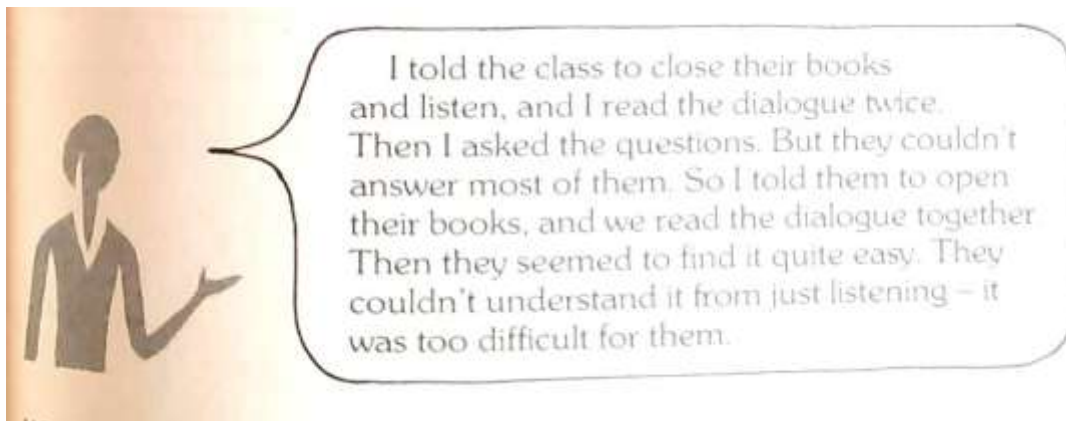
Doctor: Open your mouth and let's have a look.

.....

Well, you've got a throat infection, but it's nothing serious. Here you are take this to the chemist's and he'll give you some tablets to take. That should clear it up. If it isn't better in two or three days, come and see me again.

1. Which sentences are *true*, which are *false*?

- a) Peter has a sore throat.
- b) He feels hot.
- c) He can't eat bread.



What could the teacher do to help the students to listen?

3 Using the cassette recorder

Imagine you are using the dialogue in Activity 2 for intensive listening, using a cassette recorder.

Which parts of the text would you focus the students' attention on?

Underline them, and mark places where you would pause the recording.

4 Getting students to predict

A. Work in pairs. Read this **story**.

Once there was a boy called Ali, a poor fisherman's son. As he was going home one evening, he saw an old man lying by the side of the road, seriously ill. The boy was very kind, and he helped the old man to the nearest hospital. The old man thanked the boy and asked him for his name and address. The boy was ashamed to admit that his father was a poor fisherman, so he said, 'My name is Mustafa and my father is a teacher'. A few days later, the old man died in hospital, and left all his money to 'Mustafa, a local teacher's son who helped me in my hour of need'. Of course, because Ali had lied, he did not receive any of the old man's money.

Mark *five* places in the story where you could stop and ask students to predict what will happen next. What question would you ask each time? Practice telling the story to your partner.

B. Think of a story of your own. Practice telling it, pausing every now and then to ask what will happen next.

5. Lesson preparation

1. Plan a listening activity for a class. Either:

- use an activity in the textbook, or
- adapt a reading text for use as listening; or
- tell the class a story, or
- make a short recording of someone speaking English.

2. Decide what you would do *before*, *during* and *after* the listening stage.

Think of ways of helping your students to listen and to focus their attention on the main points.

Self-evaluation sheet

Complete this after you have taught the lesson.

1. What was your listening activity? Briefly describe it.
2. What steps did you follow: before listening? after listening?

before listening:

after listening:

Think about these questions.

In general, how successful was the activity?

What did the students learn from it?

How much did the students understand the *first* time they listened?

How much more could they understand by the *end* of the activity?

Think of one student at the front of the class, one at the back, and one sitting by a window.

What were they each doing during the activity?

Could they understand? How do you know?

Think of one good student and one weaker student.

What did you do to keep each of them involved?

By the end of the activity, how do you think they each felt? Pleased with their progress?

frustrated? Interested? bored?

Think of the conditions in your classroom. Is there anything that makes listening difficult? (e.g. size, echo, noise from outside).

Could you improve the conditions in any way?

Did you use a cassette recorder?

If so, did you have any problems with:

- finding the place on the cassette?

- using the controls?

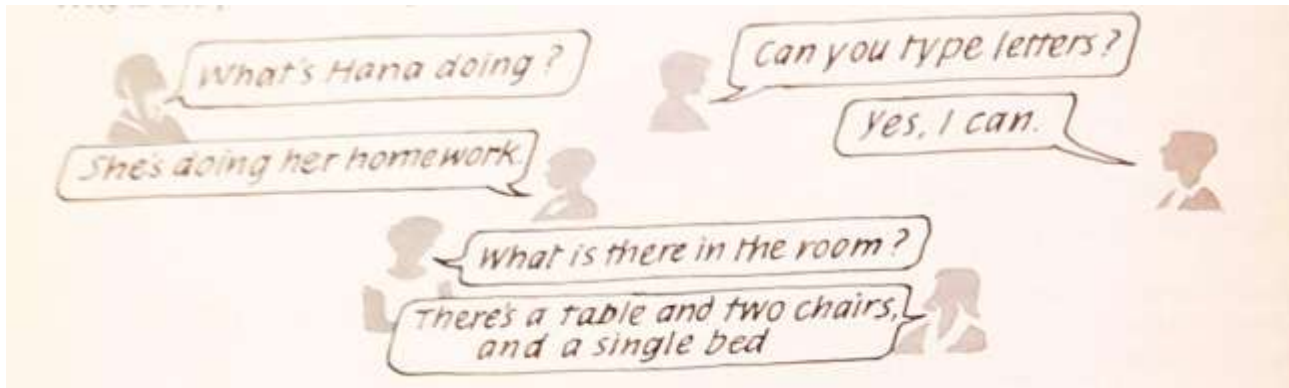
- finding the right sound level?

How could you overcome the problems next time?

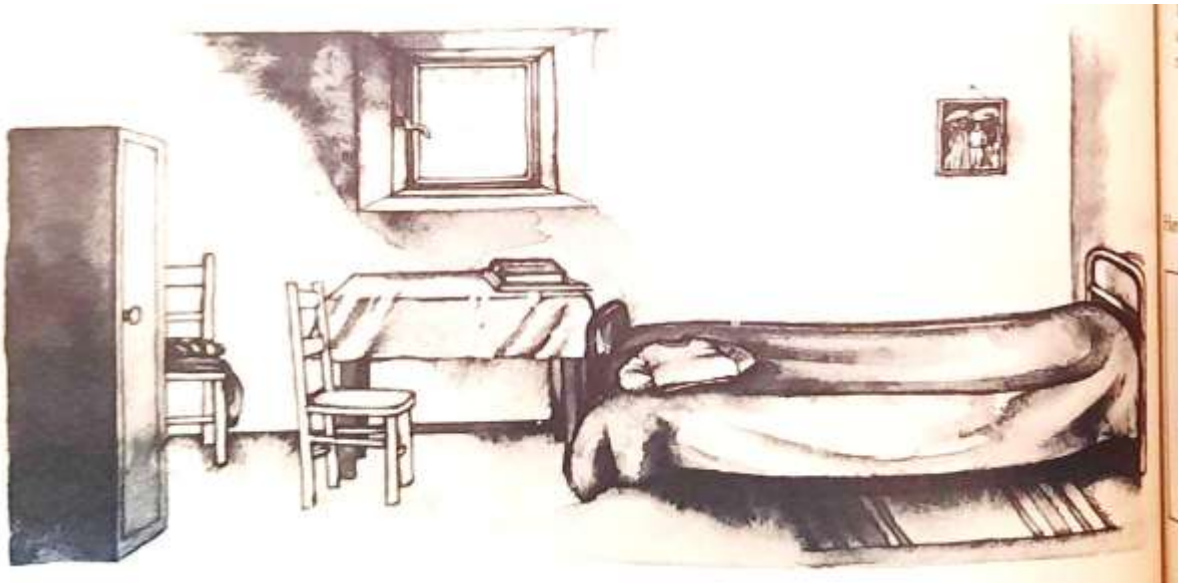
7. COMMUNICATIVE ACTIVITIES

1 Introduction

- A. Imagine you hear these conversations in real life. What might the situation be?
Why is the person asking these questions?



- B. Imagine students in a class are asking and answering questions about this picture.
What might they say? Why are they asking these questions?



2 Guessing games

A. Guess the picture

The teacher has a set of flashcards with simple pictures (e.g. clothes, food, places, actions). He or she chooses one card, but does not show it to the class. They must guess what it is by asking questions, e.g.:

T: Guess how I went to X.

Ss: Did you go by car?

Did you go by bus?

Did you walk?



B. Guess the sentence

The teacher writes a sentence on a piece of paper or card. He or she does not show the sentence, but writes the basic structure on the board, e.g.:

I went (somewhere) to (do something).

Students must guess the exact sentence by asking questions, e.g.:

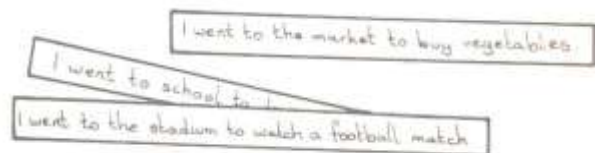
Did you go to the park?

Did you go to school?

Did you go to the stadium?

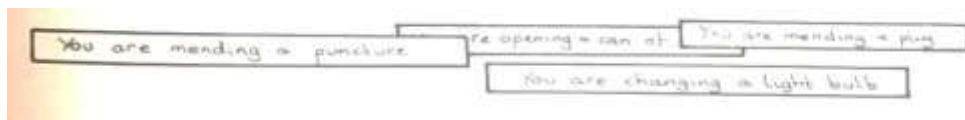
Did you play football?

etc.

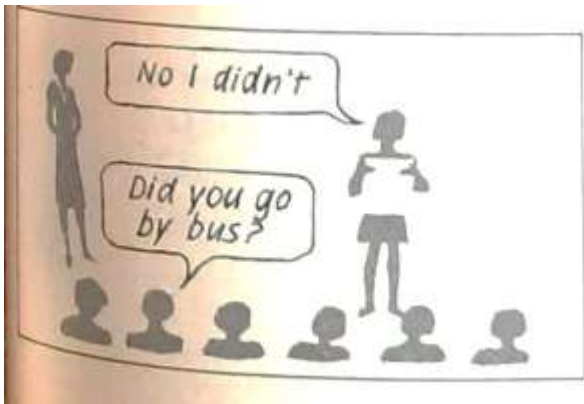


C. Mime

The teacher calls a student to the front and secretly gives her a sentence written on a piece of paper, which describes a simple activity. The student mimes the activity. The other students try to guess the situation.



Here are two ways of organizing guessing games in class. Which do you think is better? Why?



3 'Information gap' exercises

Here are some exercises for pair work. In each pair, the two students are given different information.

STUDENT X

- This evening
- Tomorrow morning
- Tomorrow afternoon
- Tomorrow evening

STUDENT Y

Tonight Kim is going to stay at home, because he wants to write a letter to a friend. Tomorrow morning he has classes as usual at college; but he has the afternoon free, so he's going to help his father repair the roof on their house. In the evening he's been invited out to a party.

STUDENT X

Shopping list

2 packets tea

1 kilo sugar

1 Can orange juice

2 kilos rice

1 kilo beans

1 kilo oranges

STUDENT Y

YOU SELL:

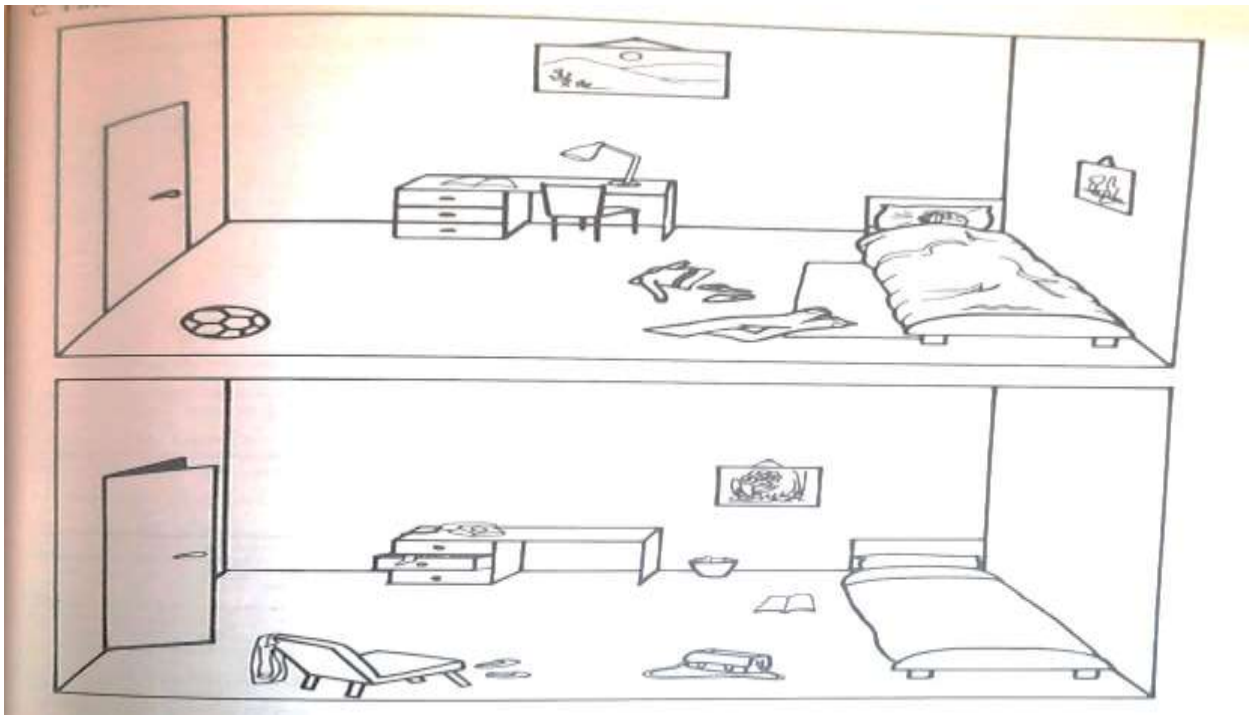
tea - 50p a packet

sugar - 30p a kilo

rice - 20p a kilo

orange juice - 25p a can

C. Find ten important differences.



4 Exchanging personal information

1. Work in pairs. Ask your partner questions about his or her daily routine.

Get up?

Breakfast?

School?

Lunch?

Evening?

Go out?

2. Think of another activity like this. Choose a topic that students would find interesting.

5 Lesson preparation

Plan a communicative activity to include in a lesson. If possible, it should give further practice of language which is taught in the textbook. Choose one of these possibilities:

24. a guessing game

25. an 'information gap' exercise for pair work or group work

- an activity in which students exchange information about themselves

2. Plan the main steps you would follow in the activity, and prepare any materials you would need.

Self-evaluation sheet

Complete this after you have taught the lesson.

1. What kind of activity did you use? Briefly describe it.
2. What structures/vocabulary did it practice?
3. Write down the main steps you followed.

a)

b)

- c)
- d)
- e)

Think about these questions.

How long did the activity last?

Did it take longer or less time than you expected?

In general, how successful was the activity?

How did the students respond to it?

Were they: enthusiastic? interested? bored? confused? Why?

How much did students really communicate?

If you used a guessing game:

- How many students asked questions?
- How many students answered questions?
- What were the rest of the class doing during the activity?

If you used a pairwork or groupwork activity:

- How easy was it to: organize the pair/group work? explain what to do?
- How many students did the activity as you intended?
- What did the others do?

Do you think you will try an activity like this again?

Why/Why not?

How might you organize it differently next time?

BACKGROUND TEXT: READING

Before you read:

Here are some statements about reading. Do you think they are true or false?

1. Silent reading involves looking at a text and saying the words silently to yourself.
2. There are no major differences between how one reads in one's mother tongue and how one reads in a foreign language.
3. To understand a word, you have to read all the letters in it, to understand a sentence, you have to read all the words in it.
4. The teacher can help students to read a text by reading it aloud while they follow in their books.

Now read the text:

If we are to help students develop reading skills in a foreign language, it is important to understand what is involved in the reading process itself. If we have a clear idea of how 'good readers' read, either in their own or a foreign language, this will enable us to decide whether particular reading techniques are likely to help learners or not.

In considering the reading process, it is important to distinguish between two quite separate activities: reading for meaning (or 'silent reading') and reading aloud. Reading for meaning is the activity we normally engage in when we read books, newspapers, road signs, etc., it is what you are doing as you read this text. It involves looking at sentences and understanding the message they convey, in other words 'making sense of a written text. It does not normally involve saying the words we read, not even silently inside our heads, there are important reasons for this, which are outlined below.

Reading aloud is a completely different activity, its purpose is not just to understand a text but to convey the information to someone else. It is not an activity we engage in very often outside the classroom; common examples are reading out parts of a newspaper article to a friend, or reading a notice to other people who cannot see it. Obviously, reading aloud involves looking at a text, understanding it and also saying it. Because our attention is divided between reading and speaking, it is a much more difficult activity than reading silently, we often stumble and make mistakes when reading aloud in our own language, and reading aloud in a foreign language is even more difficult.

When we read for meaning, we do not need to read every letter of every word, nor even every word in each sentence. This is because, provided the text makes sense, we can guess much of what it says as we read it. To see how this happens at the level of individual words, try reading this sentence:

A m--was walk---d--n the s----t ,c-r-- ing a gr.....n ----- .

Even though more than half the letters were missing, you could probably read the sentence without difficulty, and even guess the last word without the help of any letters. You may also have noticed that as soon as you guessed the second word, it helped you to guess the whole of the first part of the sentence. This example is an isolated sentence, if you are reading connected sentences in a text, each sentence helps you to guess what the next one will be, and so on through the whole text. Reading is an active process. When we read, we do not merely sit there as passive 'receivers' of the text; we also draw on our own knowledge of the world and of language to help us guess what the text will say next. It is only if we are reading a series of words that makes no sense at all, such as:

Man walking elephant the onto reading to help

that we have to slow down and read every single word, as we can no longer make guesses

Normally when we read our eyes take in whole phrases at a time; they do not move from word to word in a straight line, but flick backwards and forwards over the text. You can easily test this for yourself. Try covering a text with a piece of paper and reading it literally word by word, moving the paper along from each word to the next. You will probably find that you soon lose track of the meaning, and you need to keep looking back to take in whole sentences. This highlights another important aspect of reading: it is not just that we do not need to read word by word, but rather that it is almost impossible to read and understand a text in this way. Attempting to read one word at a time slows down reading so much that we lose the sense of what we are reading.

There are of course differences between reading in our own language, where comprehension does not usually pose a problem, and reading a foreign language, and the differences are even greater if the foreign language uses a different writing system. But the characteristics of 'good reading' are the same in any language, and in developing reading skills we need to be sure we are not hindering our students but helping them to become good readers, efficient at extracting meaning from written texts.

Discussion

Look again at the statements at the beginning. Are your answers still the same?

8. TEACHING BASIC READING

1 Learning to read

1. Here are some English words written in Newsprint:

school	2rv/
class	r/52
student	2/,vsey/
teacher	/;lpc-

Here are the words in a different order. Can you recognize them?

/;lpc-
2rv/
2/,vsey/
r/52

Now cover the page down to this line.

2. Match the Newsprint with the English words.

/;lpc-	student
2rv/	teacher
2/,vsey/	class
r/52	school


Write the Newsprint words in the correct place.

3. Read this text.

In our town, there are only two $\alpha\beta\gamma$. This is not enough for so many people, so they are very crowded. In my $\alpha\beta\gamma$ there are 1000 $\alpha\beta\gamma$, and only 25 $\delta\epsilon\zeta$. There are 50 $\alpha\beta\gamma$ in my $\eta\theta$. In some $\eta\theta$ there are even more.

4. Find these words in the text below.
 class teacher students

$\eta\theta$ $\delta\epsilon\zeta$ $\alpha\beta\gamma$ $\delta\epsilon\zeta$ $\eta\theta$ $\alpha\beta\gamma$
 $\alpha\beta\gamma$ $\delta\epsilon\zeta$ $\eta\theta$ $\alpha\beta\gamma$ $\delta\epsilon\zeta$
 $\eta\theta$ $\alpha\beta\gamma$ $\delta\epsilon\zeta$ $\eta\theta$ $\alpha\beta\gamma$
 $\delta\epsilon\zeta$ $\eta\theta$ $\alpha\beta\gamma$ $\delta\epsilon\zeta$ $\eta\theta$
 $\alpha\beta\gamma$ $\delta\epsilon\zeta$ $\eta\theta$ $\alpha\beta\gamma$ $\delta\epsilon\zeta$



Now follow the text while the teacher reads. Then answer these questions.

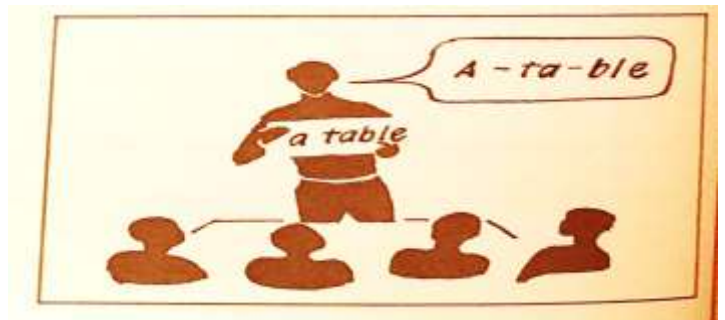
How are - ing and the written in Newsprint?

What is this letter? &

2 Look and say

Here is a technique for helping students to recognize words, using wordcards.

1. Hold up the first card ('a table'). Point to the card and say the words. Ask the class to repeat once.
Do the same with the other cards.



2. Hold up the cards again, in a different order. This time, say nothing, and pause to give the whole class a chance to look at the word.



c) The doctor gave me an injection

because I was late.

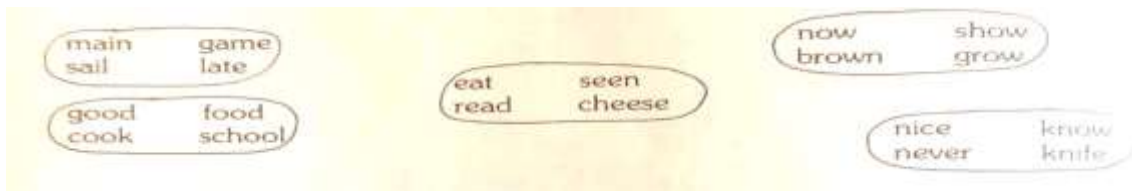
d) I bought some lemonade

because there was a letter for me.

Choose one of these tasks. Design a similar activity, using words or structures that would suit your class.

4 Sounds and spelling

Look at these examples. What does each one show about English sounds and spelling? Think of more examples of each type.



5 Lesson preparation

1. Prepare an activity which will focus on reading at an elementary level.

Choose one of these:

- 26. simple word recognition practice using word cards
- 27. a simple reading task
- 28. an activity focusing on sound/spelling relationships

If there is a suitable activity in your textbook, use it or adapt it.

2. Plan the steps you would follow in the activity, and prepare any materials you would need.

Self-evaluation sheet

Complete this after you have taught the lesson.

1. What activity did you use? Briefly describe it.

2. Write down the steps you followed.

a)

b)

c)

d)

Think about these questions.

What is the general level of the class? Can they:

29. read only a few words with difficulty?

30. understand simple sentences?

31. read simple texts?

Was your activity above/at/below this level?

Think about individual students. Which students in your class:

32. can read better than most?

33. cannot read as well as most?

34. cannot read at all?

What did these students do during the activity?

How did you help the weaker students?

How many students were actively involved in *reading*?

How many were just listening to the others or doing nothing?

What could you do to involve more of the class?

Did you use word cards? If so, did you:

35. hold them yourself?

36. get students to hold them?

37. stick them on the wall?

How well did this work?

Was the time spent preparing the cards worthwhile?

9. USING A READING TEXT

1 Reading a text

1. Read the first part of the text silently.

How to get preserved as a fossil

Unfortunately the chances of any animal becoming a fossil are not very great, and the chances of a fossil then being discovered many thousands of years later are even less. It is not surprising that of all the millions of animals that have lived in the past, we actually have fossils of only a very few.

There are several ways in which animals and plants may become fossilized. First, it is essential that the remains are buried, as dead animals and plants are quickly destroyed if they remain exposed to the air. Plants rot, while scavengers, such as insects and hyenas, eat the flesh and bones of animals. Finally, the few remaining bones soon disintegrate in the hot sun and pouring rain. If buried in suitable conditions, however, animal and plant remains will be preserved. The same chemicals which change sand and silt into hard rock will also enter the animal and plant remains and make them hard too. When this happens we say that they have become fossilized. Usually only the bones of an animal and the toughest part of a plant are preserved.

2. Now follow while the trainer reads.

The soft body parts of an animal or the fine fibers of a leaf may occasionally become fossilized, but they must be buried quickly for this to happen. This may sometimes occur with river and lake sediments but is much more likely to happen with volcanic ash. One site near Lake Victoria, where my parents worked, contained many thousands of beautifully preserved insects, spiders, seeds, twigs, roots and leaves. A nearby volcano must have erupted very suddenly, burying everything in a layer of ash. The insects had no time to escape before they were smothered.

Caves are another site where fossils are easily formed, and luckily our ancestors left many clues in caves which made convenient shelters and homes. Things that people brought in as food or tools were left on the cave floor, and they were buried by mud, sand and other debris washed in by rivers and rain.

(from Human Origins: R. Leakey)

3. Which technique:

- makes it easier to understand the text?
- is more helpful in developing reading ability?

2 New vocabulary

Read the text and try to understand the *general meaning* of the story. (All the underlined words are nonsense words.)

A country girl was walking along the snerd with a roggole of milk on her head. She began saying to herself, 'The money for which I will sell this milk will make me enough money to increase my trund of eggs to three hundred. These eggs will produce the same number of chickens, and I will be able to sell the chickens for a large wunk of money. Before long, I will have enough money to live a rich and fallentious life. All the young men will want to marry me. But I will refuse them all with a ribble of the head - like this.....'

And as she ribbled her head, the roggole fell to the ground and all the milk ran in a white stream along the snerd, carrying her plans with it.

2. Now look at the nonsense words again. Can you guess what they might mean?
-

3 Preparing for silent reading

1. The new words are in italics in the text.

Write them in two lists:

38. words which you would present before reading;
39. words which you could leave for students to guess, and deal with afterwards.

2. How would you introduce the text? Decide exactly what you would say.
3. Look at these possible guiding questions.

Choose *the two* which you think would be best.

- a) Was the doctor rich?
 - b) Was the doctor unhappy?
 - c) What was the young man's problem?
 - d) Where was the man's pain?
 - e) What did the doctor advise?
-

A doctor who worked in a village was very *annoyed* because many people used to stop him in the street and ask his *advice*. In this way, he was never paid for his *services*, and he never *managed* to earn much money. He *made up his mind* to put an end to this. One day, he was stopped by a young man who said to him. "Oh, doctor. I'm so glad to see you. I've got a *severe pain* in my left side. The doctor *pretended* to be interested and said, "Shut your eyes and stick your tongue out of your mouth'. Then he went away, leaving the man standing in the street with his tongue hanging out... and a large *crowd* of people laughing at him.

4 Checking comprehension

Look at the text in Activity 3.

Think of a series of short simple questions which you could use to check comprehension and focus on important words and expressions. Write them down.

5 Follow-up activities

Any of these activities could be done after reading the text in Activity 3.

Which type of activity do you think is most useful?

Which is least useful?

Discussion questions

40. Do you think he was a good doctor?
 41. How do you think the young man felt?
-

Reproducing the text

Tell part of the story from these prompts:

42. doctor - village - annoyed.
 43. people - stop - street - advice.
 44. never paid - never - money.
-

Role play

Act out the conversation between the doctor and the young man.

Gap-filling

Copy and fill the gaps:

- 45. One day, the doctor a young man.
 - 46. The doctor interested.
 - 47. He left the man..... in the street with his tongue out.
-

6 Lesson preparation

- 1. Choose a text from the textbook you are using, or from another suitable textbook. If the text is long, choose one part of the text only.
- 2. Plan part of a lesson, using the text.
 - Decide which words you would present before students read the text.
 - Plan an introduction to the text, and one or two guiding questions.
 - Prepare a series of comprehension questions to ask after the reading, and decide how to present other new words in the text.

Self-evaluation sheet

Complete this after you have taught the lesson.

Write down the main steps you followed in using the text.

- a)
- b)
- c)
- d)
- e)

Think about these questions.

How did you introduce the text?

How interested were the students in the topic?

Is there any way you could have made them more interested?

What words did you present before students read the text?

Do you think this was: too many? not enough? the right amount?

Think of five other new words in the text.

Did most students manage to guess their meaning?

Did you give guiding questions orally or write them on the board?

Did you feel the questions were appropriate?

How many students could answer them?

Was this the first time you asked students to read silently?

If so, how successful was it? Would you organize reading in this way again?

Think of one fast reader and one slow reader in your class.

What did they each do during the reading phase?

How did you keep them both involved?

By the end of the whole activity:

48. How many students do you think fully understood the text?

49. Were most students still interested in the topic?

Think of two weak students and two good students.

What did they learn from this lesson?

10. READING ACTIVITIES

1 Pre-reading activities



Work in groups. Do *one* of these activities before you read the text.

- A. You are going to read a text about the earthquake in the picture. What would you like to know about the earthquake? Write down at least *five* questions, which you hope the text will answer.

-
- B. You are going to read a text about the earthquake in the picture, Try to imagine what the text will tell you about:

buildings

boats

people

hills around the city

trains

the land and the sea

C. You are going to read a text about the earthquake in the picture. Here are some words and phrases from the text. Can you guess how they are used in the text?

the sea-bed tremors the Richter scale massive shocks
Tokyo and Yokohama a huge wave having a bath

Now read the text.

At two minutes to noon on 1 September 1923, the great clock in Tokyo stopped. Tokyo Bay shook as if a huge rug had been pulled from under it. Towering above the bay, the 4,000 meter Mount Fuji stood above a deep trench in the sea. It was from this trench that the earthquake came, at a magnitude of 8.3 on the Richter scale.

The sea drew back for a few moments. Then, a huge wave swept over the city. Boats were carried inland, and buildings and people were dragged out to sea. The tremors dislodged part of a hillside, which gave way, brushing trains, stations and bodies into the water below. Large sections of the sea-bed sank 400 meters; the land rose by 250 meters in some places and sank in others. Three massive shocks wrecked the cities of Tokyo and Yokohama and, during the next six hours, there were 171 aftershocks.

The casualties were enormous, but there were also some lucky survivors. The most remarkable was a woman who was having a bath in her room at the Tokyo Grand Hotel. As the hotel collapsed, she and her bath gracefully descended to the street, leaving both her and the bathwater intact.

(from Earthquakes and Volcanoes S. Steel)

2 Using questions on a text

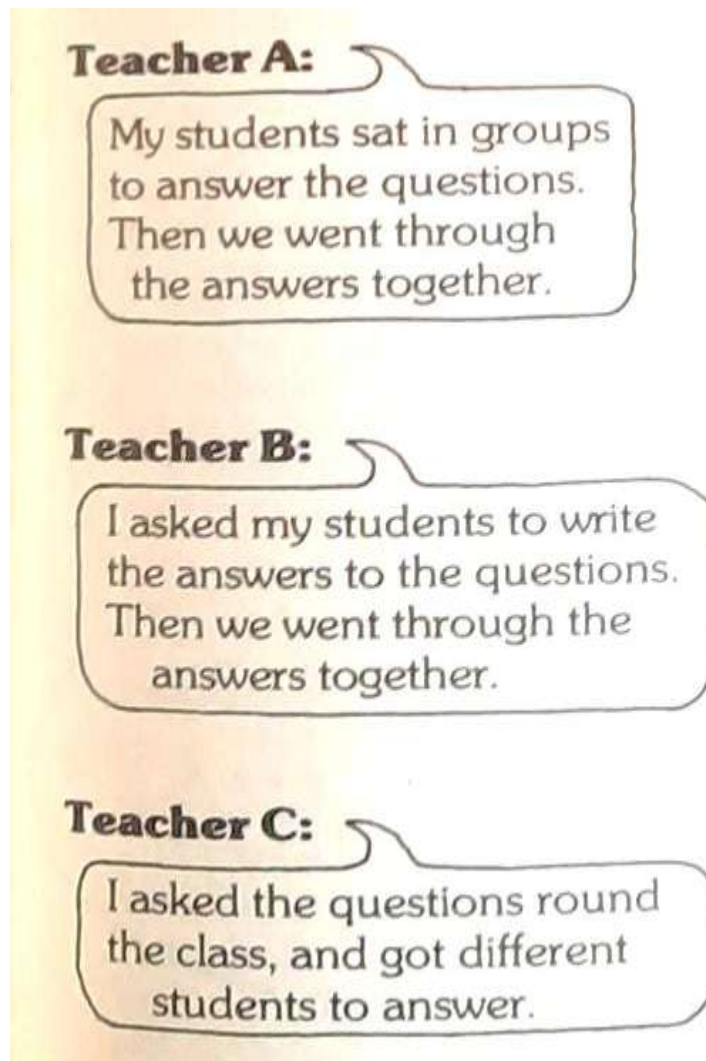
Here are some of the questions which followed the text.

1. What time did the earthquake start?
What time did it finish?
2. Did it start:
 - a) in the mountains?
 - b) in the sea?
 - c) in the city?

3. Beside each sentence, write T(true), F(false) or D/K (= we don't know from the text).

- a) Parts of the sea became deeper.
 - b) A hillside slid down onto the city.
 - c) Most people died by drowning.
 - d) The Grand Hotel survived the earthquake.
 - e) The woman in the bath survived the earthquake.
-

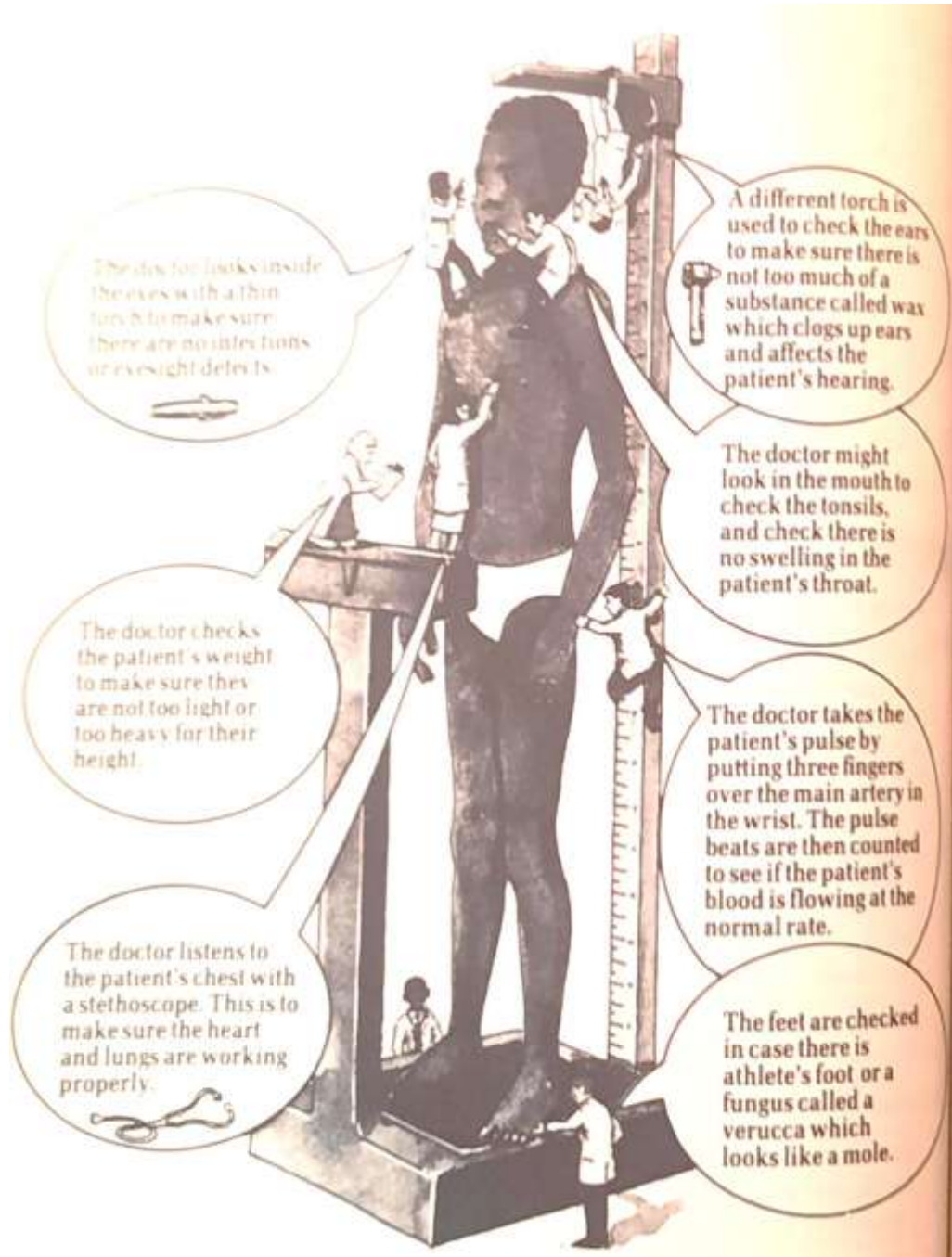
Three teachers used the questions in different ways.



Which approach do you think is the most effective? Why?

3 Completing a table

Read the text and complete the table below



THE DOCTOR

examines:

uses:

wants to know:

a) *eyes*

torch

i) any infections?

ii) eyesight OK?

b) *weight*

c)

d)

e)

f)

g)

4 Responding to a text

Work in groups. Read this text and answer the questions.

When you are invited to a meal in Thailand, the words of the invitation literally mean 'come and eat rice. Indeed, nearly all Thai dishes are eaten with rice, which grows there very easily as the climate is warm and there is plenty of rain.

The food is always served in neatly cut up pieces, so there is no need to use knives and forks but, instead, special spoons and forks are used. The Thais used to eat with their hands and there are still some people who eat this way. There is a particular way of doing it. First they wash their right hand in a bowl of water- they only eat with their right hand. They are careful not to let the food touch the palm of their hand. After the meal, the hand is again carefully washed.

The meal is usually made up of several different dishes, all of which are spicy. They are served in bowls which everyone shares, though each person has their own bowl of rice. As Thailand has a long coastline, it not surprising that fish and shellfish play an important part in Thai cooking.

(from What the World Eats. T. and J. Watson)

A. 1. Why is rice a common food in Thailand?

2. Why is fish a common food?

3. Why are knives not needed to eat food?
4. Here are some statements about the traditional way of eating in Thailand.

Which are *true*, and which are *false*?

- a) You should wash both hands before eating in Thailand.
- b) You should eat with the fingers of the right hand.
- c) You should wash your right hand after eating.

B. 1. Write two lists:

- Things that are the *same* in Thailand as in your own country.
- Things that are *different* in Thailand from your own country.

2. Imagine you are eating with a Thai family. What would you find most unusual. Why?

3. Do you think you would enjoy Thai food? Why? / Why not?

Compare the questions in A and those in B. What is the difference between them?

5 Lesson preparation

1. Choose a text which you will be using soon, or find a suitable text. Look at it carefully.

Are there any activities before the text?

How good are the questions? Do they help students to read the text?

Do any questions go beyond the text? Are there any 'reading tasks'?

2. Plan *one or more* of these activities:

- a pre-reading activity
- a table for students to complete
- a few questions which require a personal response from the students

Self-evaluation sheet

Complete this after you have taught the lesson.

1 What were the main stages of your lesson? Write them down.

- a)
- b)
- c)
- d)
- e)
- f)

2. At which stages of the lesson (if at all) did you depart from the textbook and use ideas of your own? Mark them above, like this: ★

Think about these questions.

Think about the parts of the lesson marked ★.

Did they improve the lesson? If so, how?

If you could teach these parts of the lesson again, what changes would you make?

How did the students react to the text?

Did they find it: interesting? boring? difficult? easy?

Think of the three weakest students in the class.

Could they understand the text? What did you do to help them?

Did students answer questions on the text? If so:

- Did they answer: orally round the class? in groups? by writing the answers?
- In general, how well did the questions help students to understand the text?
- Were any questions: too easy? too difficult? impossible to answer?

Did any questions require personal responses from the students? If so:

- What were the questions?
- What different replies did students give?

Did students complete a table? If so:

- How many students completed it successfully?
- Were there any problems in: organizing the task? going through the answers?

How did you overcome them?

11. WRITING ACTIVITIES

1 Controlled writing

A. *Gap-filling* Listen to the teacher, then write out the complete sentences.

Paper wood. It the
Chinese in

B. *Re-ordering words* Write the sentences correctly.

We/six o'clock/and/tea/drink/get up/at.
Then/ the patients/wake/go/and/the wards/we/round.
Sometimes/medicines/injections/them/we/or/give.

C. *Substitution* Write a true sentence like this about yourself.

Samir enjoys playing football and reading adventure stories.

D. *Correct the facts* Re-write the sentences

so that they match the picture.
At the market, I saw an old woman sitting in a chair.
She was selling eggs. It was raining.



2 Writing based on a text

Jopley is a small town in the north of England. It is on the River Ouse, not far from Leeds. The town has a wide main street, with a stone church, the town hall and a cinema. There is a large supermarket in the town center, and many smaller shops and cafes. Most people in Jopley work in the local factory, which produces farm machinery.

1. Write a similar paragraph about Bexham. Use these notes:
Bexham - small village - south coast.

- Narrow street - two shops - church.
Most people - farmers. Grow vegetables, wheat.
2. Now write about your own town or village.

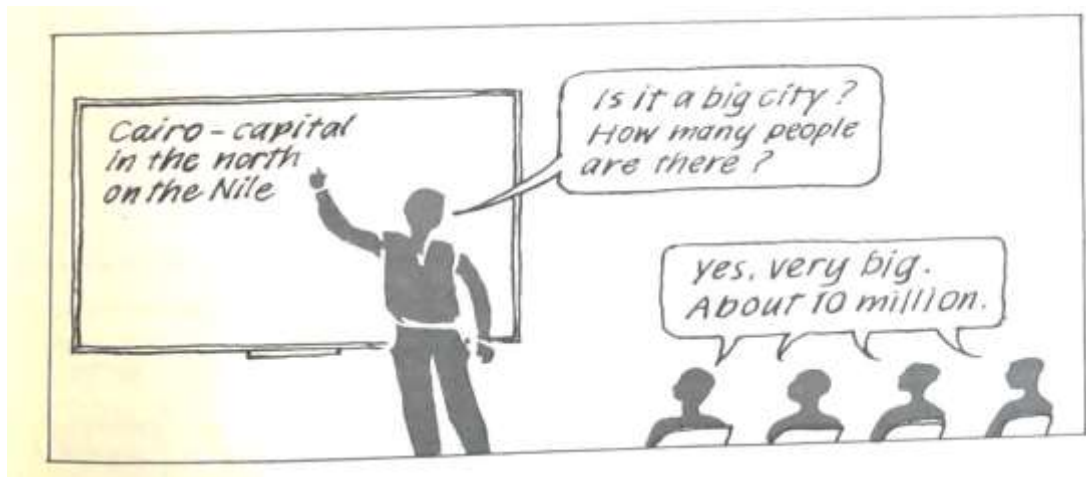
Adapt this exercise so that it is about your own country.

Then discuss:

- What difficulty might your students have in writing the paragraph?
- What preparation could you do to make the activity easier?

3 Oral preparation

1. This teacher is building up notes on the board for a description of Cairo, in Egypt.

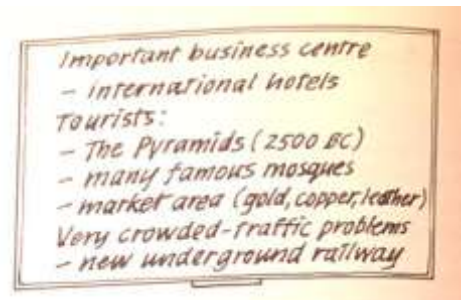


What were the teacher's first three questions?

What will he write next?

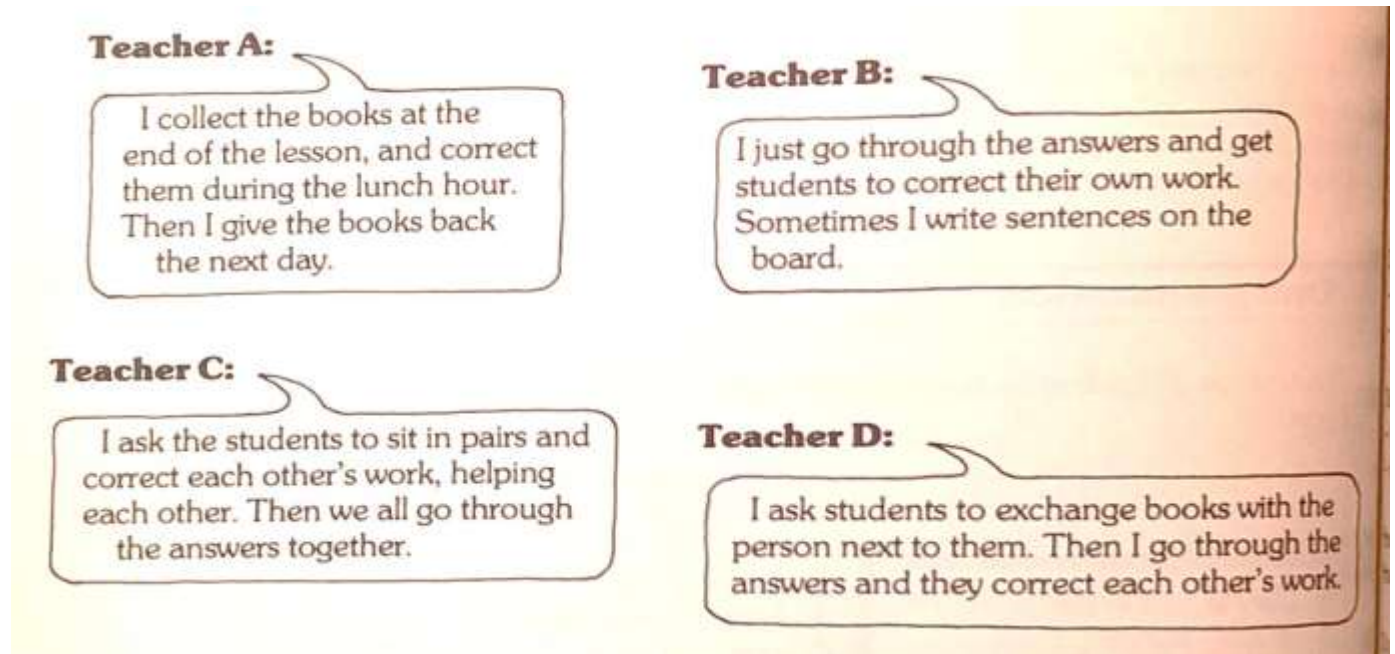
2. The teacher wants to elicit these other facts about Cairo, and write them on the board.

What questions could he ask?



4 Correcting written work

Here are four teachers' techniques for correcting written work.



Which of these techniques would succeed in your class?

5 Lesson preparation

1. Prepare a short writing activity for a lesson. Use any of the techniques introduced in this unit. If there is a suitable activity in the textbook, use it or adapt it. The activity should develop writing skills, not just practice grammar.
2. Plan carefully:
 50. any material you need for the activity (e.g. texts, pictures);
 51. anything you would write on the blackboard;
 52. any oral preparation you would need to do before the activity.

Self-evaluation sheet

Complete this after you have taught the lesson.

1. What kind of writing activity did you do? Briefly describe it.
2. Write down the main stages of the activity

- a)
- b)
- c)
- d)

Think about these questions.

Did you use an activity in the textbook? If so:

53. How successful was it?

54. Could you have changed it or improved it in any way?

Did you adapt an activity from the textbook? If so:

- How successful was your adaptation?

- Would you make any other changes next time?

Did you use an activity of your own? If so:

- How well did it work?

- How could you improve it next time?

How long did the activity take?

How much time was spent on: oral preparation/discussion? writing? follow-up/correction?

Do you think the time spent on writing was too long? about right? not long enough?

Was it a good idea to do the activity in class (rather than for homework)?

What advantages were there? Were there any disadvantages?

Did most students find the writing task easy or difficult?

Were any students unable to complete the task?

If so, did you help them? How?

Did any students finish before the others?

How did you keep them involved?

What mistakes did students make? How serious were they?

Did you correct them? How successful were your corrections?

12. USING VISUAL AIDS

1 Introduction

1. Which of these visual aids have you used in your own teaching?
2. How exactly have you used them?
 - a) Yourself
 - b) The blackboard
 - c) Real objects
 - d) Flashcards
 - e) Pictures and charts
 - f) Others

2 Using real objects

Prepositions of place: in,
on, beside, between, etc.

Present perfect tense
(have just ... -ed)

Is there ...?
Are there ...?

X is made of ...

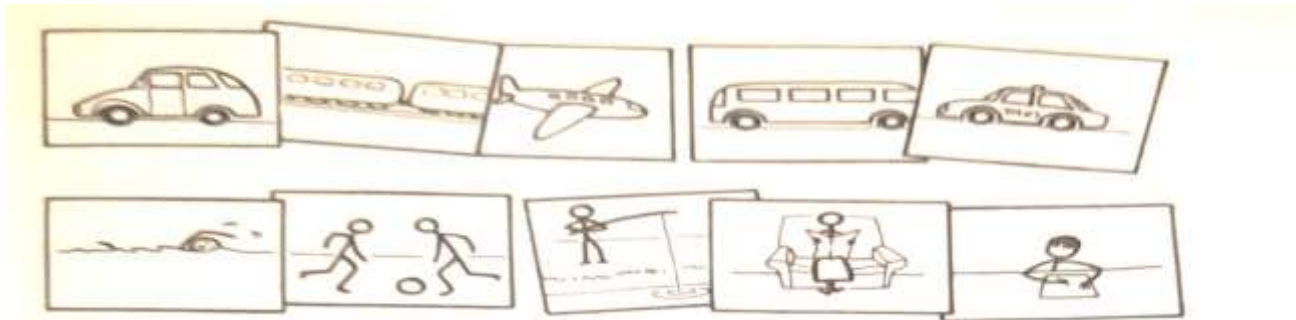
Expressions of
colour, shape,
size.



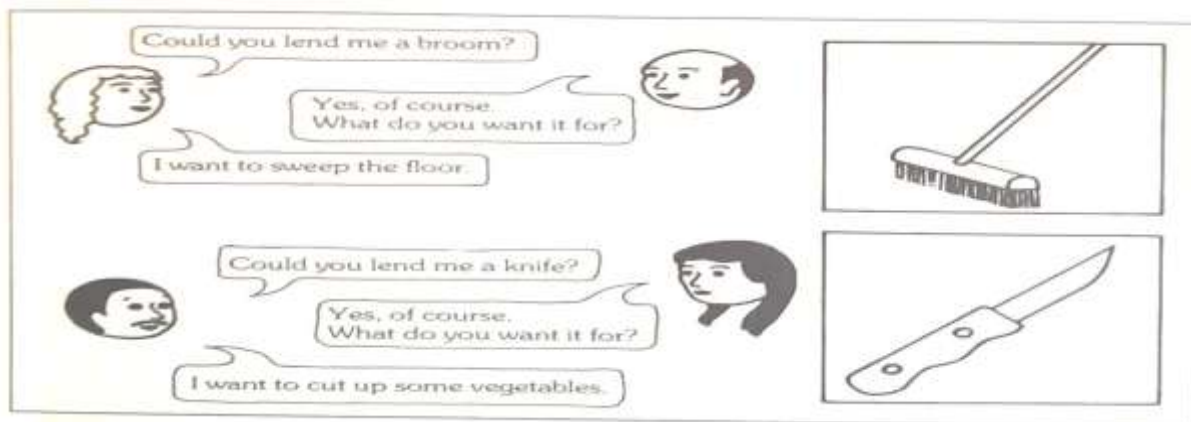
Imagine that you have these real objects available in your classroom. Which ones could you use to practise the language in the circles?

3 Using flashcards

Here are two sets of flashcards. What language could you practice using each set?



B. Think of four other objects that could replace 'broom' or 'knife' in the dialogues below.



Copy the pictures of the broom and the knife onto flashcards. Then make four more flashcards showing the other objects.

4 Using charts

Can you think of pictures or diagrams which would make these texts clearer and more interesting?

Design a *chart* to accompany each text.

A.

One day, Paula and Richard decided to make a kite. First they went out and found two straight sticks of the same length. They brought them back home and tied them with a piece of

string into the shape of a cross. Then they took some more string and used it to tie the four ends of the sticks together. Then, they spread some brightly colored paper over the frame and glued it around the string. They stuck a tail made of paper to one of the corners, and tied a long string to the center of the kite. On the next windy day, they took the kite to a hill near their house and flew it.

B.

In order to stay healthy it is important to have a balanced diet - in other words, food that contains something from each of the three main groups of food. These groups are protein, carbohydrate, and fat.

Proteins are very important for building our bodies; they help us to build new cells as old ones die. Meat and dairy products are major sources of protein, but not the only ones we can also get protein from fish, eggs and beans.

Carbohydrate and fat are important to enable us to store energy - they provide fuel for the body. Carbohydrates are found in sugar, and in cereals such as rice, maize and wheat. Fats are found in vegetable oil, in butter, and in nuts.

Our body also needs minerals, such as iron and calcium, and vitamins. Fish, vegetables and milk contain most of the minerals we need. Vitamins are found in fresh vegetables and fruit.

(based on texts from Living English Book 3: H.M. Abdoul-Fetouh et al.)

5 Lesson preparation

1. Look at lessons you will teach soon, or look at a series of lessons in a suitable textbook.

Find places where visual aids would be useful (but where there are no visuals in the textbook). Think about visual aids that might help you to:

present new vocabulary or structures

practice vocabulary or structures

introduce a new topic

review language from previous
lessons

introduce a text

2. Plan two different uses of visual aids. Use any of the aids introduced in throughout this material.

Self-evaluation sheet

Complete this after you have taught the lesson.

Which two kinds of visual aids did you use? Describe briefly what they were and what you used them for.

a)

b)

For each of the visual aids you used, think about these questions.

In general, how much better was your lesson because you used visual aids? Much better? a bit better? about the same? worse?

Why?

Did you use a large picture or chart? If so:

- How did you display it?
- Was your method of display successful?

Did you use drawings or pictures? If so:

55. Think of one student at the front, one at the side, and one at the back of your class.

- Could they all see?
- What did they each do during this part of the lesson?
- Did they all understand?

How much time did you spend preparing the visual aid?

Do you expect to use it again? What will you use it for?

Is there another teacher in the school who might use it?

13. PAIRWORK AND GROUPWORK

1 Pair and group activities

A. Work in pairs. Ask and answer the questions.

What happens if.....

- a) you eat unripe fruit?
- b) you eat too much food?
- c) you leave ice in the sun?
- d) you drive over broken glass?
- e) you drop a match into a can of petrol.
- f) you sit in the sun too long.
- g) you leave milk for a few days.

Now think of two more questions like this.

B. Work in pairs.

1. Can you answer these questions?

- What is acid rain?
- How is it caused?
- What damage does it do?

2. Read the text and find the answers.

3. Underline all the words in the text which you do not understand. With your partner, try to guess what they mean.

Throughout Europe, and also in other areas of the world such as India, China and parts of America, forests are being destroyed. According to one prediction, 90% of Germany's forests will have vanished by the end of the century. This destruction is caused by air pollution. Power stations and cars are mainly responsible they emit gases into the air which, after a series of chemical changes, turn into toxic acids. These acids fall as 'acid rain', raising the level of acidity in the soil, in lakes and in rivers to dangerous levels, and destroying not only trees but also fish

and other wildlife. The industrialized world is slowly waking up to the fact that urgent action is needed to reduce air pollution, otherwise our environment will be damaged beyond repair.

C. Work in groups

nurse	farm worker
doctor	taxi driver
teacher	engineer

1. Which of these people earns the most money in your country? Write them in a list, starting with the highest paid and ending with the lowest paid.
 2. Who do you think should earn the most money? Who should earn more, and who should earn less?
-

2 Advantages and problems

What are the *advantages* of using pairwork and groupwork? What problems might there be?

Advantages

Problems

How could you overcome the problems?

3 Organizing pairwork

Teacher X had an intermediate class. She presented 'like / don't like', and then she used this exercise for freer practice in pairs:

Exercise 3 Likes and dislikes

Pairwork. Ask what your friend likes and doesn't like.

Ask about: food sport music school subjects

The pictures below show what she did before, during and after the activity.



Do you think the activity was successful?

What do you think might have gone wrong?

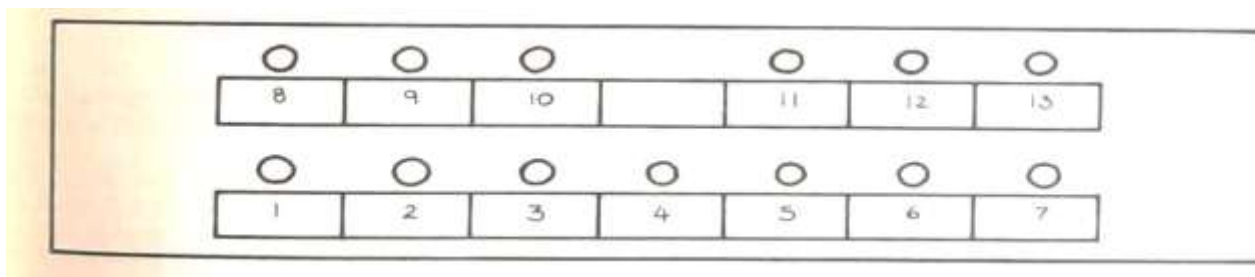
What could she do to make it more successful?

4 Dividing the class

Here are two rows of a class of 50 students. The desks are fixed, and the students sit on chairs. How could you divide the class into:

- pairs?
- small groups?

What instructions would you give?



2. Draw a plan of your own class. Show how you would divide the class for a pairwork or a groupwork activity.

5 Activities in class

1. Which of these activities do you often do in your own class?

- pattern practice
- practicing short dialogues
- reading a text and answering questions
- short writing exercises
- discussions
- grammar exercises

2. Discuss each activity.

56. Could you use pairwork or groupwork for part of the activity?

57. If so, exactly what would students do in pairs or groups?

58. What would you need to do before the pair/groupwork stage? Is there anything you would do *after* it?

6 Lesson preparation

1. Look at a lesson which you will teach soon, or find a lesson in a suitable textbook. Choose an activity (or part of an activity) which would be suitable for pairwork or groupwork.

2. Plan that part of the lesson.

59. Decide how to divide the class into pairs or groups. (Use the plan you drew in Activity 4.)

60. Plan an introduction or demonstration, to make it clear to the class what they have to do.
 61. Plan a short 'round-up' stage to follow the pair/group activity.
-

Self-evaluation sheet

Complete this after you have taught the lesson.

1. What was the activity?

Did you organize the class in pairs or in groups?

2. What skills did students practice: speaking? writing? reading? listening?

3. Write down the main steps you followed in the activity.

a)

b)

c)

d)

e)

Think about these questions.

How did students respond to working in pairs/groups?

Did they find it: enjoyable? useful? difficult?

How long did the activity last?

Did it last a longer or a shorter time than you expected?

What did you do while the pair/group activity was going on?

Did you:

62. listen to students?

63. watch students?

64. help students who were confused?

65. correct students' mistakes?

66. take part in the activity?

Which of these was the most useful? Which was the least useful?

Did you find it difficult to:

67. divide students into pairs/groups?

68. get the activity started?

69. control the activity?

70. stop the activity?

How did you overcome these difficulties?

How might you overcome them next time?

Look again at the list of advantages and problems.

Has your opinion about any of them changed as a result of your lesson?

14. USING ENGLISH IN CLASS

1 Introduction

Think of your own lessons. In the activities below, do you normally use:

- mainly English?
- mainly the students' own language? ('L₁')?
- a mixture of the two?

English

L1

Both

Introducing the lesson

Checking attendance

Organizing where students sit

Presenting new language

Introducing a text

Asking questions on a text

Correcting errors

Setting homework

2 'Social' language

Here are some possible topics for 'chatting' to the class at the beginning or end of a lesson.

- things students did the previous day
- feast days and holidays
- a piece of local news
- a local sports event, e.g. a football match
- a school performance (a play, concert, etc.)
- a film on at the cinema
- an interesting TV program
- birthdays
- (other topics?)

1. What questions could you ask about each topic to encourage the students to talk?
2. Work in groups. Take it in turns to be 'teacher' - the rest of the group are your students.

Choose one of the topics and 'chat' to your students.

3 'Organizing' language

A Look at the list of expressions the trainer will give you. Write a simple English equivalent for each one.

- a)
- b)
- c)
- d)
- e)
- f)
- g)
- h)
- i)
- j)
- k)

B. Work in groups. What could you say in English in these situations?

- a) You are checking attendance.
- b) You are about to begin a new lesson in the book.
- c) The class have done some homework.
 - You are going through the answers together.
 - You want the students to correct each other's work.
 - You want to know how many had the correct answer.
- d) A student is not paying attention.
- e) The bell rings for the end of the lesson.

4 Giving simple explanations

Give one of these explanations as simply as you can in English. Imagine you are talking to people who speak very little English. Use gestures, drawings, and your own language to help!

- a) Explain how to make a cake.
- b) Explain how a mousetrap works.
- c) Explain how to bandage a wound.
- d) Explain everything you know about volcanoes.

5 English or your own language?

1. You want to teach these words: skiing government liver

How would you explain their meaning:

- using English only?
- using English and your own language?

2. You want to teach these structures.

How would you explain the difference: How many eggs are there?

71. using English only?

72. using English and your own language? How much bread is there?
meat

3. You are organizing a role play. You want students to act out a conversation based on this situation.

How would you explain the situation:

73. using English only?
74. using English and your own language?

One student left his/her bag on a bus, containing some money, a book, and a towel. He/she goes to the lost property office.

A second student is the person at the lost property office. He/she asks the student to describe the bag.

6 Lesson preparation

1. Look at a lesson you will teach soon, or find a lesson in a suitable textbook. Make a note of all the points in the lesson where you would have an opportunity to use English.

Consider these possibilities:

75. 'chatting' at the beginning of the lesson
76. organizing the students (arranging seating, calling students to the front, organizing pairwork, etc.)
77. Introducing the lesson
78. introducing topics, situations, texts
79. presenting words or structures
80. moving from one activity to another (saying what you will do next)
81. setting or marking homework
82. ending the lesson

1. Choose *any three* of these. Plan exactly what you would do and say.

Self-evaluation sheet

Complete this after you have taught the lesson.

What three things did you do 'in English'? Briefly describe them.

- a)
- b)
- c)

Consider each of the three activities in turn. Think about these questions.

How much did you say in English? Can you remember what you said?

How much did the students say in English? Can you remember what they said?

How well did the class understand?

Did all the students understand? How do you know?

Did you need to: use gestures? use drawings? use your own language?

Was this the first time you used English for this part of the lesson?

If so:

- How did the class react?

- Would you use English in this way again? Why? / Why not?

15. ASKING QUESTIONS

1 Question types

What is the difference between these three types of question?

How might you reply to each question?

a) Do you drink tea?

Can you swim?

Did he go to university?

Are they coming to the party?

b) Do you prefer tea or coffee?

Are they brothers or just friends?

Will you walk or go by bus?

Did she study in Britain or in the United States?

c) What do you usually drink?

Where did she study?

How long have they known each other?

When are you leaving?

2 Checking questions

Imagine that you have just presented each of these words or phrases.

wide/narrow belong to inside/outside far from depend on

Write down one or two questions you could ask in class, to check that students understand each item.

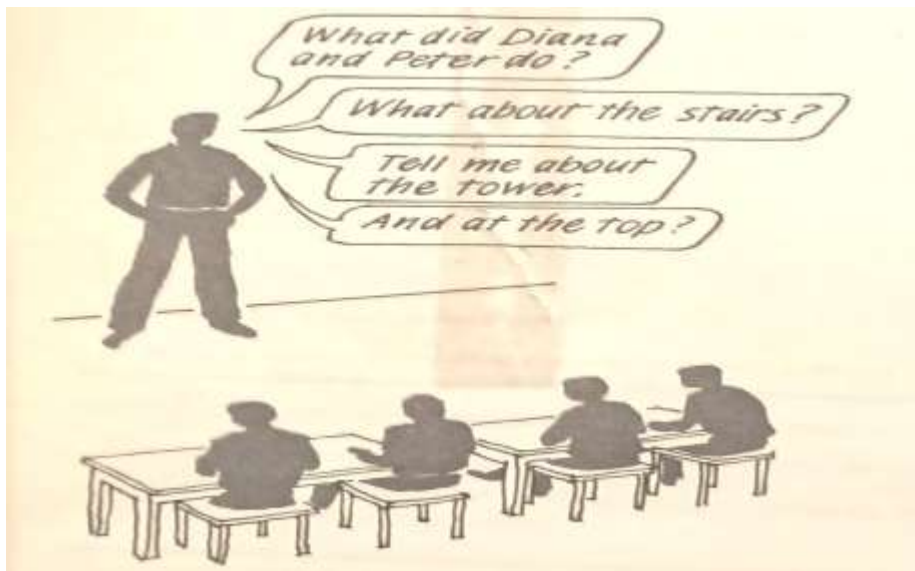
3 Real classroom questions

What questions could you ask in these situations?

- a) It's a hot day, and all the windows are closed.
 - b) One of your students looks pale and tired.
 - c) You set homework last lesson. Today you are going to check the answers with the class.
 - d) Several students are absent today.
 - e) When you come into class, you find a bag on your desk.
 - f) When you come into class, you find a face drawn on the blackboard.
-

4 Eliciting long answers

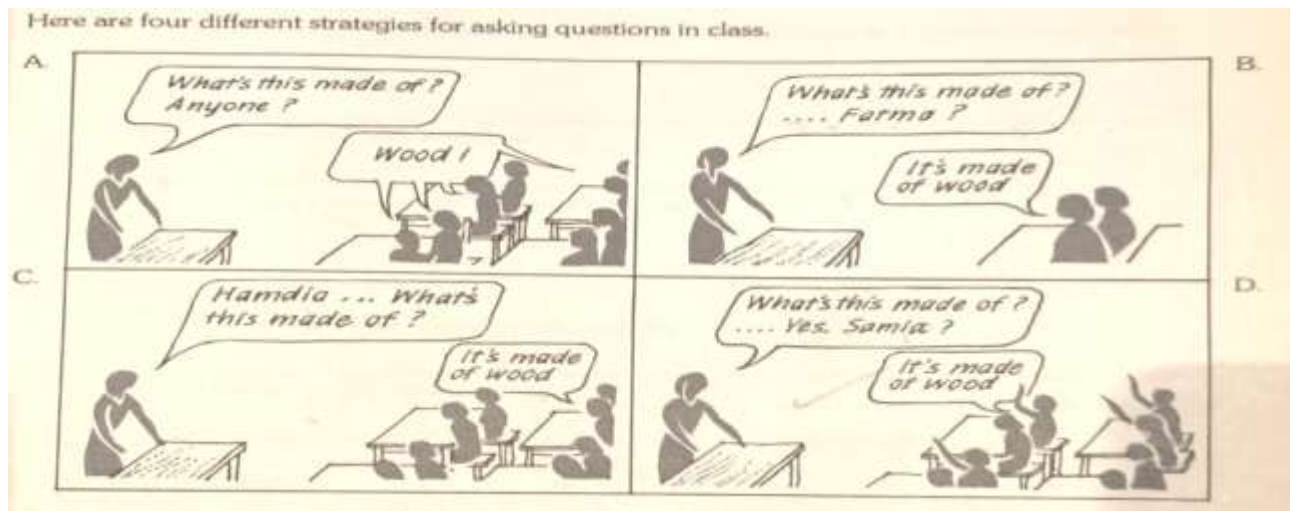
A teacher is reviewing a text from an earlier lesson. Now he wants the students to reproduce it in their own words. What prompts or questions could he ask which would naturally lead students to answer with complete sentences from the text?



On their first day in the capital, Diana and Peter visited the Old Tower which stood on a hill near the city center. There were stairs leading to the top, but Diana and Peter decided to take the lift. At the top there was a café and a balcony where visitors could stand and admire the view.

It was magnificent you could see the whole city, the river and the hills beyond. On their way back from the Tower. Diana and Peter went past the main square in the city center. They stopped at a stall to have some orange juice, and sat and watched the traffic for a while. The square was very busy, with cars, buses, bicycles and pedestrians going in all directions. In the center of the square there was a policeman controlling the traffic.

5 Questioning strategies



1. Which of these strategies do you use in your own class? Which do you use most often?
 2. What are the advantages and disadvantages of each strategy? Consider which strategies:
 - help the teacher to control the class;
 - help to keep the attention of the whole class;
 - give good students a chance to show their knowledge;
 - give weak or shy students a chance to answer;
 - give lazy students a chance not to answer.
-

6 Lesson preparation

1. Choose a lesson which you will teach soon, or find a lesson in a suitable textbook. Focus on one part of the lesson, in which you would want the class to answer questions.

2. Write down all the questions which you plan to ask. Beside each question, write the answer which you hope the students would give.
3. Decide what questioning strategies you would use.

Self-evaluation sheet

Complete this after you have taught the lesson.

Write down questions you asked in the lesson.

What answers did students give?

- a)
- b)
- c)
- d)
- e)
- f)
- g)
- h)

Think about these questions.

Did students give the answers which you expected?

Did they give natural answers?

How many students answered each question?

Were the questions: too easy? too difficult? the right level?

What strategy did you use for asking your questions?

Was the strategy successful, or would a different strategy have been better?

Think of two good students, two average students, and two weak students in your class.

What did each of them do during this part of the lesson?

16. CORRECTING ERRORS

1 Introduction

Here are three teachers' approaches to correcting errors.

Teacher A:

I never let my students make mistakes. If they say anything wrong, I stop them and make them say it correctly. I don't want them to learn bad English from each other.

Teacher B:

I correct students sometimes, but not all the time. If we're practising one particular language point, then I insist that they say it correctly. But if we're doing a freer activity then I try not to correct too much. If I do correct students, I try to do it in an encouraging way.

Teacher C:

I try to correct errors as little as possible. I want my students to express themselves in English without worrying too much about making mistakes. Sometimes I notice points that everyone gets wrong, and deal with them later - but I never interrupt students to correct them.

Think of yourself as a *learner*. Which teacher would you prefer? Why?

2 Strategies for correcting errors

Here is part of a letter, written by a student called Carlos to his pen-friend Marco.

Dear Marco,

I was very glad to get your letter and to hear about all the things you are doing.

Thank you for sending the stamps. They are very beautiful and I have added them to my collection.

I am sending you a few photographs of my family. The tall girl with dark hair is my elder sister, and the shorter one is my cousin.

You read this text with the class In an earlier lesson. Now you are asking questions to review the main words and structures.

You ask the question: 'What does Carlos do?'

What would you do if:

- a) A student answers: 'Carlos collects the stamps'.
 - b) A student answers: 'He collects'.
 - c) A student cannot answer at all.
 - d) One of the *weakest* students answers: 'He collecting stamps'.
 - e) One of the *best* students answers: 'He collecting stamps'.
 - f) A student answers: 'He writes a letter'.
-

are riding a sense
 ride a bike in the busy street. We, normal people feel the dangerous by the noise which
 lorries because we can hear..... avoid ??
 is made by cars and lorries. As a result of hearing the noise, we can avoid them and
 rideare always exposed to danger.
 drive safely. Deaf – and - dumb people always expose their to danger.

1. How could the teacher's corrections be made:

- clearer?
- less discouraging?
- more useful to the student?

2. Now correct the student's work yourself.

I think the most important sense is hearing. If I lose the ability of hearing, I also can't speak. To lose hearing means to lose two important function of human.

Deaf-and-dumb people cannot hear the noise even if the accident happens in their back. This is the most important problem for them. For example, suppose that they ride a bike in the busy street. We, normal people feel the dangerous by the noise which is made by cars and lorries. As a result of hearing the noise, we can avoid them and drive safely. Deaf-and- dumb people always expose their to danger.

5 Common written errors

Work in groups.

Look at examples of common errors which your own students have made.

- Choose *five* which you think are important, and discuss:
- What seems to be the cause of each error?

- Does it show something the students do not understand? Or is it something they understand but still get wrong?
- What should you do about it?

6 Lesson preparation

1. Either choose one of the errors which you discussed in Activity 5 or one other error which your students (or other learners that you know) frequently make.
2. Plan part of a lesson in which you would focus on this error. Plan a short presentation followed by some practice.

Self-evaluation sheet

Complete this after you have taught the lesson.

1. Which error did you deal with?
2. What do you think was the cause of the error?
3. What steps did you follow in dealing with it? Write them down.

- a)
- b)
- c)
- d)
- e)

Think about these questions.

How many students in the class made this error?

How many do you think really didn't understand the correct form?

When you presented the correct form again, how many seemed to understand?

Did you give students a chance to practice the correct form?

How many could do the practice successfully?

Think of one good student and one weaker student in your class.

What exactly did they do:

- during your presentation?

- during the practice?

Do you think your students will now stop making this error?

If they continue to make it, what will you do?

17. CLASSROOM TESTS

1 What should we test?

We can test language (to find out what students have *learned*):

- 83. Grammar
- 84. Vocabulary
- 85. Spelling
- 86. pronunciation

We can test **skills** (to find out what students can do):

- 87. listening
- 88. reading
- 89. speaking
- 90. writing

Which of these are the most *important* for your students? Which are the *easiest* to test?

Imagine you are testing students to find out these things:

1. Can they follow street directions?
2. Can they form the past simple tense correctly?
3. Can they write a few sentences about their family?
4. Do they know common words for rooms and furniture?
5. Can they understand a simple description of their town?

Which main area would each test focus on?

Think of five questions like these about your own students.

2 Testing receptive skills

Read this text, and answer the questions.

The dagona tree, which is common in the dry regions of Africa, has an unusual appearance. The fully-grown dagona is about twenty feet tall and has a thin trunk, about nine

inches across. The trunk is bare for most of its height and the spiky branches, which have many small leaves, stand out from the top of the trunk, giving the tree the appearance of a large brush stuck in the ground.

The dagona tree has many uses. In October it produces large, round fruit with yellow flesh inside which can be eaten raw or made into a refreshing drink. The flesh can also be dried and made into flour. The outer skin of the fruit can be used for making glue; first it is dried, then the skin is pounded and mixed with water to make the glue. The bark of the tree is made up of fibers of great strength which are used to make ropes. And the spiky branches can be hollowed out and used as musical pipes.

(fictional description based on a text from *Reading for a purpose* Book 1:

N.J.H. Grant and S.O. Unch)

A. True or false?

Look at the following statements. Write T for true, F for false, and DK (don't know) if you can't tell from the text.

- a) The dagona tree grows in Africa.
 - b) The dagona is common in rain forests.
 - c) The dagona produces fruit twice a year.
 - d) The flesh of the fruit can be used as a medicine.
-

B. Multiple choice

Choose the correct answer.

The dagona tree is: a) common in parts of Africa

- b) found in sandy regions
- c) common throughout the world
- d) unusual in dry regions of the world

The tree looks like a brush because the branches:

- a) are long and thin
- b) are stuck in the ground

- c) have many small leaves
 - d) grow out from the top of the trunk
-

C. Open-ended questions

Give short answers to these questions.

What does the fruit look like?

The fruit has four uses. What are they?

Why is the bark good for making ropes?

D. Information transfer

Complete this table.

Part of tree

Use

a) flesh of fruit

food, drink, flour

b) skin of fruit

c)

d)

What are the good and bad points of each type of question?

3 Testing grammar and writing

Look at these tests.

Which ones mainly test *grammar*?

Which ones mainly test *writing skills*?

Number them from 1 to 5 according to how much they focus on grammar or writing

(1 = grammar, 5 = writing).

A.

Give the past tense forms of these verbs:

meet come see take hear go

B. What did you do before you came here today?

Write three sentences.

C. Write these notes as full sentences. Put the verbs into the correct form.

I/spend/last week/try/find/job.

I/buy/newspaper/look/advertisements.

I/see/interesting/job/shoe factory.

I/go/interview/but/not/get/job.

D. Fill in the gaps with suitable verbs.

Yesterday John..... lunch in a restaurant. Then he his

friend Peter and they to a football match together. When

they arrived, they Thirsty, so they some lemonade.

E. Fill the gaps with a suitable word or phrase.

1. I feel so tired! I.....at five o'clock this morning.

2. There used to be a cinema in the town, but it last month.

3. When I was a boy, we a large house by the sea.

4 Marking free writing tests

Here are two students' answers to Test B in the last activity. Work in pairs. Give each answer a mark out of ten.

this morning, I have brekfas and I get up a 30 Am I have go to stucting only 5 minuts and after I have gone to the shool.

This moming I got up AT r six o'clock and I had to readed per one hour in my room.

AT HALF past six I had to went in the park. after I had come at the school on foot It was raining.

Now I'm going To lunch.

5 Oral tests

Imagine you are giving short oral tests to your students (one minute each). Which of these topics would be suitable?

- a) Talk about yourself and your family.
- b) Ask the teacher some questions
- c) Describe your village/town
- d) Talk about a friend.
- e) Talk about your school.
- f) Talk about transport in your region.

Think of five other topics that you could use, and write them down.

.....

.....

.....

.....

.....

6 Lesson preparation

Prepare a test to give to your class. The test should focus on one of these skills:

reading, listening, writing or speaking. Use any of the techniques you have discussed in this unit.

Note: If you are giving a reading or listening test, you should use a text that the students do not know.

Self-evaluation sheet

Complete this after you have given the test.

1. Which skill did you test reading? writing? listening? speaking?
2. Briefly describe what happened in the test.

Think about these questions.

In general, how successful was the test?

What were its good points?

What were its bad points?

Did it seem to have a positive or a negative effect on the students' learning?

Could most students do the test easily?

How did they react to it?

What did you learn from the test about your students' ability?

Did anything surprise you?

What did the students learn about their ability?

How did you prepare the class for the test?

Did you need to help them during the test? If so, in what way?

What did you do after the test?

Would you give the class a test like this again?

If so, what improvements might you make?

18. PLANNING A WEEK'S TEACHING

1 Learning activities

Work in groups. Look at each of these activities in turn. Try to think about them from the *student's* point of view. Discuss:

1. For what stage of the lesson is the activity suitable?
 2. How valuable is the activity? What do students learn from it?
 3. Is the activity suited to one level (e.g. first year students) more than others?
 4. How often do students do this activity in your class?
-

<i>Learning activity (activities done in class)</i>	<i>Stage</i>	<i>Learning value A/B/C/D/E</i>	<i>Level</i>	<i>Your class?</i>
---	--------------	---------------------------------	--------------	--------------------

Listening to a text

Answering questions on a text

Reading aloud

Silent reading

Repetition drills

Substitution drills

Question/answer practice (whole class)

Oral practice in pairs

Guessing games

Copying words/sentences

Dictation

Paragraph writing

Role play

Learning activity

Free discussion of a topic

Correcting each other's written work

Look at the list again. Which activities could you include in a series of lessons you might teach soon?

2 Teaching techniques

Here are two different ways of using a reading text.

Teacher A

1. Introduces the text with a short discussion of the topic.

Teacher B

1. Reads out a vocabulary list from the book. Students repeat in chorus.

- | | |
|---|---|
| 2. Gives a guiding question. Reads the text.
Students listen while reading,
then answer the question. | 2. Reads the text aloud
sentence by sentence.
Students repeat. |
| 3. Presents new words, using examples in English. | 3. Students read the text
aloud round the class. |
| 4. Asks a series of questions on the text.
Students give short answers. | 4. Asks questions from the
book, and gives the
answers. Students repeat
in chorus. |
| 5. Asks a few personal questions based on the text. | 5. Asks the same questions
again. Students answer
round the class. |

What are the main differences in the teachers' techniques?

What do you think the students would learn from each of these lessons?

3 Teaching aids

- *flashcards*
- *wordcards*
- *magazine pictures*
- *real objects*
- *worksheets*
- *wallcharts*
- *cassette tapes*
- *blackboard*

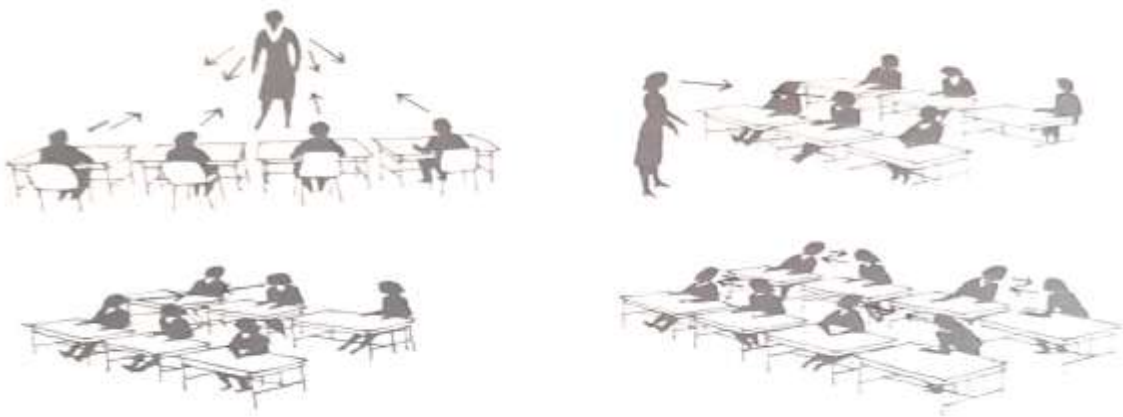
Which of these teaching aids have you used in your own class?

How useful are they? What activities can they be used for?

Which ones could you use in a series of lessons you might teach soon?

4 Types of interaction

What kind of interaction is shown in each picture?



What kind of interaction would be suitable for each activity below?

- drills
- question/answer practice
- answering questions on a text
- role play
- guessing games
- correcting written exercises

5 Lesson preparation

1. Write a plan for next week's lessons (or for any series of five or six lessons which you will teach in the future). Try to include a variety of activities and techniques. Include in your plan:
 91. the aim of each lesson and the main language taught in it,
 92. details of activities and techniques which you would add to those suggested in the textbook;
 93. different types of interaction you plan to use;
 94. any teaching aids you could use.
2. In your classes, try to keep to the plan you have made.

Self-evaluation sheet

Complete this at the end of the week's teaching.

Write down the aim of each lesson, and the main language you taught in it.

Lesson 1:

Lesson 2:

Lesson 3:

Lesson 4:

Lesson 5:

Lesson 6:

Think about these questions.

How closely did you follow your plan?

At what point did you depart from it?

Think about the aims of the lessons. How well did each lesson achieve its aim?

Think about the vocabulary and structures you taught.

How successfully did students seem to *learn* them?

What activities in the lessons developed: speaking? listening? reading? writing?

Which skill was developed most?

Did you feel that you neglected any of the skills?

Did you include any *new* activities or techniques in the lessons?

If so, how successful were they?

Will you include any of them in future lessons? Why / Why not?

In general, did planning your week's teaching improve the lessons?

Was it worth the time spent on it?

19. SELF-EVALUATION

1 Good and bad teaching

Good teaching

1. Work with a partner. Try to agree on *five* important characteristics of good teaching. Write them down.

- a)
- b)
- c)
- d)
- e)

2. Now choose the one you think is most important.

3. Evaluate yourself. How far are these five characteristics true of your own teaching?

Bad teaching

1. With your partner, try to agree on *five* important characteristics of bad teaching. Write them down.

- a)
- b)
- c)
- d)
- e)

2. Choose the one you think is *most* harmful.

3. Evaluate yourself again. How far are these five characteristics true of your own teaching?

2 Categories for observation

- A. Teaching procedure
- B. Use of teaching aids
- C. Involvement of the class
- D. Teacher's personality
- E. Command of English

Look at the questions below.

- Which category does each question belong to? Write a letter beside the question.
- How important is each question? Write a number from 0 (= 5(not important) to 5 (=very important).

	<i>Category</i>	<i>How important?</i>
1. Is the aim of the lesson clear?		
2. Does the teacher write clearly on the board?		
3. Do students participate actively in the lesson?		
4. Does the teacher do a variety of activities?		
5. Are the stages of the lesson clear?		
6. Does the teacher have clear pronunciation?		
7. Does the teacher smile often?		
8. Does the teacher use visuals appropriately?		

9. Does the teacher speak naturally?

10. Does the teacher encourage students to ask questions?

11. Does the teacher encourage real use of language?

12. Does the teacher seem interested in the lesson?

3 Classroom climate

Look at these statements. Each one describes a teacher's behavior in class.

Which of them would have a *good* effect on the classroom climate?

Which would have a *bad* effect?

- a) The teacher corrects every error.
 - b) The teacher hardly ever corrects errors.
 - c) The teacher lets students know who is first, second, last, etc. in the class.
 - d) The teacher praises students who answer correctly.
 - e) The teacher criticizes students who repeatedly make mistakes.
 - f) The teacher punishes students who behave badly.
 - g) The teacher usually chooses good students to answer.
 - h) The teacher often chooses weaker students to answer.
 - i) The teacher uses only English in the lesson.
 - j) The teacher mostly uses English in the lesson.
 - k) The teacher translates everything into the students' own language.
-

4 The students

Think about one of the classes you have taught.

Are there any students who:

- 95. find the lessons very easy?
- 96. have difficulty understanding the lessons?
- 97. are very quiet or unwilling to participate?
- 98. are difficult to control?
- 99. have difficulty seeing or hearing?
- 100. have problems with reading or writing their own language?

Work with a partner. Tell your partner about them and discuss what you could do to help them and keep them involved in the class.

5 Lesson preparation

Plan a complete lesson. Try to include a variety of activities, and to use some of the techniques introduced in this training course.

Include in your plan:

- the aims of the lesson;
- the main stages of activity,
- detailed notes for each stage.

Self-evaluation sheet

Answer these questions after you have taught the lesson.

Write brief notes on a separate sheet of paper.

Preparation

1. How useful was your lesson plan? Were you able to follow it or did you have to depart from it during the lesson?
2. What difficulties did you find in planning the lesson?

3. Now that you have taught your lesson, what changes would you make to the plan for the next time?

Your teaching

1. How successful was the lesson?
2. Which part of the lesson was most successful? Why?
3. Which part of the lesson was least successful? Why?
4. How did you ensure that all the students understood?
5. How much did you use the blackboard? Was it effective?
6. What other aids did you use? Were they effective?
7. Which of the four skills did you develop most?
8. How much did you use the students' own language? Should you have used more or less?
9. What aspect of the lesson gave you most difficulty? Why?
10. How was this lesson different from the one you taught before and after it?

The students

1. What activities did the students enjoy most? Why?
2. What did the students find the most difficult? Why?
3. Did any students fail to participate? If so, why was this?
4. What discipline problems were there? What caused them? How did you deal with them?
5. What advice might the students give you about the lesson?

Bibliography and Further Reading

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