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BEING A TEACHER

Trainers' Guidebook

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Being a Teacher: Trainers' Guidebook

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To our colleagues and students,

who inspire us daily

Acknowledgements

Preface

The purpose of this project is to transform the teaching of foreign languages at all levels in Uzbekistan through the training of language teachers. It was started many years ago with the founding in 2000 of the Institute for English Language Teacher Education (IELTE) by Ruth Petzold, the U.S. Regional English Language Officer, who at that time was based in Tashkent, and has been continued through visits by a series of English Language Fellows and Specialists. In addition, through the assistance of the British Council, pre-service and in-service curricula (PRESETT and INSETT) were developed; these now form the foundation for English language teacher training in Uzbekistan. With the publication of Presidential Decree 1875 in December 2012, foreign language education and teacher-training were made national priorities.

My work here began in October 2013 with the choosing of a group of writers who would dedicate their time and energy to researching current principles and practice in foreign language teaching and teacher education and to writing materials that will engage trainers and trainees alike in the discovery of those principles and the development of their own practice. The writers have worked on this while taking care of their families, teaching full-time, working with teachers sent from other institutions for re-training, working on projects for the British Council and others, running student and teacher competitions, and writing the myriad reports that go with being a university language teacher in Uzbekistan. Even their summer "vacations" are taken up with duties placed upon them with sometimes little notice. To them go my profoundest admiration for their dedication to their profession and my gratitude for allowing me to be a part of their lives for the last two years. They have been my family during this time and will continue to be with me for the rest of my life.

Byrne Brewerton
Tashkent, 10 July 2015

This course is about being a teacher. If this were a traditional teacher-training course, you would give lectures and have trainees read articles about the theory and practice of teaching. This is not a traditional teacher-training course. In this course, you, the trainer, will spend most of your time involving trainees in activities with their classmates. Through these activities, they learn how to think what good teachers think, feel what good English teachers feel, and do what good teachers do.

Teaching and Tradition

Teachers teach as they were taught. Just as children tend to raise their own children as their parents raised them, students tend to teach their students as they were taught. When some of these students become teachers, they adopt the same approaches, methods, and techniques as their predecessors, and teaching fossilizes into a tradition.

How do we break the cycle? We involve trainees in a process, the "Kamola Process" through which they experience language lessons based on sound principles, think about them, understand them, and through applying them acquire personalized experience. They are reborn as different teachers and start new traditions based on sounder principles than their predecessors'.

The art of teaching is the facilitation of discovery.

The Process

They *experience*. They experience meaningful language learning activities as if they were language students and they were their language teacher. Before they can know how to *teach* language effectively, they should know how it feels to *learn* language effectively.

They *reflect* on their experience. They think about the learning experience. They think how it was a good experience or not a good experience. They think about whether or not it was an effective way to learn language. They share their thoughts with their classmates and you.

They *conceptualize*. To conceptualize means to think and create ideas. As they reflect on their experience, talk about it, write about it, maybe even draw pictures or diagrams about it -- these activities will help them construct their own ideas about language learning and teaching.

They *apply* and *practice*. They observe other language learning experiences and apply the concepts they have learned to them. They will also apply the concepts they have learned to creating language learning experiences for their classmates and others

because the best way to know what it means to be a teacher is to teach. *Their own experience is their best teacher.*

The process of becoming a teacher can be thought of as a cycle.
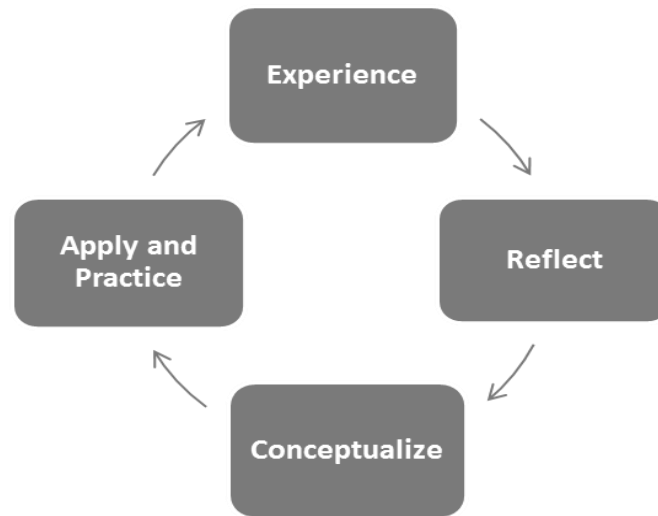
During this course, they experience this cycle many times. When they have finished, they will have begun to know, think, feel and do as good teachers know, think, feel and do.

The Content

The process of learning to be a teacher is built on a methodology of language teaching, which in turn is built on a conception of language. They can think of it as a pyramid.
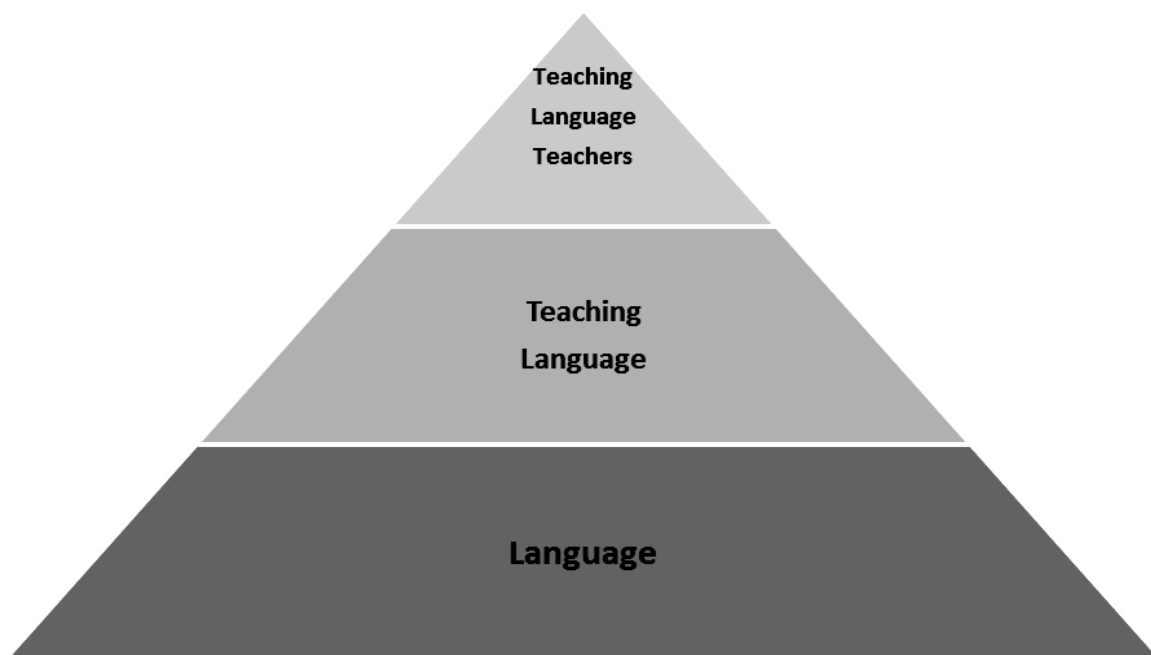
What is language? In this course, language is "a system of verbal symbols that evolves individually and collectively through the interactions of its users."

Language is verbal symbols. Verbal symbols represent meaning in the minds of speakers, listeners, readers, and writers. Verbal symbols do not represent things; they represent ideas about things. We communicate effectively to the degree that our listeners or readers know the things we are talking about and have the same ideas about them.

Language changes over time. The language that they are using today is different from the language used by their great-grandparents, which is different from the language used two hundred years ago. Because each of us has different ideas of things, every time we use language with others our language changes *their* use of language and their language changes *our* use of language. Over time, small changes add up to big changes in how language is formed and used.

How is language taught? This course has adopted the communicative approach to teaching language. It is not the only way to learn and teach language, but it is one that is aimed at helping people learn how to use their new language in daily life.

In the past, educated people often learned language so they could read literary masterpieces in other languages. They also thought that grammar was the most important aspect of language. This resulted in what is called the "grammar-translation" method of learning language. Now, people need to learn language for daily communication, and we know that learning vocabulary and the practical use of language are at least as important as learning grammar. Therefore, we have adopted an approach that best fits the reasons people need to learn a foreign language today.

> *Teachers should learn to teach language through the same methodology that students learn to use language.*

How are language teachers taught? This course is based on the premise that teachers should learn how to teach language through the same methodology that students learn how to use language. This brings us back to the cycle described above. Many of the activities that they will engage in as they learn how to teach are the same types of activities they will engage their students in as they learn how to use language. Through them, they will learn how to feel, think, and do as good teachers think, feel, and do.

Conclusion

As your trainees study, keep your mind and theirs continually focused on the ultimate goal. Think about how the activities that your trainees engage in can be used or adapted to help various ages of students, especially younger learners. Finally, think about how your trainees can help other teachers become teachers and learners who are dedicated to serving others in their professional and personal lives.

A note on the organization of the material in the book

This book, like the previous one, is organized into modules (designated in Roman numerals), the subject of which is a major area of language or language leaarning. Each module is divided into units (in uppercase letters), each unit into activities (in Arabic numerals), and each activity into tasks or exercises (in smaller Arabic numerals and lowercase letters). The tasks and exercises in each activity are numbered sequentially for easy reference; this numbering carries through the whole activity, the numbers resetting to 1 at the start of a new activity.

The course balances flexibility with structure. The modules, units, and many activities can be taught independently in any order, giving trainers options in what they teach and when. However, tasks within activities are best taught sequentially. This course is based on the premise that if trainees experience good language lessons and discover the principles on which good teaching is based, they will more likely teach that way once they become teachers. The sequence within each unit and activity gives them such experience, so it is usually important to follow the sequence of activities and tasks in each unit from beginning to end.

The Trainers' Guide includes everything that is in the Trainees' Coursebook. The Trainers' Guide also includes notes to help trainers guide and assist trainees through experience and discovery. In the Trainers' Guide, the trainees' questions are in Calibri font while the trainers' notes are in *[Cambria italics]* enclosed in square brackets to make them visually distinct from the trainees' questions. All material in boxes and charts is in Cambria regular font. Boxes are generally shaded when trainees are meant to only read the enclosed material and not shaded when trainees are supposed to fill in a chart. However, this pattern is altered when readings in boxes are long and divided into sections (e.g. in Module V, Unit B, Activity 4, #9).

The material in the appendixes is essential to the activities in the units. Appendixes are referenced in **bold** in the text of the books. Appendixes for all units in a module appear at the end of each module. Not all appendixes are included in both the Trainers' Guide and the Trainees' Coursebook; if the Trainers' Guide does not include an appendix that is in the Trainees' Coursebook, it is because the material is included in the main text of the Trainers' Guide. Appendixes are numbered the same in both the Guide and the Coursebook for consistent reference.

Except for the covers, the books are not in color. This is regrettable. The authors were hoping that color would add interest to the book, but the budget would not cover color printing. Perhaps in the future, there will be color editions of the books.

MODULE V

TEACHING
ORAL SKILLS

UNIT A

Teaching Listening as Communication

UNIT A | Teaching Listening as Communication

OBJECTIVE

In this unit, trainees acquire a conception of teaching listening that will prepare them for teaching listening using the communicative approach.

KEY TERMS

engaging, meaningful, plot, predictability, purpose, schema, sources of input, surprise, suspense, theme understandable

KEY CONCEPTS

- Students need a genuine purpose for listening in class.
- Realistic situations are more likely to provide purpose and therefore motivation for listening.
- Students are more likely to have a purpose for listening if not all language or information is provided.
- Teachers and other students are important sources of listening input.
- Students will improve their listening comprehension if listening practice is supported by speaking, reading, and writing activities.
- Listeners listen, predict, listen to check their predictions, and construct ideas
- Listening comprehension correlates with predictability: The better listeners can predict ideas and words, the better they can comprehend.
  - § Good listeners use their schemata, but they also use situational and context clues, including what they know of the speaker, to narrow their expectations as much as possible.
  - § Having various forms, meanings, and uses of words and phrases in mind can help listeners understand English better.
- Good listeners monitor their own understanding while listening and assess their understanding at the end of a conversation or talk.
- Students need opportunities to think critically about situations and ideas.
- Good listeners allow their ideas and language to be changed by what they listen to.

UNIT A | Contents

Activity 1 | **Warm-up**

Objective: Trainees will think about the principles of teaching listening through discussing statements about good listeners.

Reflect. Conceptualize.

1. Agree or disagree with the following statements. Support your opinion. You will have a chance to review them later.

   Invite trainees to discuss the following statements. Participate by asking questions, but do not give answers until review at the conclusion of this unit.]

   - Listeners construct meaning from what they hear.

     [Yes. Listening comprehension does not happen one word at a time. Listeners listen, predict, listen to check their predictions, and construct ideas.]

   - The only real source of listening source is native speakers or recordings of native speakers.

     [No. Teachers and other students are important sources of listening input. Sometimes, they are the only sources of listening input.]

   - Good listeners always listen with a purpose.

     [Yes, always. They ask two questions: "What is the speaker's purpose in speaking?" and "What is my purpose in listening?"]

   - Good listeners are able to predict what they will hear.

     [The better listeners can predict ideas and words, the better they can comprehend.]

   - Good listeners use everything they already know to understand what they are hearing.

     [Yes, good listeners use their schemata, but they use situational and context clues to narrow their expectations as much as possible. This includes what they know of the speaker: Is he or she a reliable source of information?]

   - Good listeners focus only on what speakers actually say.

     [Not only what speakers say: Listeners are constantly making inferences based on what they hear, but to do this, they must listen carefully to the words.]

   - Good listeners monitor their own understanding. *[Yes.]*

   - Good listeners assess their own listen comprehension at the end of a conversation or talk.

     [All listeners have to decide whether they have received the message they were intended to receive.]

   - Having various forms, meanings, and uses of words and phrases in mind can help listeners understand English better.

     [Sometimes: If it can help increase predictability at the language level, yes, but students should listen for ideas more than words.]

- It's easier for students to improve listening comprehension in English if they practice listening separate from practicing speaking, reading, or writing.

   [No. In real life, the skills cannot be separated, so why should they be separated in study?]

- Good listeners allow their ideas and language to be changed by what they listen to.

   [Yes. See Module I, Unit A and Module I, Unit F for further elaboration.]

Activity 2 | **A content-based listening lesson**

Objective: *Trainees will experience the principles of teaching listening through a content-based listening lesson.*

Experience.

For the next while, you will be playing the role of language students and your trainer will be playing the role of language teacher. Participate as a student.

*[**Note** to trainer: This lesson is fairly complex. **Study the lesson before you teach it**. Ask the questions as outlined. Your questions and their answers are important **sources of listening input**.]*

START OF LISTENING LESSON (CBI)

1. STORYTELLING.

   a. This lesson is about being a good storyteller. Listen and discuss your teacher's questions. 👂 🗣️

   *[Play the recording **Content-based listening lesson#1** (transcript in **Appendix 1**) to provide context and familiarize listeners with the storyteller's voice. Ask students the questions below. Throughout the lesson, your questions and their answers are sources of listening input.]*

   b. Listen to your teacher's questions and discuss them with your classmates. 👂 🗣️

      - *[**What is the speaker (a teacher, performer, actress, mother, etc.?** Not stated explicitly, but from context it is clear that she is a professional storyteller. Tell the students her name is Cynthia.]*

      - *[**To whom is she speaking?** Parents and children gathered to listen to her tell stories.]*

      - *[**What is the relationship between the speaker and the listeners?** Performer and audience.]*

      - *[**What is their purpose in listening?** [To hear a good story.]*

      - *[**Do they need any specialized information in order to understand her?** No: for entertainers to stay in business, they must fit their message to their audience. **Ask:** Should teachers be required to do the same or lose their jobs?]*

PRE-LISTENING

2. CREATING PURPOSE and ACTIVATING SCHEMATA. Is it just old men that tell stories or does everyone tell stories? Would you like to be a good storyteller? Discuss the following questions with your teacher and classmates. 🕮 🗫

    [Creating purpose: These first questions create purpose for listening and intrinsic motivation. Everyone loves to hear good stories, and most people want to be able tell good stories because being the center of attention is emotionally rewarding].

    - Why do people tell stories?

      [Storytelling is universal. We tell stories to ourselves to define who we are; families and cultures tell stories to define themselves.]

    - Have you told a story today?

      [A story can be anything that happened -- what happened when a student was on the bus coming to class, etc. Get two or three students to relate an incident; **ask them why they remember it***.]*

    - Were people entertained? Or do you wish you could have told the story better?

    - Do you know someone who is good at telling stories? What do they do that makes their stories interesting?

      [Ask why some stories are entertaining and others not.]

    - Has one of your parents, grandparents, or other family members ever used a story to teach a lesson?

3. Are traditional stories around the world similar to each other?

    [The plots and characters are often not realistic -- sometimes animals can talk -- the characters are simple; they have a simple structure; they have a moral about right and wrong in the culture.]

4. Fill in the table with the elements of the "Cinderella" story. ✎

    [If necessary, ask some of these questions to help students fill in the elements of the story:

    - *What is Cinderella's problem? What happens that changes her situation? (Give them time to write up several of the complications.).*

    - *When does Cinderella's situation become the most distressing? (Climax)*

    - *What happens that leads to the solution to her problem? (The event that causes the most distress -- losing the slipper -- is the same that leads to the solution to her problem.)*

    - *What is the final solution?*

Story Elements	Events
Main Character	*Cinderella*
Problem	*Cinderella's problem is her **lack of love** because her mother dies.*
Complications	*Cinderella's father remarries and Cinderella acquires a step mother and step sisters who could give her the love she desires, but they turn out to be cruel. To complicate matters even more, her father dies. After her father dies, Cinderella's step mother and step sisters make Cinderella's life miserable. The prince invites people to a ball, and Cinderella is invited. Finally, Cinderella has hope of finding love.*
Climax	*Cinderella is prevented from going to the ball by her step mother and step sisters: To Cinderella, all seems lost.*
Resolution	*Suddenly, a magical fairy god mother appears and helps Cinderella go to the ball, where she dances with the Prince. As she runs from the ball, Cinderella loses one of her glass slippers. The Prince looks for the owner of the glass slipper. Cinderella is discovered to be the owner, and she is married to the Prince, who gives her love forever.*
Theme(Moral)	*Many possible lessons, e.g. Do not give up hope!* or *A higher power is looking out for you, and all will be well in the end. Etc.*

5. COMMON CHARACTERISTICS.

*[Tell the students that the common elements of stories make them predictable, and predictability makes stories more **understandable**, but surprise, suspense and action make them **engaging**, and having a theme makes stories **meaningful**.]*

 a. Good stories have three characteristics:

  ✓ **Characteristic 1: Good stories are understandable.**

  ✓ **Characteristic 2: Good stories are engaging.**

  ✓ **Characteristic 3: Good stories are meaningful.**

 b. If you tell stories that are understandable, engaging, and meaningful, people will want to hear your stories.

*[Emphasizing this will reinforce their **intrinsic motivation** for listening.]*

WHILE-LISTENING

6.   LISTEN.

The following story is about a tiger, a boy, and a rhinoceros. (Look in **Appendix 2** for photos; the photos will help you visualize the story better in your mind.)Your teacher will play a section of it and ask you a few questions to check your understanding. 🎧

*[More **schema activation**:*

- *Even though the students all know what rhinos and tigers look like, have them look at the photos in **Appendix 2** to help them visualize the story better**.***

- *Ask the students what they know about the character of rhinos. For example, rhinos **cannot see very well** and are **bad-tempered**. The story makes more sense if students have this **schematic knowledge**.]*

*[Play the recording **Content-based listening lesson#2** (transcript in **Appendix 3**). Ask students to predict the content of the story based on the following questions:*

- *What do you think will happen?*

- *Who do you think will be the main character in the story?*

*[Accept all possible answers. Play the recording **Content-based lesson#3** (transcript in **Appendix 4**). Tell trainees to pretend they are members of the audience (so now they are trainees pretending to be students pretending to be members of the audience!). Tell them to close their eyes and see the story in their minds like a movie.]*

POST-LISTENING

7.   WHAT HAPPENED? 👂 💬

Discuss what happened in the story with your classmates and the teacher.

*[Ask class members to re-tell the story. As they retell it, confirm what they are saying by **paraphrasing** the events in your words. If they miss important points, **ask questions** to draw the points out. This provides listening input from peers and teacher.]*

Characteristic 1: Good stories are understandable.

8.   LANGUAGE.

a.   Remember that for stories to be interesting, they must first be understandable. How does the storyteller make the story understandable? 👂 💬

*[Accept all answers. Lead them to the idea that her **language** is **simple** and **repetitive**, which makes **bottom-up processing** easier.]*

b.   Let's look at some of her language. Below are some examples of her language. Listen.

*[Play Excerpts 1 and 2, the recordings **Content-based listening lesson #4 and #5**.]*

Excerpt 1 | Content-based listening lesson #4

> *Boy was sitting on a big rock. In the middle of the jungle. Just sitting. When along came Tiger. "R-r-run, Boy," said Tiger. "R-r-run. And then, I will chase you. And I will catch you. And then, hm-hm-hm-hm, I will eat you. So run," said Tiger.*

Excerpt 2 | Content-based listening lesson #5

> *"Well I ran and I ran and I ran and I ran, until I found a low tree. And I climbed up in that tree, and I sat on a branch, and Rhino, he ran right under me, and he kept right on going." "That's good," said Tiger. "But, he came back looking for me."*

c. In the story, how many times do you hear the words *run* or *ran*? Does hearing words repeated make listening easier? 🗨

   [Many times. They may also point out the refrain, "That's good,' said Tiger," which will be explained below.]

d. How would you describe her words and grammar*[simple]*

e. Fill in the blank: ✎

   ✓ **Good stories are understandable because their language is**

   _____**.**

   [simple/repetitive/clear. Introduce the word repetitive*: say that* repetitive *is the adjective form of* repeat. **Write both words** *on the board.]*

9. STORY ELEMENTS.

   [Tell students there is another way she makes the story understandable.]

a. Fill in the elements of this story from memory. You may work with a partner. 🗨 ✎

Story Elements	Events
Main Character	*Boy (or tiger? or rhino?)*
Problem	*Boy (as main character): how to get home safely.*
Complications	*Boy: He bumps into rhino, etc., etc.*
Climax	*When the Tiger is just about to eat Boy. Meeting Tiger makes his problem even worse, but it is also the solution to his problem of getting away from Rhino.*

Resolution	*Boy: Rhino runs into Tiger, which gives Boy the chance to get away.*
Lesson (Theme)	*Boy: You need both brains and luck to survive and make it home safely. . Etc. (Accept all other lessons.)*

[After they have filled in the chart, have pairs explain each of the elements. Provide more listening input by asking questions. Emphasize the word predictable. *Write it on the board, if necessary. Then, ask the following questions.]*

b. Listen to and answer your teacher's questions. Then, fill in the blank: 🗨

- *Does this story have all of the story elements? (Yes, **make sure that they understand the climax** because it is important for later in the lesson.)*

- *Does having common elements make stories understandable? (Yes, because common elements make stories predictable. Listening comprehension in general depends on the listener's being able to predict ideas and language.)*

- *Does having common elements make stories satisfying? (Yes, because the story meets listeners' expectations.)]*

✓ **Good stories are understandable because they are**

_____. *[predictable]*

[Tell the students you are going to play the story again. This time, they should listen for the ways the story is made understandable and predictable: the simple, repetitive language and story elements.]

c. Your teacher will play the story again. Listen for the simple language. Listen for each story element.

*[Play again the recording **Content-based listening lesson #3.**]*

Characteristic 2: Good stories are engaging.

10. SUSPENSE AND SURPRISE. 🖋

a. Listen. *[Play the recording **Content-based listening lesson #4** again]*

Excerpt 1 | Content-based listening lesson #4

Boy was sitting on a big rock. In the middle of the jungle. Just sitting. When along came Tiger. "R-r-run, Boy," said Tiger. "R-r-run. And then, I will chase you. And I will catch you. And then, hm-hm-hm-hm, I will eat you. So run," said Tiger.

*[Provide more listening input by posing the following questions **orally**. These questions are important for both the student lesson and the teacher-training.*

- *If you were the boy, how would you feel? scared?*

- *At this point in the story, did you know what was going to happen?*

- *If you don't know what is going to happen and you are waiting for something to happen, there is a word for this. What is this word?* ***Suspense***]

b. What are some other examples of suspense in the story?

[Have students name some. If they cannot, go to the next excerpts. ***Play Content-based listening lesson #5*** *and* ***#6.***These are below but not in the trainees' materials. If you wish the students to read them, they are in* ***Appendix 5***.]

c. Listen. 🎧

Excerpt 2 | Content-based listening lesson #5

> *"Well I ran and I ran and I ran and I ran, until I found a low tree. And I climbed up in that tree, and I sat on a branch, and Rhino, he ran right under me, and he kept right on going. That's good said Tiger. That's good said Tiger] But, he came back looking for me."*

Excerpt 3 | Content-based listening lesson #6

> *"And then, then, running, and I tripped, into a shallow ditch, right in front of rhino. That's bad said Tiger. That's bad said Tiger. Well, but Rhino was going so fast this time, he ran right over me. That's good said Tiger. That's good said Tiger. But I got up, and, there was Rhino. Right there ... back again.*

d. How is the storyteller keeping your interest? 🗨

[Suspense and relief, suspense and relief. This builds tension and excitement because you don't know how Boy is going to escape.]

e. Listen to Excerpt 1 again. ***[Play*** *the recording* ***Content-based listening lesson #4*** *again.**]*

Excerpt 1 | Content-based listening lesson #4

> *Boy was sitting on a big rock. In the middle of the jungle. Just sitting. When along came Tiger. "R-r-run, Boy," said Tiger. "R-r-run. And then, I will chase you. And I will catch you. And then, hm-hm-hm-hm, I will eat you. So run," said Tiger.*

[Ask the following questions:

- *What does Boy reply to Tiger? ("Eat me, then.")*

- *What was your reaction when you first heard Boy say, "Eat me then"?*

- *Do surprises get you more engaged in a story?]*

f. Fill in the blank:

✓ **Good stories are engaging because they have** _____ **and**

_____ **.** *[suspense and surprise]*

11. PLOT.

a. Number the story's events as they happened **and** as they were told. The SIXTH ⑥ event on each side is given to you. ✐ 🗩

As they happened	Events	As they were told
[2	Boy bumped into Rhino or Rhino bumped into Boy	*[4*
10	Boy got behind a big stone.	*10*
4	Boy got behind a tree and threw a stone.	⑥
9	Boy got behind a tree again and threw another stone, which Rhino ran after again.	*9*
5	Boy grabbed a vine and swung across the river and back again.	*7*
11	Boy runs toward home.	*11*
8	Boy told Tiger he won't run because he was tired.	*2*
⑥	Boy was on Rhino's back.	*8*
1	Boy was walking in the jungle.	*3*
3	Rhino started chasing Boy.	*5*
7	Tiger came along and told Boy to run so Tiger could catch and eat him.	***1]***

[Ask the students to compare this chart with the story elements chart.]

b. What was the **first** event that **happened**?

[Boy was walking in the jungle.]

c. What was the **first** event the storyteller **told about**?

[Tiger came along and told Boy to run so Tiger could catch and eat him.]

d. Why did the storyteller begin at this event?

*[It is the point of greatest tension and suspense and therefore the most engaging: It is the **climax** of the story. Introduce the word **climax**.]*

e. What is the reason Boy told the story about Rhino?

[He was putting off Tiger until the return of Rhino.]

f. Fill in the blank:

✓ **Good stories are engaging because they**

_____

*[Good stories are told in an order that keeps the audience's interest. Some may know that the literary term for how events are told (as opposed to how they happened) is **plot**.]*

12. PARTICIPATION.

a. At the beginning, how did the storyteller get the audience involved? 🗨

[She asked the audience to participate in telling the story by having them repeat "'That's good! said Tiger' or 'That's bad' said Tiger!" To know which one to say, they had to be listening.]

✓ **Good stories are engaging because storytellers get their audiences to**

_____**.***[participate/be involved]*

b. Your teacher will play the story again. Listen for all of the ways that the storyteller made the story engaging. 🎧

*[Play the story again (the recording **Content-based listening lesson #3**). Have the students say, " 'That's good!' said Tiger." or " 'That's bad!' said Tiger." with the audience.]*

Characteristic 3: Good stories are meaningful.

13. THEME.

Answer your teacher's questions and then fill in the blank. 🗨

[Ask these questions: What is the theme of this story? If you were Boy, and Boy had become Old Man, why would you tell this story to your grandchildren? What lesson would you want them to learn?]

✓ **Good stories are meaningful because they have a _____.**
*[theme/moral/lesson]***.**

14. SUMMARY.

In your notebook, state how you are going to improve your own story-telling. ✒

LANGUAGE FOCUS

15. WORD FORMS.

    a. Fill in the past-tense forms of the words from the story.

    [If students cannot remember the past-tense forms, say them aloud.] ✒

      i.   get / _____ *[got]*   run / _____*[ran]*

      ii. throw / _____ *[threw]*   trip / _____*[tripped]*

      iii. swing (two forms) / _____ or _____ *[swang (non-standard) or swung (standard English). The story-teller uses both.]*

    b. Listen to your teacher dictate noun, verb, adjective, and adverb forms of some words from this lesson. Write each word in the correct column and row. ✒

    [Say the italicized words (in the white squares) aloud. **in random order.** *Give students time to write each word after you say it. Make sure they complete this chart correctly before going to the next exercise.]*

Noun	Verb	Adjective	Adverb
understanding	*understand*	understandable	*understandably*
suspense	*(create) suspense**	*suspenseful*	XXX
meaning	*mean*	meaningful/ meaningless	*meaningfully/ meaninglessly*
participation/ participant	participate	*participatory*	XXX
surprise	*surprise*	*surprising/ surprised*	*surprisingly*
repetition	repeat	*repetitive*	*repetitively*
engagement	*engage*	engaging	*engagingly*

[*Note: The verb suspend *has a related but* different meaning *so it is* **not** *a verb form of* suspense*. In its place, there is the verb + object collocation* create suspense*.]*

    c. Fill in the blanks with the correct form of the correct word from the chart above. ✒

      i. The traffic accident wrecked his car; _____ , *[surprisingly]* he was not hurt.

ii. Teacher-training seminars should require all

_____ [participant**s**] to stand up, move around, and interact with other teachers.

iii. _____ [Repetitive] exercise of arms or legs can cause injury if the arm or leg joints are not given a chance to rest and recover.

iv. Good stories are characterized by being _____ , [understandable]_____ , [engaging]and _____ . [meaningful]

[This type of language exercise can be challenging for students because they need to think of word meaning, word function, and word form at once, but it is what is required to be proficient users of words. (See Module I.)]

16. WORD MEANINGS.

English has many phrasal verbs used in speaking. Most of these verbs have academic synonyms. Revise this short paragraph and choose the best word to fit the meaning of the crossed out "~~got~~" words. Make sure the word is in the **correct verb tense**. ✎

climb down from	lie next to
escape	stand up
hide behind	walk to

Rhino ran right over Boy and Boy fell down. So he (1) ~~got up~~_____ [stood up]

and climbed a tree. When he (2) ~~got down~~ _____ [climbed down from]the tree, he

thought he had (3) ~~gotten away~~ _____ [escaped] from Rhino, so he threw a

rock and (4) ~~got behind~~ _____ [hid]behind another tree so Rhino couldn't see

him.

17. WORD USES.

Fill in the blanks with the correct collocation. Use prepositions (about, after, of, in, to) or words from the word form chart above. ✎

a. Her understanding ___ [of] such difficult concepts was not a surprise ___ [to] those of us who knew her well.

b. When the Rhino heard the stone land, he ran off _____ [after] it.

c. The students engaged ___ *[in]* a thoughtful discussion _____ *[about]* the pros and cons ___ *[of]* getting married early.

d. Doctors do their best to _____ *[relieve]* pain and suffering, but they are not always successful.

e. We couldn't wait to hear whether the Uzbek astronauts had landed on the moon safely. The _____ *[suspense]* was *killing* us.

f. The good student was _____ *[understandably]* angry when she saw that she had received zero on her exam.

18. COLLOCATIONS.

   a. In your notebook, list the collocations from the sentences. e.g. **# vi:** <u>understandably angry</u>, etc.

   b. Of these collocations, which do you think are strong (words used together very often) and which are weak (used together less often)?

   [noun-preposition combinations such as <u>understanding of</u> and <u>a surprise to</u> are so strong as to be grammatically required. Others such as <u>relieve pain</u>, <u>thoughtful discussion</u> and <u>suspense…killing us/me</u> are fairly strong. <u>Understandably angry</u> is a weaker, though acceptable, collocation.]

19. THE STORYTELLING PARADOX. ✍

   Good stories are understandable partly because they are predictable, and they are engaging because they are suspenseful and surprising -- in other words, they are also *un*predictable! How can good stories be both predictable and unpredictable?

   Choose a partner. Write some notes below to help you think about this paradox. Then, try to explain this paradox to your partner. Your partner listens and takes notes. Then, your partner gives his or her explanation and you take notes. Make a chart similar to the one below in your notebook. 👂 🗨✍

   [This exercise develops creative and critical thinking. They must do it with a partner. All must participate, but choose a few volunteers to report their thoughts and lead the class in a discussion.].

NOTES ON YOUR THINKING	NOTES ON YOUR PARTNER'S

END OF LISTENING LESSON (CBI)

Activity 3 | **Understanding the content-based listening lesson**

Objective: Trainees will understand the principles of teaching a content-based listening lesson through analyzing and evaluating the lesson and formulating the principles upon which it was based.

Reflect.

Return to your roles as trainees as the teacher returns to being a trainer.

1. The students received listening input from several sources. Fill in the chart below with at least three sources and examples of each.✐

   [There are three main sources of listening input -- the recording, teacher talk, and student talk -- and several examples of each in the lesson.]

Source of Listening Input	Examples

2. Brainstorm additional sources of English input such as websites and podcasts. Decide which would be appropriate for various levels of English and which would be good young learners, college and lyceum students, university students, and working adults (general English or English for Special Purposes). **Be specific.** Create a list that you can use in teaching. 🗪 ✐

3. **CEFR.** What CEFR level of students would the listening text and lesson be good for? 🗪 ✐

   [The listening text is for children (native speakers) so it is simple and repetitive -- A2 level or B1. However, the tasks -- narrative structure and language -- require a higher level of thinking, so the lesson is appropriate only for high school, lyceum, college, or university students.]

4. Fill in the CBI Listening Lesson Checklist on the next page. ✐

CBI Listening Lesson Checklist

☐ During most of the lesson, was your attention focused on practicing language or on discovering new knowledge -- understanding and creating meaning?

☐ Did the teacher have pre-listening, while-listening, and post-listening activities?

    ✎ Example of pre-listening:

    ✎ Example of while-listening:

    ✎ Example of post-listening:

☐ Did the teacher activate students' schema?

    ✎ When?

    ✎ How?

☐ Did the teacher create a purpose for the students to listen to the story?

    ✎ What was the purpose?

    ✎ How did the teacher create it?

☐ Did the students give students an opportunity to predict the events of the story?

    ✎ How?

    ✎ What part of the lesson (pre- while- or post-listening)?

☐ Did the teacher give students a chance to monitor their understanding of the story?

    ✎ How?

    ✎ What part of the lesson?

☐ Did the student gain interesting knowledge?

    ✎ What was that knowledge (briefly summarize the content of the CBI lesson)?

☐ Did the teacher give the students a chance to study the language of the story?

    ✎ When?

    ✎ How?

☐ Did the teacher give students a chance to assess what they learned? (In other words, were their schemata changed?)

    ✎ As a student, how was your schema about the content changed?

Conceptualize.

5. The listening lesson was designed around a set of principles for using CBI to teach listening. Use your experience of the lesson, the checklist above, and some statements in Activity 1 to formulate seven or eight principles in complete sentences. Write them in your notebooks. ✐

   [The first principle is basic to CLT: The focus of CLT is on understanding and creating meaning, not items for language drill.]

   a._____

   b. _____

   c._____

   d. _____

   e._____

   f. _____

   g._____

   h. _____

Activity 4 | **A task-based listening lesson**

Objective: *Trainees will experience the principles of teaching listening and story-telling through a task-based listening lesson.*

For the next few minutes, you will be playing the role of language students and your trainer will be playing the role of language teacher. Participate as a student.

[Trainer's note: If you have not recently taught Activity 2 above, you should teach the pre-task section.]

START OF LISTENING LESSON (TBL)

Experience.

PRE-TASK

1. TELLING STORIES. Is it just old men that tell stories or does everyone tell stories? Would you like to be a good storyteller? Discuss the following questions with your teacher and classmates. 👂 🗨

   - Why do people tell stories?

   - Have you told a story today?

   - Were people entertained? Or do you wish you could have told the story better?

- Do you know someone who is good at telling stories? What do they do that makes their stories interesting?

- Has one of your parents, grandparents, or other older family members ever used a story to teach a lesson?

- Do traditional stories have common elements?

✎ Fill in the table with the elements of the "Cinderella" story.

Story Elements	Events
Main Character	*Cinderella*
Problem	*See Activity 2 for events.*
Complications	
Climax	
Resolution	
Theme (Moral)	

TASK

2. Your task is to listen to your partner's story about a time she or he had a problem and solved it. The story must have 1) all of the elements of a story, 2) at least one moment of surprise or suspense, and 3) something she or he learned from solving the problem.

[Task-based lessons are more student-centered, but teachers play a vital role in supporting students. Circulate constantly, listen attentively, and provide vocabulary, sentences, transitions -- whatever students have immediate need for.]

> ✎ **Listen** to your partner's story. Listen for the story elements.
>
> ✎ **Fill in** the story elements chart below.
>
> 🗨 **Review** the chart with your partner to make sure all of the elements are present.

> ✎ **Listen again** to your partner's story.
>
> ✎ **Write** out your partner's story as she or he tells it, word for word. Do not worry about grammar, spelling, or punctuation, yet; just write your partner's words.
>
> 🗨 **Review** your transcription of your partner' story with your partner to make sure it is what she or he actually said or wanted to say.

Your partner's story: 👂 ✍

Events in your partner's story		
Main Character	Your partner's name:	
Problem	Your partner's problem:	
Complications	Complications to the problem:	
Climax	The climax of the problem when it looked like there was no solution:	Surprise or suspense:
Resolution	Your partner's solution to the problem:	
Theme (Lesson)	What your partner learned from the experience:	

POST-TASK

3. Revise the story to make it more understandable, engaging, and meaningful. Work with your partner to revise both your stories.

    [Listen carefully and be ready to make suggestions. Your role is vital but difficult because you must be able to instantly understand each student's story and come up with suggestions for making it more understandable, engaging and meaningful. If you don't understand it, ask questions. This is all listening input.]

    Story Focus

    🗩 Change the order of events to create more suspense and surprise at the end of the story.

🗨 Change the way your listeners hear about each event so that there is suspense and surprise in each event.

Language Focus

🗨 Change the language so that it easier to understand for your listeners.

🗨 Change the language so that it creates pictures in your listeners' minds.

🗨 Study vocabulary and grammar together.

✎ Make a list of at least **five** nouns, verbs, adjectives, or adverbs that are in your partner's story but not in yours.

✎ Write out the other forms of the words (for nouns, write the verb, adjective, and adverb forms, etc.). Check a dictionary to make sure they are correct.

✎ Find synonyms and other related words.

✎ Use other forms and synonyms in your story. How does it change your story?

END OF LISTENING LESSON (TBL)

Activity 5 | **Understanding the task-based listening lesson**

Objective: Trainees will understand the principles of teaching a task-based listening lesson through analyzing and evaluating the lesson and formulating the principles upon which it was based.

Reflect and Conceptualize.

Return to being trainees as the teacher returns to being a trainer. Answer the following questions in your notebooks.

1. In the TBL lesson, what were the main sources of listening input? 🗨 ✎

    [teacher and other students]

2. What are the advantages and disadvantages of having only these sources of listening input? ✎

3. Summarize in a sentence or two what the students and trainer did during each stage (pre-task, task, post-task) of the lesson. ✎

    Pre-task

    Task

    Post-task

4. Compare the TBL lesson with the CBI lesson. Discuss and take notes in your notebooks. . 🗨 ✎

    a. How were the story elements studied in each type of lesson?

    b. How was language studied in each type of lesson?

    c. Which lesson was more student-centered? Why?

    d. How did each lesson create motivation for students?

    e. Which is easier for teachers to teach? Why?

    f. How can you use each in your teaching? Be specific.

5. **CEFR.** What CEFR level of students would this lesson be good for? 🗨 ✎

    [One of the benefits of TBL is that it can be adapted easily to various levels. For lower levels, terms such as "climax" or "complication" or "suspense" may have to be translated into the native language, and they will require more help with vocabulary and grammar. Higher levels should be required to create longer and more complex stories with a broader range of vocabulary and more accurate grammar.]

Activity 6 | **Teaching listening: Review and application**

Objective: Trainees will review the principles of teaching listening and apply them by observing a listening class.

Conceptualize.

1. Use what you have learned about teaching listening to fill in the outline below with **questions** that students and teachers need to ask during listening tasks and activities. Use the present tense. e,g. "How does the teacher activate students' background knowledge?" (For help, see the warm-up questions in Activity 1 and the CBI checklist in Activity 3.) 🎧 💬 ✎

PRE-LISTENING/ PRE-TASK	Activate schema ? Students: ? Teacher: Create purpose ? Students: ? Teacher: Make predictions ? Students:
WHILE-LISTENING/ TASK	Monitor comprehension ? Students: ? Teacher:
POST-LISTENING/ POST-TASK	Assess understanding and language use ? Students: ? Teachers: ? Language:

Apply. 👁 🎧 ✎

2. Observe a listening and speaking lesson. Photocopy and use the observation form on the next page.

Class Observation Form

You are observing a lesson for learning purposes. Your role is not to judge the instructor, but to learn from them. When you write your observation report, do not refer to the instructor by name. Use language that describes but does not judge.

Be sure to

- get permission from the instructor

- be early for class

- sit where you are told or where you will not interfere with the lesson

- avoid interacting with the students before or during a lesson

- have observation form available

- thank the instructor after the lesson is finished

Course title:

Date, time:

Observer:

Lesson topic:

Lesson objectives:

Lesson description (what happened in the lesson):

Comments:

UNIT B

Teaching Speaking as Communication

UNIT B | Teaching Speaking as Communication

OBJECTIVE

In this unit, trainees acquire a conception of teaching speaking skills that will prepare them for teaching speaking using the communicative approach.

KEY TERMS

accuracy, fluency, safe classroom atmosphere, task-based learning.

KEY CONCEPTS

- Students need a genuine purpose for speaking.

- All students need ample opportunities to speak in every class: Less teacher talk = more student talk.

- Students need to be able to use language spontaneously.

- Students are more likely to generate their own language if not all language or information is provided.

- Students need opportunities to negotiate meaning and think critically about situations and ideas.

- Students need opportunities in which they have to find alternative ways of using language to communicate their messages.

- Students are more likely to speak spontaneously if they are in a safe classroom, free of destructive criticism.

- Students are more likely to incorporate error correction into their speech if they or their peers are the source of correction.

Activity 1 | **A traditional speaking lesson**

Objective: *Trainees will experience a traditional speaking lesson.*

Experience

You will now be playing the role of language students and your trainer will be playing the role of language teacher. Participate as a student.

START OF TRADITIONAL SPEAKING LESSON

1.   Read, translate, and learn the dialogue by heart. 📖 💬

[Tell to trainees to memorize the dialogue. Have two or three trainees recite the dialogue. While trainees are reciting, interrupt them often to correct their pronunciation and intonation.]

[Dialogue in a Shop]

Salesgirl: Good Morning! What can I do for you?

Sarah: Could you let me see that green dress? I saw it in your window and I like the style and the color very much.

Salesgirl: I`m afraid, this dress will be too big for you. May I show you another dress in green? I think this one will fit you.

Sarah: This is another style. Let me try it on in your fitting-room. I think I like it too. It is very nice.

Salesgirl: I see, you like the dress. It looks very fine on you.

Sarah: I will buy it.

Salesgirl: Do you want anything else?

Sarah: Could you show me that light white shirt? I would like to buy it for my son. May I bring it back tomorrow if this shirt doesn`t fit him?

Salesgirl: Sure, you can. If it doesn`t fit him, you can <u>make</u> a refund or exchange it.

Sarah: All right.

Salesgirl: Would you pay cash?

Sarah: No, I would like to pay <u>by</u> my credit card.

Salesgirl: Fine. Thank you. Here are your clothes.

Sarah: Thank you, too. Good bye!

Salesgirl: Good bye!

http://online-teacher.ru

END OF TRADITIONAL SPEAKING LESSON

Activity 2 | **Review the speaking lesson**

Objective: Trainees will reflect on the traditional speaking lesson.

Reflect.

The speaking lesson is over. Reflect on your experience as students during the lesson. 🗪

1. What did you do during the lesson?

2. How did you feel as you were participating?

3. What did you learn?

4. After having experienced the lesson, do you think you could interact naturally with people in a similar situation?

Activity 3 | **A task-based speaking lesson**

Objective: Trainees will experience a communicative speaking lesson.

Experience

For the next while, you will be playing the role of language students and your trainer will be playing the role of language teacher. Participate as a student. 🗪

START OF TASK-BASED SPEAKING LESSON

*[**Very important:** Conduct this communicative speaking activity in a way that exemplifies the characteristics of communicative language teaching as described in the KEY CONCEPTS section at the beginning of this unit. Review the concepts each time you teach this unit.]*

PRE-TASK

[Depending on the number of students, you can have groups of three (customer, shop-assistant, recorder) or four (customer, shop-assistant, manager, recorder). Distribute role-cards. Tell the students not to show their cards to others. Point out that they should negotiate a solution that satisfies everyone. Give the students adequate time to read the pre-task instructions and take notes. Ask the students to assign one person to record their role-plays.]

1. Your teacher will divide you into groups of three or four. In these groups, you will engage in a role-playing activity. One person will be a customer in an electronics shop and another will be a sales associate. If there are three in a group, the third person will record the interaction; if there are four in a group, the third person will be the manager of the shop and the fourth will be the recorder.

2. You will receive a role-playing card from your teacher. 📖

   a. **Do not show the card to anyone!**

   b. Read the card carefully and take notes for yourself about the problem presented to your character, his or her feelings about the problem, and the solution your character wants for the problem. Do not share these notes with others. ✐

   c. Think about the problem from the point of view of the other characters.

   d. Write down words, phrases or sentences that you think you will be using during the role-play -- it's okay to use a dictionary -- and words or expressions you are likely to hear from the other characters. ✐

   e. Wait until the other characters in your group are ready.

TASK

3. Perform the role play as directed and make a recording. 💬 📱

   a. Feel free to ask your teacher for help with language.

   b. Perform the role play again, if you have time.

4. Review the recording together and make a transcript of the recording. 🎧 ✐

   [While students are performing the task, walk around the room, listen, and assist if needed. If there is time, have them perform it more than once. Give them time to record and transcribe their performances.]

POST-TASK

5. How did you solve the problem? 💬

   a. Be ready to report to the class in two or three sentences about your group's solution to the problem.

   b. Be ready to share the language you used to solve the problem.

   • *[After students have performed their role-plays, ask each group to report to the whole class in two or three sentences about how they solved the problem.*

   • *Ask the class to vote on the best solution.*

   • *Ask trainees what language they used (e.g. negotiation, politeness, disagreement)*

   • *Help them rephrase their language so that it is both accurate and appropriate to the situation. Teach some vocabulary and expressions if needed (e.g. "Can I help you, ma'am?" "What seems to be the problem?" "Can you explain why this flash-drive is better than the other?" "I was told that…" etc.)*

🗨 *If there is time, have students switch their roles and repeat the role-play using the language they have just learned.]*

LANGUAGE FOCUS

6. Transcribe the conversation. *[This can be assigned as a home-task.]* ✎

7. Focus on words and expressions. **From your own speech:** ✎

   a. <u>Underline</u> all nouns and verbs. Did you use the correct names for the objects or ideas you were talking about? Look in the dictionary for the words and expressions that better communicated your meaning. 📱 📖

   b. Pick three new nouns or verbs.

      i. What are the other forms of these words -- their noun, verb, adjective, and adverb forms? Write them in the chart below.

Noun	Verb	Adjective	Adverb
negotiation	negotiate	negotiable	XXXXXXX

      ii. Think of collocations as word-friends: Just as you tend to spend time with the same group of friends, words tend to spend time with the same groups of other words. An example using the word *negotiate* is given from the *Online Oxford Collocation Dictionary*.

      Make a chart similar to the one below in your notebook. Use the Internet to find the most common collocations of three nouns or verbs recorded while performing the task above. 📱 ✎

      [There are other ways for them to do this. One is to use a corpus and concordance. Another is to do an internet search with a search engine such as Google. They type in the word and the word "collocation." They can also go to various websites such as dictionary.com, Oxford, Longman's.]

Word	Common Collocations
negotiate	**verb + negotiation:** to be open to negotiation, to enter into negotiations, to open negotiations, to break off negotiations, to resume negotiations
	negotiation + verb: negotiations begin, negotiations go on, negotiations break down, negotiations collapse, negotiations resume
	adjective + negotiation: difficult negotiations, lengthy negotiations, protracted negotiations, bilateral negotiations, serious negotiation
	negotiate + noun: to negotiate a settlement, to negotiate an agreement, to negotiate a contract, to negotiate a truce, to negotiate a deal

    c.   Read your own speeches in the conversation. Substitute the new words, word forms, and word collocations for the old ones.

8.   Do the task again using the new words and expressions.

END OF TASK-BASED SPEAKING LESSON

Activity 4 | **Review and compare the lessons**

Objective: *Trainees will reflect on and compare the lessons, understand TBL principles, and then apply the principles to a variety of speaking activities they can use in their language classes.*

Reflect.

The speaking lesson is over. Reflect on your experience as students during the lesson. 🐝 🖋

1.   What did you do during the lesson?

2.   How did you feel as you were participating?

3.   What did you learn?

4. After having experienced the lesson, do you think you could interact naturally with people in a similar situation?

5. **CEFR.** What CEFR level of students would the TBL lesson be appropriate for? 🗩 ✐

   [One of the benefits of TBL is that it can be adapted easily to various levels. For lower levels, the speaking roles may have to be translated into the native language, and they will require more help with vocabulary and grammar. Higher levels should be required to create longer and more complex explanations for their actions (customer, salesperson, manager) with a broader range of vocabulary and more accurate grammar.]

6. Compare the two lessons by filling in the table. Explain each answer. 🗩 ✐

	Question	Traditional Speaking	Task-based Speaking
a.	Did you have a genuine (personal) reason for speaking?	*[No: There was no opportunity for students to create their own solutions to the problem.]*	*[No and yes: The situation was created, but the problem was realistic and the solutions were different for each group.]*
b.	Did you know all of the information beforehand?	*[Yes, keeping control in the hands of the teacher.]*	*[No, which gave students opportunities to create their own solutions.]*
c.	Did you know what your partners were going to say before they said it?	*[Yes, because it was scripted.]*	*[No, because it was not scripted. Each interaction was new.]*
d.	Were you put into situation in which you had to negotiate?	*[No, because it was scripted.]*	*[Yes, because it was not scripted.]*
e.	Was the situation realistic?	*[Possibly, but the language was highly formal and very unrealistic -- there were mistakes in it.]*	*[It's a situation that happens every day.]*
f.	Were you motivated to speak?	*[Answers may vary.]*	*[Answers may vary.]*
g.	Did you have to think for yourself? (rather than have someone else tell you what to say)	*[No, because it was scripted.]*	*[Yes, because it was not scripted.]*
h.	Did you generate the language that you used in the activity?	*[No, because it was scripted.]*	*[Yes, because it was not scripted.]*

i.	Did your teacher do most of the talking?	*[Yes]*	*[No]*
j.	Were you able to speak without feeling that you might be corrected or criticized?	*[No]*	*[Yes]*
k.	Did everyone have an opportunity to speak?	*[Possible, depending on the teacher's attitude toward participation.]*	*[Yes, both in small groups and in the class discussion afterwards.]*
l.	Were you encouraged to cooperate with others?	*[No]*	*[Yes: students were told to find a solution to a problem using English.]*
m.	Did the feedback help you develop your ability to use language to communicate with others?	*[Answers may vary.]*	*Yes because students should be learning new ways to express their meaning*
n.	Did you have to find alternate ways of communicating your message?	*[No]*	*[Yes: If the answer they received from others in the group were not what they expected, they had to improvise.]*

7. How were errors treated in the two lessons? 🗨

    a. In the traditional lesson, who decided what an error was? Who corrected the error?

    b. In the task-based lesson, who decided what an error was? Who corrected the error?

    c. In which lesson are students more likely to feel motivated to improve the accuracy of their language?

    d. In which lesson are corrections more likely to be remembered and become part of the language that students use?

Conceptualize.

8. In the same groups, use the questions and answers in the table above to make a list of the principles upon which the task-based speaking activity was based. Your trainer will write the principles on the board and give each principle a number. Copy them into your notebook because you will need them for the ***Apply*** section of this activity. 🗨 ✒

[Based upon trainees answers, help the class make a list of the principles on which the task-based speaking activity was based. Most of following principles should be included:

- *Genuine purpose for speaking*
- *Information gap: Not all language or information is provided.*
- *Spontaneous use of language*
- *Opportunities to negotiate*
- *Realistic situations*
- *Activities that motivate speaking*
- *Opportunities for critical thinking*
- *Less teacher talk, more student talk*
- *Student- generated language*
- *Safe classroom atmosphere*
- *Opportunities for everyone to speak*
- *Encouragement for cooperation*
- *Use of constructive feedback*
- *Use of speaking strategies , that is alternate means of communicating the message]*

*[Write the principles generated by trainees on the board and **give each principle a NUMBER** so that trainees can use them in the next activity. Make sure trainees understand each of the principles before going to the next activity.]*

Apply.

9. Make sure you understand each of the principles generated by your class before doing this activity. Apply the principles to the following speaking activities. 📖 🗣 ✎

Activity description	TBL principles
a. Survey. Students choose a topic and design a questionnaire about people's habits – eating, sleeping, recreational, etc. For example, "How many hours do you normally sleep?", "Have you ever walked or talked in your sleep?" "Have you ever fallen out of bed?" etc. They then go around the class asking each other their questions. At the conclusion, they compile, summarize, and analyse the results.	
b. Find someone who….Students list activities (e.g., climb a mountain, do a bungee jump, swim in the river, act in a play, etc.) and they then go around the class asking "Have you ever climbed a mountain?" etc.	

c. Jigsaw task. Students work in groups. Each group is given one of a sequence of pictures which tell a story. Students look at their picture; and then the pictures are taken away. New groups are formed which consist of one student from each of the original groups. The new groups have to work out what story the original picture sequence told. For the story reconstruction to be successful, they have to describe the pictures they have seen, talk about them, work out what order they should be in, etc. The different groups then tell the class their stories to see if everyone has reconstructed the same story.	
d. Ranking exercise. Students put in order of importance something, e.g., their favourite colours. And then they explain their choice.	
e. Drama. Students have read a story. They have to choose a scene, create a dialogue, and perform it in front of an audience.	
f. Discussion. Students discuss any topic in groups or with the whole class. It can be spontaneous or with prior preparation.	
g. Values clarification. The learners receive the character profiles of four different people, each of whom wishes to be elected as a local leader. Each candidate possesses some negative qualities and learners have to discuss and decide in pairs or small groups whom they would wish to elect, giving their reasons in each case.	
h. Telling stories or jokes (personal or well-known). A student tells a story, funny anecdote, or joke from memory.	
i. Problem-solving (e.g. moral dilemmas). Students are presented with a "moral dilemma" and asked to come to a decision about how to resolve it. For example, they are told that a student has been caught cheating in an important exam. They are then given the student's difficult circumstances and five possible courses of action – from exposing the student publicly to ignoring the incident – from which they choose and justify their choice.	
j. Role-play. Students are given a situation plus problem or task, but they are also allotted individual roles, which can be written out on cards. It can be done in pairs or small groups. It can be performed without audience or in front of the class.	
k. Dialogue. Students learn it by heart and perform it. They can perform privately in pairs or publicly in front of the class. It can be performed in different ways: in different moods (e.g., sad, happy, irritated, bored), in different role-relationships (a parent and child,	

wife and husband, wheelchair person and nurse, etc). Then, the actual words of the text can be varied: other ideas substituted, the situation adapted accordingly. Finally, the learners can suggest a continuation: two or more additional utterances which carry the action further.	
l. **Simulation.** In this task participants speak and act as themselves, but the group role situation and task they are given is an imaginary one. They usually work in small groups with no audience.	
m. **Info gap (information/experience/opinion/ knowledge/describe and draw/find the differences).** <u>Find the difference</u>. In pairs, students each look at a picture which is very similar (ss do not know this) to the one their partner has. They have to find, say, ten differences between their pictures without showing their pictures to each other. <u>Describe and draw</u>. Students work in pairs. One student has a picture which he/she mustn't show to the partner. The partner has to draw the picture without looking at the original, the one with the picture will give instructions and descriptions, and the "artist" will ask questions.	
n. **Drilling .** Students repeat after their teacher sounds, or words or phrases.	
o. **Retelling the text from book.** Students read a text and retell it in their own words.	
p. **Presentation.** Students prepare a formal talk about any topic (can be given by a teacher or students choose themselves). They also can use visual aids as they present. Presentations can be spontaneous or prepared at home.	
q. **Debate.** Teacher provides a topic appropriate for students' level, e.g., "A woman's place is at home". Two teams get ready. One is for the statement, another is against it. Then students present arguments supporting their position. This can be done spontaneously in class or with students' preparation at home and presenting arguments next class.	
r. **Describe a person or place (from picture or from memory) .** A student is given a picture and student describes what is there or from memory.	
s. **Recounting the plot of a film.** A student retells any movie from memory: its main events, main characters. This can be done individually or in pairs, with or without an audience.	

t. **Describing likes and dislikes.** A student describes his/her likes or dislikes about any topic.	
u. **Learning by heart a poem and reciting it.** Students learn by heart a poem at home and then perform it *dramatically* in class for the class or group-mates.	
v. **Twenty questions.** Every student pretends to be any famous person, comes up to the board turn by turn. Others ask the student different questions to find out who s/he is.	
w. **Making a plan.** Students make plans for any kind of event for future, e.g., to plan a trip, to plan a holiday party, to plan a conference.	
x. **I spy.** A student goes out of the room. Other students hide several objects and the student must find out what the object is by asking yes/no questions.	
y. **Balloon debate.** A group of students are in the basket of a balloon which is losing air. Only one person can stay in the balloon and survive (the others have to jump out). Individual students representing famous characters (Napoleon, Gandhi, Cleopatra, etc.) or professions (teacher, doctor, lawyer, etc.) have to argue why they should be allowed to survive.	

Activity 5 | Developing a speaking activity

Objective: Trainees will create an activity using an activity from the list and a quotation from a novel.

Conceptualize.

1. In Edmund White's novel, *The Farewell Symphony*, the main character is learning Italian from a teacher in her home. Read the following excerpt carefully.

   [The excerpt has a few vocabulary words (e.g. seam, shoddy, stumped, trek) above the CEFR B1 level, so some trainees may have difficulty with it. Provide vocabulary help, if needed.]

   " '[Lucrezia's] teaching method was clever. She invited me to gossip away in Italian as best I could, discussing what I would ordinarily discuss in English; when stumped for the next expression, I'd pause. She'd then provide the missing word. I'd write it down in a notebook I kept week after week. … Day after day I trekked to Lucrezia's and she tore out the seams of my shoddy, ill-fitting Italian and found ways to tailor it to my needs and interests.' " (Thornbury 2000).

2. Get into pairs to do the following activity. 📢

    a. Explain Lucrezia's teaching method to your partner in your own words. 🗨 💬

    b. List the reasons you would like and dislike such an approach to teaching speaking and your reasons. Think about your likes and dislikes both as a teacher and as a student. If you need help organizing your thoughts, in your notebook create a table similar to one below and fill in the table. ✎

    c. In the space after the chart, write notes for a brief speech (2 - 3 minutes) about likes and dislikes for presentation to your partner. Be prepared to present your speeches without notes in front of the whole class. ✎ 🗨

    d. As an alternative to presenting a speech, create a question/answer dialogue between you and your partner, which you present in front of the class. (Focus not on speaking someone else's words but on presenting your ideas.) ✎ 📢

Why would a *teacher like* Lucrezia's approach?	
Why would a *teacher not like* Lucrezia's approach?	
Why would a *student like* Lucrezia's approach?	
Why would a *student not like* Lucrezia's approach?	

    ✎ **Notes for speech or Q&A dialogue:**

3. After completing the above activity, with your partner choose another activity (e.g. role-play) from the list in Activity 4. Outline the activity below by a) stating the objective of the activity, b) describing what your students will do, and c) describing what you, the teacher, will do. Make sure that your activity follows the principles of speaking you have been learning about. 📢 ✎

    [Make sure trainees take detailed notes because they will use them in the next activity.]

    a. Activity name:

    b. Objective:

    c. What the students will do:

    d. What the teacher will do:

Activity 6 **| Speaking activity checklist**

Objective: Trainees will create a checklist to use in their own classrooms and use it to evaluate an activity created by another pair of trainees.

Apply.

1. Choose the top seven principles of teaching speaking communicatively and create a checklist for yourself. 🗨 ✎ 📖

    a. In your notebook, write down as many principles as you can in your own words.

    b. In a sentence or two, explain the principle to someone who does not understand anything about teaching speaking communicatively.

    c. Read the principle to your partner and listen to your partner's list.

2. Use the checklist to evaluate one of the speaking activities created in Activity 5 above.

    a. Switch speaking activities that you created in Activity 5 above with another partnership.

    b. Evaluate their activity by your principles. ✎ 🗨

        i.   Write your principles on another piece of paper.

        ii. Talk about their activity in regards to the principles it satisfies and the ones it does not.

        iii. Explain why and why not.

        iv. Return their activity with your notes on it along with a copy of your principles.

Reflect.

3. Think about the last two activities. 🗨 ✎

    a. In Activities 5 and 6, how many extra opportunities did you have to practice speaking?

    b. What was your purpose and motivation to speak during these activities?

Apply.

4. How can you apply this to your own teaching? 🗨 ✎

TBL Speaking Lesson Checklist

☐ **Principle 1**. _____

    ✎ _____

       _____

☐ **Principle 2**. _____

    ✎ _____

       _____

☐ **Principle 3.** _____

    ✎ _____

       _____

☐ **Principle 4**. _____

    ✎ _____

       _____

☐ **Principle 5**. _____

    ✎ _____

       _____

☐ **Principle 6**. _____

    ✎ _____

       _____

☐ **Principle 7**. _____

    ✎ _____

       _____

MODULE V | **Appendixes**

```
0.000 1.497        CYNTHIA: 00:00... Um,
1.497 4.944                 ... any of you who find that you
                        really enjoy storytelling,
4.944 6.139                 I would like to mention,
6.139 8.180                 that the last weekend in July.
8.180 10.098                (H) In Spring Grove Illinois,
10.098    11.273            there is a festival,
11.273    13.448            (H) children under twelve are free,
13.448    15.305            <PAR I'll just mention that to all you
                                parents PAR>,
15.305    16.493            (H)= U=m,
16.493    19.295            a=nd it's called the Illinois
                                storytelling festival,
19.295    20.905            ... Have any of you ever gone?
20.905    23.392            ... I know you have.
23.392    24.120            ... [Alright].
23.642    24.370     MANY: [(LAUGHTER)]=
24.370    25.038  CYNTHIA: Put your hand down.
25.038    25.820            (H) Uh % --
25.820    27.420            When I found out I was telling here,
27.420    28.170            I didn't realize,
28.170    28.849            that Dusty,
28.849    30.724            % had attended your church a number of
                                times,
30.724    32.033            he's also a storyteller,
32.033    32.534            .. uh,
32.534    34.837            .. (H) from the .. Illinois
                                storytelling festival.
34.837    36.048            (H)= And uh,
36.048    37.661            .. we would love to have you all come.
37.661    39.030            .. There are four tents,
39.030    40.120            a children's tent,
40.120    41.294            (H) an adult tent,
41.294    42.488            (H) a general tent,
42.488    43.923            and then a .. traditions tent.
43.923    45.364            Where everyone can come and just,
45.364    47.089            share their memories of growing up,
47.089    47.372            or,
47.372    48.997            (H) world war whatever,
48.997    49.522            o=r,
49.522    52.140            (H) .. f- first time you ever rode in
                                a train,
52.140    52.940            .. all of those things,
52.940    54.748            it's a won=derful family event.
54.748    56.912            .. A=nd I hope that some of you would
                                be able to come.00:56
```

Appendix 2 | **Rhinoceros and tiger photos**

By Stolz Gary M, U.S. Fish and Wildlife Service [Public domain], via Wikimedia Commons

Photo credit: Wikipedia Commons

Part 1

```
495.470    503.728    MANY: ... ((APPLAUSE)) 08:23
503.728    504.996     AUD:  ... (THROAT)[=]
504.778    505.371  CYNTHIA: [We]=ll.
505.371    506.307     AUD:  ... (THROAT)
506.307    508.950  CYNTHIA: .. Some of my favorite kinds of stories,
508.950    511.432          are stories where the audience gets to
                            help a little bit.
511.432    512.094     AUD:  ... (THROAT)
512.094    515.519  CYNTHIA:   ... A[nd this is] a story that has
                             a tiger.
513.169    513.619     AUD:  [[(COUGH)]
515.519    517.651  CYNTHIA:   ... And I need you= to be the
                            Tiger.
517.651    521.640          ... (H) Now this tiger keeps
                             changing his mind about things,
521.640    523.602          (H) sometimes you're going to say,
523.602    526.862          ... tha=t's goo=d said Tiger.
526.862    527.863          Can I hear you say that?
527.863    530.972     MANY: ... [Tha=t's goo=d said Tiger].
528.219    530.808  CYNTHIA: [Tha=t's goo=d said Tiger].
530.972    531.330     AUD:  X=
531.330    533.055  CYNTHIA: And sometimes,
533.055    536.050          ... that Tiger changes his mind.
536.050    537.574          ... And he says,
537.574    540.472          ... tha=t's ba=d said Tiger.
540.472    543.822     MANY: ... Tha=t's ba=d says Tiger.
543.822    544.524  CYNTHIA: Al=right.
544.524    545.595          Well let's see=,
545.595    548.407          (H) what keeps flipping this tiger back
                             and forth.
548.407    549.025          Shall we?9:09
```

Part 2

549.025	553.636	... <L **9:09 [Excerpt 1]**Boy was
		sitting on a big rock L>.
553.636	555.030	(H) In the middle of the jungle.
555.030	556.425	... Just sitting.
556.425	560.317	... When along ... came ... Tiger.
560.317	563.688	... <VOX R==un boy VOX>.
563.688	564.918	... Said Tiger.
564.918	566.259	...(H) <VOX R==un VOX>.
566.259	567.009	And then,
567.009	569.343	... <VOX I will= .. chase you=.
569.343	572.318	... And I will ... catch you.
572.318	573.812	...(H) .. And then,
573.812	574.837	hm-hm-hm-hm.
574.837	577.018	(H) I will= eat you.
577.018	**580.195**	(H) So r=un VOX> ... said Tiger.
		[suspense]9:40
580.195	583.325	... Well ... said boy,
583.325	585.440	... (H) Eat me then (Hx).
585.440	587.954	(H) I have no run left in me.
587.954	589.998	... <VOX What?
589.998	591.576	... You won't run?
591.576	593.838	... Tell me why you won't run.
593.838	595.657	(H) and then I will eat you VOX>.
595.657	597.025	... Said Tiger.
597.025	600.040	... (H) Well it's like this said the boy.
600.040	602.744	... I= was walking.
602.744	605.964	... Just walking in the jungle when,
605.964	609.930	... ((SLAP)) ... I bumped into Rhi=no.
609.930	612.377	... <PAR You know what a rhino is,
612.377	613.099	don't you
613.099	617.129	... (H) A great ... big .. animal] with
		a horn.PAR>
615.099	616.004	AUD:[((COUGH COUGH)]
617.129	619.603	CYNTHIA: ...(H) Or Rhino bumped into me.
619.603	622.320	... I was willing to forget it.
622.320	624.558	... But no=t Rhino.
624.558	625.875	... (H) So he got mad,
625.875	627.845	and I ran away from there fast.
627.845	629.317	... Now this is where you say,
629.317	631.644	... tha=t's goo=d said Tiger-.
631.644	634.946	... [Tha=t's goo=d said Tiger].
632.115	634.867	MANY: [Tha=t's goo=d said Tiger].
634.867	636.693	CYNTHIA: ... (H) Well I ra=n,
636.693	638.643	and I ran and I ran and I ran,
638.643	640.204	... but all the while,
640.204	641.504	there was Rhino.
641.504	644.226	(H) Running .. right .. after me.
644.226	646.468	(H) He can't see very well @but,
646.468	648.568	.. boy= can he run fast.
648.568	652.571	... [Tha=t's ba=d said Tiger].

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649.415    652.640    MANY: [Tha=t's ba=d said Tiger].
652.640    655.013 CYNTHIA: (H) 10:52 [Excerpt 2] (H) Well I ran and
                             I ran and I ran and I ran,
655.013    657.223         until I found a low tree=.
657.223    660.114         ... And I climbed up in that tree,
660.114    661.847         (H) and I sat on a branch,
661.847    663.397         ... and Rhino,
663.397    665.390         (H) he ran right under me,
665.390    667.715         and he kept right on going.
667.715    671.386         ... (H) [Tha=t's goo=d said Tiger].
668.670    671.386    MANY: [Tha=t's goo=d said Tiger]=.
671.386    673.003 CYNTHIA: ... But,
673.003    675.928         ... <L he came back .. looking for me.L>
675.928    679.439         ... (H) [Tha=t's ba=d said Tiger].
676.894    679.331    MANY: [Tha=t's ba=d said Tiger].
679.439    681.034 CYNTHIA: ... (H) So I got down,
681.034    682.554         and I picked up a stone,
682.554    685.809         (H) and I threw it at Rhino to scare him
                                     away,
685.809    689.200         ... [Tha=t's goo=d said Tiger].
686.717    689.191    MANY: [Tha=t's goo=d said Tiger].
689.200    690.405 CYNTHIA: (H) ... But,
690.405    693.000         .. <L it didn't scare him away L>.
693.000    696.285    MANY: .. Tha=[t's ba=d said Tiger].
693.777    696.175 CYNTHIA: [Tha=t's ba=d said Tiger].
696.285    696.550     AUD:(THROAT)
696.550    697.700 CYNTHIA: (H) So I got down,
697.700    699.196         and I ran a little more.
699.196    701.066         ... A little slower now,
701.066    702.770          because I was so tired but,
702.770    703.234         .. (PFEW)
703.234    705.809         at least Rhino was getting tired too.
705.809    709.157         ... [Tha=t's goo=d said Tiger].
706.677    709.148    MANY: [Tha=t's goo=d said Tiger].
                      10:49 [Excerpt 3]
709.157    710.540 CYNTHIA: ... And then,
710.540    711.760         ... then,
711.760    712.677         I was running,
712.677    713.757         %and I tripped,
713.757    715.482          into a shallow ditch,
715.482    717.738         ... right in front of rhi=no.
717.738    721.265    MANY: ... [Tha=t's ba=d said Tiger].
718.611    721.265 CYNTHIA: [That's ba=d said Tiger].
721.265    721.861     AUD:<X Yes X>.
721.861    722.386 CYNTHIA: Well,
722.386    724.829         (H) but Rhino was going so fast this
                                     time,
724.829    728.055         .. he ran right (H) o=ver me.
728.055    731.124         ... [Tha=t's goo=d said Tiger].
728.501    730.944    MANY: [Tha=t's goo=d said Tiger].
731.124    732.551 CYNTHIA: .. (H) But I got up,
732.551    733.402         ... and,
733.402    734.799         ... there was Rhino.
734.799    737.060         Right there ... back again.
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737.060    740.691              ... [Tha=t's ba=d said Tiger].
737.907    740.680     MANY: [Tha=t's ba=d said Tiger].
740.691    742.372  CYNTHIA: .. (H) So I ran and I ran,
742.372    744.259           (H) until I saw % .. a vi=ne.
744.259    745.525           (H) and I grabbed the vine,
745.525    747.550           and I swu=ng across the river,
747.550    748.825           to the other si=de.
748.825    751.974     MANY: ... [Tha=t's goo=d said Tiger].
749.585    751.974  CYNTHIA: [That's goo=d said Tiger].
751.974    754.761           ... But on the other side,
754.761    756.628           ... was Crocodile.
756.628    759.480           ... With his mouth .. wi=de open.
759.480    762.799     MANY: ... [Tha=t's ba=d said Tiger].
760.027    762.681  CYNTHIA: [Tha=t's ba=d said Tiger].
762.799    764.902           (H) So I swa=ng back,
764.902    766.287           (H) and I let go of the vine,
766.287    767.887           and I landed with a thump,
767.887    771.414           ... and I didn't see Rhino anywhere.
771.414    774.403     MANY: ... [Tha=t's goo=d said Tiger].
772.151    774.359  CYNTHIA: [Tha=t's goo=d said Tiger].
774.403    775.957           (H) So I got down,
775.957    778.179           ... and then I realized,
778.179    781.797           ... I had been ... on .. Rhino's ..
                             back.
781.797    782.537      AUD:... @@@
782.537    782.829    AUD_2:[Tha-] --
782.537    782.829    AUD_3:    [Tha-] --
782.829    785.712     MANY: [Tha=t's ba=d said Tiger].
782.992    785.675  CYNTHIA:   [Tha=t's ba=d said Tiger].
785.737    786.177      AUD: @@
786.177    788.317  CYNTHIA:      ... So I got behind a tree.
788.317    790.198           (H) And I picked up another stone,
790.198    792.369           and I threw it just as far as I could,
792.369    794.095           (H) Rhino can't see very well,
794.095    795.710           (H) but he heard that stone,
795.710    798.060           and he ra=n off after it.
798.060    801.106     MANY: ... [Tha=t's goo=d said Tiger].
798.811    801.106  CYNTHIA: [That's goo=d said Tiger].
801.106    803.345           ... And then Tiger said,
803.345    804.815           (H) .. And so then,
804.815    806.654           (H) you .. ran away?
806.654    808.463           And you got away from Rhino?
808.463    810.554           ... And boy said,
810.554    811.963           ... <L well?
811.963    813.183           .. N=o,
813.183    815.183           ... I .. was so tired,
815.183    817.913           I .. just sat down ... here,
817.913    818.597           and,
818.597    819.925           ... (H) and,
819.925    824.322           (H) and now I'm going to get behind this
                             big stone,
824.322    825.266           because,
825.266    829.555           (H) .. here comes [Rhino] now=[2= L>2].
827.454    828.118      AUD:[@Rhino].
829.380    830.363     MANY: [2(LAUGHTER)2]=
830.363    833.211  CYNTHIA: [3Tha=t's ba=d said Tiger3].
```

53

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830.562    833.211     MANY: [3Tha=t's ba=d said Tiger3].
833.211    835.155 CYNTHIA:    And he took off running fast.
835.155    836.448         And the little boy,
836.448    837.193         (H) got up,
837.193    838.558         .. <P not tired anymore P>,
838.558    840.170         (H) and he ran away home,
840.170    843.070         as fast as his little brown legs would
carry him.
843.070    844.482         .. (H) <P And that's good,
844.482    845.457         ... that's bad,
845.457    846.807         is the name of that story P>.
846.807    848.592     MANY: (LAUGHTER)
848.592    854.742         ((APPLAUSE))14:14
```

Appendix 5 | **Content-based listening lesson #4 and #5**

Content-based listening lesson #4 (transcript)

Boy was sitting on a big rock. In the middle of the jungle. Just sitting. When along came Tiger. R-r-run, boy, said Tiger. R-r-run. And then, I will chase you. And I will catch you. And then,hm-hm-hm-hm, I will eat you. So run said Tiger.

Content-based listening lesson #5 (transcript)

Well I ran and I ran and I ran and I ran, until I found a low tree. And I climbed up in that tree,and I sat on a branch,and Rhino, he ran right under me,and he kept right on going. That's good said Tiger. But, he came back looking for me.

Content-based listening lesson #6 (transcript)

And then,then, I was running,and I tripped,into a shallow **ditch**, right in front of rhino. That's ba=d said Tiger. Well, but Rhino was going so fast this time, he ran right over me. That's goo=d said Tiger.But I got up,and,there was Rhino.Right there ... back again.

Appendix 6 | **TBL speaking roles**

✂

Customer

You bought a new 16 GB flash-drive. After you tried it, it turned out that your computer did not recognize it. The salesperson assured you that it would operate in your computer. You were in a hurry and did not check it.

You then went and copied some vital research data from your colleague's laptop onto the flash-drive. When you got home and inserted the flash-drive into your computer, it didn't work. You tried it on other computers, but it didn't work on them either. When you called your colleague to tell him you need to recopy the data, he said it was good you had a copy of the data because he'd forgotten his laptop in a taxi.

You march into the electronics store to complain to the salesperson about the cheap flash-drive she sold you. You can see that she is nervous, but you don't know why. In the middle of the conversation, you see the manager walking out of his office.

✂

Sales associate (shop assistant)

You've had no days off since you started this job a week ago. It is your probation period and you really need this job. When you were hired, your manager mentioned that a lot of customers have been returning merchandise lately and that this is lowering revenues.

Yesterday, a customer came in to the store to buy a flash-drive. The customer looked at all the flash-drives available, read the labels and asked about each one. You patiently answered every question. In the end, he bought the cheapest one. Now, he has returned complaining that the flash-drive does not work on his computer, and he blames you for the problem.

In the middle of the customer's tirade, the manager walks out of his office toward you.

✂

Manager

You're overloaded as usual with both sales and management. Your business is not doing well financially. You have hired a new shop-assistant recently, who is not experienced, though you have hopes that she will be able to take over your sales responsibilities so you can find ways to expand your business and make it profitable.

You heard a customer come in to your shop and immediately start complaining about a flash-drive. You have recently attended a management seminar where you learned that if you support your employees, they will support your business. On the other hand, your business depends on satisfying each and every customer.

In the middle of their conversation, you decide you need to find out what the problem is. You see an irate customer and a scared employee.

✂

MODULE VI

TEACHING WRITTEN SKILLS

UNIT A

Teaching Reading as Communication

UNIT A | Teaching Reading as Communication

OBJECTIVE

In this unit, trainees learn about the process of reading; they experience a reading lesson and understand it; and they briefly explore extensive reading.

KEY TERMS

active reader, audience, bottom-up process, extensive reading, minimal language clues, purpose, reading for details, reading for inference, scanning, schema, skimming, strategy, top-down process, topic

KEY CONCEPTS

- Good readers assume that texts have purpose and meaning:
    - Good readers will work to find or create meaning and purpose in texts they encounter.
    - Good readers discern the writer's meaning and purpose but also have their own purposes.
- Good readers create meaning and purpose by bringing bottom-up and top-down knowledge to texts:
    - ↑ bottom-up: knowledge of letters, sounds, words, grammar, sentences, paragraphs, topic, genre….
    - ↓ top-down: knowledge of world, people, genre, topic….
- Good readers regard reading as a process that began before they encountered a text and will continue after they have forgotten it (schema and intertextuality).
- Good readers use a variety of strategies; the strategies they use depend on the type of text, its context, and their own purpose for reading it.
- Extensive reading is a fundamental component of the language curriculum.

UNIT A | Contents

Activity 1 | **What do you know?**

Objective: Trainees will question themselves and their classmates about reading.

1. Answer the following True or False based on your own ideas and feelings. 📖 💬

   [Trainers' note: Since this unit is about reading, allow trainees to read more often than in the listening unit. For example, you could assign trainees to read and write answers for a whole activity on their own before discussing it. Suggested answers to the following questions are given in Activity 7.]

   a. A street sign is a message from a person.

   b. Some Internet articles have no authors.

   c. Your students should know the author's purpose for writing a magazine article in order to understand it.

   d. Your students' purpose for reading an article can be different from the author's purpose for writing it.

   e. The best way to read all texts is to start from the first word and read until you get to the last word.

   f. Reading is a guessing game.

   g. Texts have no meaning except the meaning we give them.

   h. You started reading every text you will ever read when you were born.

   i. You can improve students' reading more by getting to read on their own than by more class exercises.

Activity 2 | **Purpose and audience**

Objective: Trainees will explore purpose and audience in reading.

Experience.

1. Look at the images below and discuss the questions. 👁 💬

1

2

3

4

5

6

7
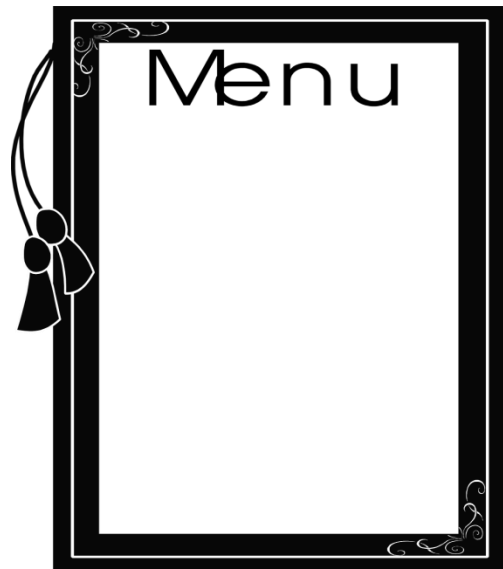
8

Reflect.

2. Discuss the questions below. 💬

   a. Do all of the above signs have authors? If so, can you name the author, or a possible author of each?

   [Yes, they do. Accept all reasonable answers, the more creative the better.]

   b. Do they all have a purpose?

   [Yes, they do. Accept all reasonable answers, the more creative the better.]

   c. Do they all have potential audiences?

   [Yes, they do. Accept all reasonable answers, the more creative the better.]

d. Do they all have meaning?

[Yes, they do. Accept all reasonable answers, the more creative the better.]

e. Which ones do you consider to be incomplete? If so, how would you complete the meaning of those that are incomplete?

*[Some trainees may consider 2, 4, and 8 to be incomplete because text is obviously missing. Ask them for ways to fill in the missing text. Some of the signs can be considered incomplete because they are completed through action (such as pressing the "F1 Help" button in 4 or using the dictionary word in 3). **All** may be considered incomplete because they all lack context.]*

f. What does their exact purpose and meaning depend on?

[Their pragmatic purpose and meaning, as explained in Module I, Units A and E, depends on their contexts.]

g. For what purpose do people read the above texts: survival, information, education, or entertainment? *[Mostly survival.]*

3. In pairs or small groups, fill in the chart below for the signs. Be as specific as you can. Give examples. 🗨 ✍

[There are no right or wrong answers; encourage trainees to be creative.]

	Purpose	Audience
1		
2		
3		
4		
5		
6		
7		
8		

Activity 3 | **Process: Bottom-up and top-down**

Objective: Trainees will explore bottom-up and top-down processes in reading.

Experience. *Reflect*.

BOTTOM-UP PROCESSES

1. Read the two lines below: 📖 💬

    > "If one cannot enjoy reading a book over and over again, there is no use in reading it at all."

    [Ask trainees: Could you read it easily? If the answer is "no", say that they needed to decode the letters in order to read it. Have them read the sentence again (have them fill in the missing letters in their trainees' materials if it helps them). "If one cannot enjoy reading a book over and over again, there is no use in reading it at all." -- Oscar Wilde. If the answer is "yes", ask how they were able to read it. Listen to their ideas and state that they might have used guessing or their knowledge of letters for decoding.]

2. Read the examples and answer the questions. 📖 💬

Example 1.	如果你能读到这一点，你可以读中国。
Example 2.	당신이 이 글을 읽을 수 있다면 , 당신은 한국어 를 읽을 수 있습니다.
Example 3.	あなたがこれを読むことができる場合は、日本語を読むことができます

    a. What languages are the above examples? *[1. Chinese, 2. Korean, 3. Japanese]*

    b. Do you know how to pronounce the symbols? Use the transliteration in Roman letters to read the symbols. *[Give trainees a chance to read the symbols aloud.]*

Example 1.	如 果 你 能 读 到 这 一 点，你 可 以 读 中 国。
	Rúguǒ nǐ néng dú dào zhè yī diǎn, nǐ kě yǐ dú zhōng guó.
Example 2.	당신이 이 글을 읽을 수 있다면 , 당신은 한국어 를 읽을 수 있습니다.
	dangsin-i i geul-eul ilg-eul su issdamyeon , dangsin-eun hangug-eo leul ilg-eul su issseubnida.
Example 3.	あなたがこれを 読むことができる場合は 日本語を読むことができます。
	Anata ga kore o yomu koto ga dekiru baai wa, nihongo o yomu koto ga dekimasu.

    c. So, now do you know the meaning of the three examples? If not, what else do you need to know?

    [They need to know the meanings of the print/sound symbols.]

d. Can you read the following? What languages are they?

[Play "Examples 7 and 8, German and French".]

Example 4.   wenn Sie dieses lesen können , können Sie Deutsch lesen.

Example 5.   si vous pouvez lire ceci, vous pouvez lire le Français.

---

e. What do you need to know beside letters and sounds? ✎ *[Vocabulary.]*

Example 6.   Агар шумо ин хонда метавонед, шумо Тоҷики хонда метавонед.

Example 7.   Если вы можете прочитать это, вы можете читать по-русски.

Example 8.   Agar siz buni o'qiy olsangiz , siz o'zbekcha o'qiy olasiz.

---

f. What do the sentences mean in English? ✎

["If you can read this, you can read Chinese/Korean/Japanese/German/French/ Tajik/ Russian/ Uzbek."]

g. Pick out the words **you + can + read** and write each of them here. You can find answers in **Appendix 1**. ✎

	Chinese	**Japanese**	**German**	**French**
i. you	你 *nǐ*	あなた *anata*	*Sie*	*vous*
ii. can	能 *néng*	できる *dekiru* できます *dekimasu*	*können*	*pouvez*
iii. read	读 *dú*	読 む *yomu*	*lessen*	*lire*

h. Is word order the same in all languages? Are word endings the same? Are function words the same? So, in addition to vocabulary, what do you need to know? ✎ *[grammar]*

3. Read the Italian dialogue and answer the questions following it. 📖 ✎ 🗫

Fruttivendolo: Buongiorno signora, checosa Le posso dare?

Laura: Vorrei un chilo di pomodori, due chili di patate e dell'in salata.

Fruttivendolo: Non vuole delle melanzane? Sono belle fresche!

Laura: Quantocostano? Non c'e` il prezzo.

Fruttivendolo: 3 euro al chilo.

Laura: Un po' care, ma ne prendo due. Antonella, guarda che bella frutta. Che cosa mangi   volentieri?

> *Antonella:* Mi piacciono molto le albicocche.
>
> *Laura:* Sono buone le albicocche? Sembrano un po' troppo mature.
>
> *Fruttivendolo:* No, sono ottime signora, vengono dalla Riviera e sono dolcissime. Ne vuole assaggiare una?
>
> *Laura:* No, no, Le credo. Ne prendo un chilo vorrei anche delle fragole, due cestini.
>
> *Fruttivendolo:* Desidera altro?
>
> *Laura:* No, grazie. Quant'e`?
>
> *Fruttivendolo:* 5 euro.
>
> *Laura:* Mi da una borsa per favore?
>
> *Fruttivendolo:* Certo, ecco. Grazie e arrividerci.
>
> *Laura:* Arrividerci.
>
> (adapted from http://italia-citta.com/al-mercato-rionale.html)

a. What do you think the conversation is about? *[it is about buying and selling]*

b. Where do you think the conversation takes place? *[bazaar, market]*

c. Which words look familiar to you? Make a list of words you think you know and guess their meanings.

   [These are some words the trainees might know.]

Words (possible)	Your guess
Signora	*Ma'm, madam*
pomodori	*tomato*
salata	*salad*
fresche	*fresh*
euro	*euro*
chilo	*kilo*
mature	*ripe*
frutta	*fruit*
grazie	*thanks*

d. What is a "fruttivendolo"?

   [a person who sells fruits/ fruit seller]

e. How many kilos of "pomodori" does Laura want? *[1 kilo]*

f. How much money should Laura pay in total?

[5 euros. Ask trainees to orally describe what is happening and how they figured it out. The important idea is that they can construct the meaning through the use of "minimal language clues." They can also use form and meaning to guess context. They can also guess genre -- in this example, a conversation.]

g. In addition to letters, sounds, vocabulary, and grammar, what do you need to know?

[genre and context]

TOP-DOWN PROCESSES

4. SCHEMA. Read the following paragraph and paraphrase it accurately and completely. 📖

> "For almost 50 years the structure of the **Λ (1405) resonance** has been a mystery. Even though it contains a **heavy strange quark** and has **odd parity**, its **mass** is lower than any other **excited spin-1/2 baryon**. **Dalitz** and co-workers speculated that it might be a molecular state of an **anti-kaon** bound to a **nucleon**. However, a **standard quark-model structure** is also admissible. Although the intervening years have seen considerable effort, there has been no convincing resolution."

5. Why can you not easily summarize it? Is it because (choose one answer)

   a. this paragraph is not in English or any other language known to normal humans?

   b. physicists are born with this knowledge at birth, and you're not a physicist?

   c. you do not know the words in **bold** and the concepts they represent? *[correct answer]*

   d. none of the above?

6. Read the following paragraph. 📖

> "Ancient Samarkand Afrasiab will show you the place of an ancient palace, where Alexander the Great killed Clete in a fit of anger. Holy Bukhara so impressed the Mongols with its magnificent Kalyan Minaret, that even the heartless shaker of the Universe Temujn ordered not to destroy it. The amazing Khiva, an open-air town-museum…"

7. What is the difference between the two paragraphs? (choose one answer)

   a. No difference: Both are in English.

   b. No difference: Both consist of ink on a page (or pixels on a computer screen) and nothing more.

   c. Big difference: You know more about Uzbekistan than you know about "heavy strange quarks."

   d. All of the above. *[correct answer]*

9. Is the knowledge in the **words** or is it in **you**? If it is in the words, how did it get there? If it is in you, how did it get there? What is this knowledge called? *[schema]*

10. TOPIC.

    a. Below is a list of words. Separate them into two groups and name the topic of each. Are there any words which could belong in both groups? ✍

    activation, battle, careful, crossing, desert, general, Greek forces, lower, megabytes, rates, return, river, ship, SMS code, subscriber, Syr Darya, traffic, Uzbekistan

Group A	Group B
[crossing, battle, Syr Darya, Greek forces, return, river, desert, ship, general, lower, careful, Uzbekistan]	*[traffic, subscriber, rates, careful, megabytes, activation, return, SMS code, lower, Uzbekistan]*
Topic name: *[Accept all topics in which the words could possibly occur.]*	**Topic name:** *[Accept all topics in which the words could possibly occur.]*

    b. Which group of words would you expect to find in an article with the title "The Life of Alexander the Great"? ✍

Experience. Conceptualize.

11. Use the words and phrases below to construct a short paragraph about the process of reading. You should add other words (such as function words), use the same words again, or change the grammatical form of the words. You should most of the words at least once. ✍

    expectations   topic   previous   experience   select   words   guess

    "minimal language clues"   construct   meaning   confirm   reject   refine

    The Process of Reading

    [They need not use every word correctly -- this is not a grammar exercise -- but they should have constructed a paragraph close in meaning to the original. The purpose of this exercise is to give them the opportunity to construct meaning from the content words given to them. Having to connect the words through grammar requires them to create relationships among the words -- similar to what good readers do when they scan for content words (Goodman's "minimal language clues") and construct meaning out of them.]

> **Original:** *When we meet a text, we already have some expectations of its content based on our previous knowledge of its topic. We read by selecting words and use these "minimal language clues" to construct a guess as to the meaning of the text. We read on and confirm, reject, or refine our guess as to its meaning.*
>
> **Note:** *This paragraph is a paraphrase of Kenneth Goodman's (1976), which concludes the unit (see Activity 7):*

12. CONSTRUCTING MEANING. ✎

    a. When you were writing the paragraph, did you have to think about the ideas that are represented by the words?

    b. Did you have to think about the relationships of those ideas? How are those relationships represented in language? *[through word order and function words]*

    c. Did the writer pour meaning like pouring water into your mind? Or, did you have to build the meaning yourself?

    d. What does it mean, then, to be an "**active reader**"? Write a short paragraph about what you think the term "active reader" means.

Activity 4 | **A reading lesson**

Objective: *Trainees will experience a lesson that helps students learn how to read better.*

Experience.

For the next while, you will be playing the role of language students and your trainer will be playing the role of language teacher. Participate as a student.

START OF READING LESSON

PRE-READING

1. You have a new neighbor, Ron, who has just arrived in Tashkent from the United States. He needed to purchase an Internet package as soon as possible but knew nothing about life in Uzbekistan. He knocked on your door, and the following conversation took place. Listen. 🎧

    [Play the recording. Have them listen the first time without reading the transcript.]

2. After the conversation, you immediately write down notes so as not to forget his questions. In the space below, write down what you remember from the conversation. Write down as many ideas as you can. After writing notes, read the transcript in **Appendix**

2. Underline some <u>key words</u> because these are words you'll be looking for on the website. **Number** the questions for future reference. 📖 ✐

[After you write down what they remember, encourage them to turn to Appendix 2 to read closely. Encourage them to take notes in their notebooks.]

Your notes:

*[The following questions can be answered from the website, some through **scanning**, some through **intensive reading**, and some through **inference**. In the Trainers' Guide, the answers on the web page are in circled numbers, e.g. ⑥. Trainees will each have their own numbers, of course.]*

① *"I said "<u>unlimited.</u>" Can I get that?"* **Answer**: *It is not stated explicitly that unlimited is available, so it can be inferred that it probably is not.*

② *"And how do I <u>pay</u>? <u>Every month</u>?"* **Answer**: *No. He can pre-pay for up to a year at U-Fone's main office or at any Paynet.*

③ *"Can I pay a lot upfront and then forget about it for a year?"* **Answer**: *Yes. See above.*

④ *"What if I don't use it all? Does it <u>roll over</u> to the next month?"* **Answer**: *No. If he does not use it all, whatever is left over is cancelled. ("Use it or lose it.")*

⑤ *"Can I change the amount I need in the middle of the month or add time? Do I <u>lose</u> it or keep the previous month's package?"* **Answer**: *If he buys a new package before the expiry of the old one,, the new one is added to his balance.*

⑥ *"I'll be working a lot at <u>night</u>. Is there any advantage to that?"* **Answer**: *Yes, there is: He will get a 100% if he works between 1 AM and 9 AM.]*

⑦ *What's the "<u>best deal</u>"?* **Answer**: *He can buy two packages and get a third at half-price. To get the very best deal he should combine this with working at night.]*

3. What do you know about the topic? (What is your **SCHEMA**?)

   - Write down what you know about buying Internet packages in Uzbekistan. ✐

     [Schema activation increases predictability and thus reading comprehension.]

   - Can you answer any of his questions using your schema about Internet service in Uzbekistan? Use what you know to make three predictions about what you will learn from the website. After doing question 5.b. below, return to this question and tick ✔ your predictions that were correct. ✐

     [Have them write their predictions.]

#	Your Predictions	✓
1		
2		
3		
4		

4. You don't want to waste time, so to make your Internet search as fast as possible, you make a list of words from your notes. ✐

5. You then access the website: http://www.ufone4u.co.uz/i-packages. *(**The website is not real.**)* Look at the next two pages then go directly to the "While-reading" questions.

UFONE FOR YOU

We are pleased to introduce you to the new monthly Internet-packages. With these packages you can renew your Internet service every 30 days.

Buy I-Packages online!

To purchase a package, open the page, select a service or package and click "Buy." Type *233# from your phone to get a one-time password. The one-time password is valid for 10 minutes. After that, enter your number and the password. A service fee will be charged to your balance in accordance with the service conditions. This service is available to prepaid subscribers only.

Do you want to get more traffic at a bargain price?

Take part in the campaign "Try More"! Buy two equal monthly internet-packages and get a guaranteed chance to buy a third at **half** price! ⑦

U-Fone Monthly I-Packages ①					
I-Package	*Price*	*Traffic* in MB*	*Call for activation*	*SMS code*	*Effective period*
I-Package 100	US $2.00	300	*555*3*1#	1*3*1	30 days
I-Package 150	3.00	150	*555*2*1#	1*2*1	
I-Package 300	4.50	300	*555*3*1#	1*3*1	
I-Package 500	6.00	500	*555*4*1#	1*4*1	
I-Package 1000	8.00	1000	*555*5*1#	1*5*1	
I-Package 1500	10.00	1500	*555*6*1#	1*6*1	
I-Package 2500	16.00	2500	*555*7*1#	1*7*1	
I-Package 4000	25.00	4000	*555*8*1#	1*8*1	

* You receive 100% bonus MB for night time connections!

Service Description

- This service is available *only if you are* a *prepaid subscriber*.

- The service is activated only when you receive an SMS message notifying you of the commencement of service. If you do not receive the SMS-message, check delivery by texting USSD *107#.

- After your activation request, please wait for the SMS confirming successful activation of the service or check your traffic-balance by texting USSD *107#.

- To use the nighttime bonus traffic, you must be connected between 01:00 - 09:00. ⑥ ⑦

- Traffic included in new Internet packs is available only if you are an active subscriber.

- U-Fone recommends that you *end your Internet session before purchasing new packages* and only start a new session after you have received notification that the new package has been activated.

Payment

- Before service activation, the charge for the Internet will be in accordance with the tariff plan.

- You will be charged a subscriber fee every 30 days.

- Pre-payment for up to one year can be made at the U-Fone main office or at any Paynet location. Paynet may or may not charge a fee for its services. ② ③

Automatic Delivery

- Once you are subscribed, you can sign up to have new monthly internet-packs delivered to your traffic account automatically. The system delivers a new package of the same value as the previous package, provided there is enough money in your account.

- When the new package is delivered, the previous package is cancelled. ④

- If at the moment of delivery, *there is not enough money in your account, the package is not delivered and an additional small charge is assessed*, so check your balance frequently to avoid additional charges!

- Your new auto-delivery package starts at 00:00 on the 31st day from activation/auto-renewal date.

- You can deactivate the auto-assignment function by calling *555*10*1#.

- If the auto-delivery feature is disabled within 30 days from Internet-package activation, the remaining traffic will be suspended. If you purchase an extra Internet-package before the expiration of the previously-purchased or delivered package, the newly purchased traffic is added to your traffic account. The end date of the newly purchased traffic is the same as the last-purchased Internet-pack. ⑤

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WHILE-READING

6. **SKIM** the website to determine which types of information are available on it. Take notes here. ✍

   *[Make sure they know the difference between **skimming** and **scanning**. We skim a text to learn the topic and main idea; we scan a text to find specific words or details.]*

   a. Read the

      📖 **title**: *[U-Fone for You]*

      📖 **headings** and sub-headings of sections:

      - *[Buy I-Packages Online, Do you want to get more megabytes at a bargain price? Service Description, Payment, Automatic Delivery]*

      📖 words in **bold** or *italics* or ALL-CAPS:

      - *[bold: **half**; italics [1) there is not enough money in your account, the package is not delivered and an additional small charge is assessed, 2) end your Internet session before purchasing new packages, 3) only if you are a prepaid subscriber]*

      📖 the **first five words** of paragraphs.

   b. Does it appear that all of Ron's questions can be answered? Which can be answered immediately? Which cannot be answered without further reading?

7. **SCAN** the website quickly for your <u>key words</u> to see if your three predictions in question 3.b. were correct. (You should take no more than **2** or **3** minutes to do this.) 👁 ✍

8. To answer the still-unanswered questions, **READ FOR DETAILS**. Write the question numbers and answers in your notebooks. 📖 ✍

9. For some questions, there are no explicit answers. However, the answers may be implied. **READ FOR INFERENCES** to find the answers to these questions. Write the question numbers in your notebooks. 📖 ✍.

   ① *The word "unlimited" does not appear and packages are always referred to as monthly packages, so readers can infer that unlimited service is not available.]*

POST-READING

10. As a good neighbor, you want to make sure that Ron understands what he is paying for. Is there any other information that is important for him to know? ✍

    [Examples: numbers to call or text, subscriber fee, automatic delivery option, fee for inadequate money in account, ending Internet session before requesting new package, etc.]

11. Was the information logically organized on the website? Was anything out of place or out of order? ✍

[Almost everything was in order. However, the sentence under the last bullet point beginning "If you purchase an extra Internet-package…" should be placed under the heading "Service Description."]

12. In your notebooks, make a brief outline of the information on the website. Include main headings, section headings, and main ideas only. ✐

LANGUAGE FOCUS

13. Are there any words that you had to look up in the dictionary or ask your classmates about? Write them h in your notebooks. ✐

14. The use of the word "traffic" is unusual because it is usually used in the context of vehicles, trade, or smuggling. What does it mean on this website? ✐ 💬

15. Are there any sentences that you did not understand even after you understood the definitions of the words? Write them here and discuss their meaning. ✐ 💬

END OF READING LESSON

Activity 5 | **Understanding the reading lesson**

Objective: *Trainees will reflect on and understand the reading lesson they just experienced.*

Reflect.

The reading lesson is over. Reflect on your experience as students during the lesson: ✐ 💬

1. Would you have liked it as a student? Would you like it as a teacher? Why or why not?

   [Answers may vary.]

2. Were the texts and tasks realistic? That is, did the text and tasks prepare students for reading in the real world?

   [The main text was based on a real website, and the most common type of reading now is on the Internet, so the text was realistic. The tasks were based on a conversation or situation that could happen, so the tasks were realistic. There was an additional reading text, the dialogue, which had to be read carefully for details. The reading questions were another source of reading input.]

3. What were the text's author, audience and purpose?

   [The author of the main text was a company, U-Fone; an unnamed person at the company was assigned to write it. The audience for the text was the general public. The purpose was to inform the general public about internet packages. The reader's (your) purpose for reading was to help your new neighbor, Ron Metzler.]

4. Did the reader read the text in accordance with the author's purpose?

[Yes. The audience read the text for the information given. However, while the company may want readers to read everything on the website, most readers will read only what they need, so they will do more skimming and scanning.]

5. Was the lesson well organized?

    a. What were the stages of reading, and what did students do during each stage of reading? In your notebooks, write what happened during each stage.✎

    [PRE-READING: Learned the context, found purpose, activated schema, made predictions. WHILE-READING: Skimming, scanning, read for details, read for inferences. POST-READING: Other information needed, organization, make an outline. LANGUAGE FOCUS: Words the student did not know, unusual use of a word, sentence complexity, language level of texts.]

Conceptualize.

6. Teaching strategies for reading is an important aspect of teaching reading. The lesson used strategies of various types. The following quotation is about teaching listening strategies, but it can also be applied to teaching reading strategies. Read the quotation and answer the questions following it. 📖 ✎ 🗣

> "Strategies consist of conscious, deliberate behaviour which enhances learning and allows the learner to use information more effectively. Strategies can be divided into three groups: cognitive strategies, metacognitive strategies and socio-affective strategies.
>
> "Cognitive strategies are those that we use in order to complete an immediate task. For example, a student may find out about the topic (perhaps using information in LI) before listening, in order to predict content.
>
> "Metacognitive strategies are related to learning in general and often have long-term benefits. For example, students might choose to tune in to a BBC recording once a week as a strategy for improving their listening.
>
> "Socio-affective strategies are concerned with the learners' interaction with other speakers and their attitude towards learning. For example, they may choose to rehearse a telephone conversation in L2 with another student in order to develop confidence, or reward themselves with a doughnut when they successfully complete some task in the target language.
>
> "Good listeners use many strategies simultaneously and in accordance with the task at hand. They may listen regularly to a radio broadcast (metacognitive), take notes on the key points (cognitive) and then meet fellow students in the cafe (for their doughnut) and tell them all about what they just listened to (socio-affective)."
>
> "The key point about strategies is that some of them are *teachable.*" (Wilson, J.J. *How to Teach Listening*. p.34)

a. What were some cognitive strategies used in the reading lesson?

[Writing down what you already know about internet packages, making predictions, writing a list of search words, skimming the website and deciding what cannot be answered without reading, scanning for information, reading for details and inferences.]

b. What were some metacognitive strategies used in the reading lesson?

[Metacognitive strategies apply to learning in general: you could make reading a new website on a particular topic each day in English a means to improving knowledge and reading skill. You could also think consciously about the strategies you are using.]

c. What were some socio-affective strategies used in the reading lesson (and while dealing with your new neighbor)? ✎ 💬

[Not allowing the speaker's personality to get on your nerves, thinking about helping him save money, etc. Thinking about being a good neighbor instead of being irritated will keep your attitude positive and make you a better reader and language learner.]

7. **CEFR**. What is the language level of the text and tasks in the lesson? How could the lesson be adapted for lower and higher levels? ✎ 💬

[The text is at a B1 level. It is straightforward and clearly organized. Very little cultural background knowledge or technical knowledge is needed. Vocabulary is non-idiomatic; however, there are a few complex sentences. For lower levels, provide more scaffolding, such as vocabulary help, and give students more time for completion of the tasks; for higher levels, add more inference questions.]

Activity 6 | **Extensive reading**

Objective: *Trainees will learn about the place of extensive reading in the school curriculum.*

Reflect.

[Trainees will reflect on their experience of reading course in Year 1. Ask the following questions:

1. Answer the following questions about your experience in your Year 1 reading course. 💬 ✎

a. What did you personally read in your reading course in Year 1?

b. Did you choose what to read? Did you have a wide variety of materials to choose from?

c. How much (how many books, articles, pages) and how often did you read?

d. Did you find that the material was more interesting to read than you expected?

e. What did you read outside of your courses in any language?

[If the answer is: "Nothing", ask whether they read billboard, signs on the walls or popular websites.]

f. What motivated you to read those materials? e.g. If you read instructions for your mobile, why did you read them?

g. How is reading outside of class different from reading inside of class?

[In class, they do pre-, while- and post-reading activities while outside of class they are free to read as they want. Introduce the following two terms: intensive and extensive reading. They do intensive reading when material is difficult or they need detailed information. They do extensive reading when reading for pleasure.]

Conceptualize.

2. Based upon your experience of a reading course in Year 1, write your definition of extensive reading in your notebook. 📖 ✐

   Extensive reading is ………………………………………………………………………………………………

   [Divide trainees into groups of three. Ask each group to make a list of principles of extensive reading. After they finish, distribute the article, invite them to read and compare their principles with the ones mentioned in the article]

3. Based upon your answers to the questions above, what are the principles of using extensive reading to teach language? E.g. People learn to read by reading. ✐ 💬

   [Principles:

   - *Learners choose what they want to read.*
   - *The reading material is easy.*
   - *A variety of reading material on a wide range of topics must be available.*
   - *Learners read as much as possible.]*

<div align="right">

Richard R. Day, (www.cape.edu/docs/TTalk0021.pdf)

</div>

   *[**Note**: Assign the long readings about extensive reading. See **Appendixes 3 and 4.**]*

Activity 7 | **What have you learned?**

Objective: *Trainees will answer the questions from Activity 1 about reading and teaching reading.*

Conceptualize.

1. Answer the following True or False based on what you have learned in this unit. 📖 💬

   a. A street sign is a message from a person.

   *[True. Somebody put the sign there for a **purpose**.]*

b. Some Internet articles have no authors.

[False. No text creates itself; every text has an author and therefore a **purpose***.]*

c. Your students should know the author's purpose for writing a magazine article in order to understand it.

[True. Unless we know the author's purpose, we cannot be sure we understand his or her **purpose** *and meaning for writing.]*

d. Your students' purpose for reading an article can be different from the author's purpose for writing it.

[True. While it is important to discern the **author's purpose***, we should also read texts for our own reasons.]*

e. The best way to read all books is to start from the first word and read until you get to the last word.

[False. Stories are written to be read from start to finish, **but most other texts are not***.]*

f. Reading is a guessing game.

[True. We **read, guess meaning***, read to confirm and read some more, etc.]*

g. Texts have no meaning except the meaning we give them.

[True. There is no meaning in a text except the meaning given to it by its writers and its readers. This includes knowledge of print and sound, of words and their meanings. of grammar, of genre and style, and of the world and writers.

h. You started reading every text you will ever read when you were born.

[True. Most of what you understand from a text, you bring to it -- it's called **schema***. We judge new experience based on what we already know.]*

i. You can improve students' reading more by getting them to read more on their own than by doing more class exercises.

[True. Research has shown that the most effective way to improve reading is through extensive reading.]

2. What do you think the following short paragraph means? Explain its meaning in your own words. Discuss it with your peers. 📖 ✒ 💬

> "Reading is a selective process. It involves partial use of available minimal language cues selected from perceptual input on the basis of the reader's expectation. As this partial information is processed, tentative decisions are made to be confirmed, rejected, or refined as reading progresses" (Goodman, 1976).

UNIT B

Teaching Writing as Communication

UNIT B | Teaching Writing as Communication

OBJECTIVE

In this unit, trainees learn how to teach writing through experiencing a writing lesson, learning about the importance of feedback, and applying what they have learned to a sample student essay.

KEY TERMS

audience, bottom-up process, drafting, dominant impression, editing, feedback, medium, pre-writing, purpose, top-down process, product, revision, topic

KEY CONCEPTS

- Good writers keep in mind audience, purpose, and medium.

- Good writers use bottom-up and top-down knowledge to create texts:

    - bottom-up: knowledge of letters, sounds, words, grammar, sentences, paragraphs, topic, genre….

    - top-down: knowledge of world, people, genre, topic….

- Good writers regard writing as a process: They know that the quality of the writing they produce depends very much on the process they used to produce it.

- Good writers use a variety of approaches and techniques; the approaches and techniques depend on the type of text, its context, and their own purpose for writing.

- Teaching writing means teaching bottom-up then top-down then bottom-up:

    - We begin writing with words and sentences and build them into paragraphs and longer pieces, and

    - We continue writing by revising from the whole piece down to the details of language and grammar.

    - We should focus our teaching more on bottom up skills at the lower levels and more on top-down skills at the higher levels.

- Good writers read intensively and extensively to make themselves better writers.

UNIT B | **Contents**

Activity 1 | **Why write?**

Objective: *Trainees will reflect on what, why, how, and to whom they write every day.*

***Reflect*.**

1. Tick ✓ the writing that you have done or that you expect to do at some time in your life. Fill in the table. Add two more examples of the types of writing you do. ✐

✓	**What do you write?**	**Why do you write it?**	**To whom?**	**How? (medium and style)**
	e-mail	*[To exchange ideas, obtain information, share news]*		
	shopping list	*[To remember items, save money and keep from buying unnecessary things]*		
	class notes	*[To record information, remember, make plans]*		
	sms message	*[To inform, entertain, share news, agree on a time for an urgent meeting, chat]*		
	diary	*[To record unforgettable moments, share opinions and impressions, ponder important questions]*		
	Facebook post	*[To share news, make friends, give support, complain, recommend]*		
✓				
✓				

*[Ask questions and listen to their answers then ask follow-up questions. Guide them toward the idea that every time we write, we write to an **audience** for a **purpose** and that our audience and purpose affect what we write (**genre**) and how we write (**process**) and what we use to write with **medium**).]*

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Activity 2 | **Writing lesson: Pre-writing and drafting**

Objective: *Trainees will experience a lesson that helps students learn pre-writing drafting.*

Experience.

For the next while, you will be playing the role of language students and your trainer will be playing the role of language teacher. Participate as a student.

START OF WRITING LESSON

PRE-WRITING

1. WRITING TASK: 👥 ✐

    a. You are going to work in small groups of three: a speaker, a drawer and a note-taker.

    b. The speaker will describe a sketch without showing it to the others.

    c. The drawer will listen to the speaker and draw the sketch; the drawer can ask questions for clarification.

    d. The note-taker will listen to the speaker and write down everything that the speaker says about the sketch.

    e. **Speaker only**: Turn to **Appendix 5a** at the end of this module to view the sketch.

    [Arrange the classroom in such a way that no drawer or note-taker can see the sketch.]

2. When the time is finished, compare your drawing with the original. Answer the questions below:

    a. How close was your drawing to the original?

    b. Was the description clear enough to draw?

    c. After you compared your drawings to the original, did you notice any missing details?

    d. In what order was the description given? (top to bottom? left to right? random details?)

    e. What nouns, verbs, adjectives, adverbs, and prepositions were used to describe the sketch? Make a list in your notebook.

3. **CONTEST SCENARIO**

    a. Pretend you are a student at Scatterbury College, a small liberal-arts college in the eastern United States. In the college's student newsletter, *The Beat*, you see the announcement for a writing contest. (See the next page.)

    [Allow students time to read. Discuss the main points.]

THE BEAT
The student newsletter of Scatterbury College

They say a picture is worth a thousand words. How about less than a hundred? Can you transmute a photo into a few words chosen so well your readers can refigure your words back into a drawing of the same photo? If you can, then you might just have the makings of a great writer.

The editors of *The Beat* are pleased to announce the first annual "Write-the- _____ Contest." The contest is open to all students currently enrolled at Scatterbury College.

Rules

1. Contestants snap a photo of a <u>bridge</u> and its immediate surroundings.

2. They write a description and send both the photo and the description to *The Beat*.

3. Each description must be

    - ✎ from 100 to 150 words
    - ✎ in Times New Roman or Cambria font (12 pt)
    - ✎ indented and double spaced

4. *The Beat* will publish only the descriptions. Readers choose a description and draw the place based only on the published description.

5. The writer's whose description results in the largest number of drawings resembling the original photo will receive "The Describer" award.

6. The writer who writes the overall best paragraph will receive the "Editors' Choice" award.

7. Deadline for submission of photos and description is three weeks from the date of this newsletter.

8. The winning contestants' photos, descriptions, and drawings will be published in a subsequent edition of ***The Beat***.

Judging

1. The comparison of drawings and descriptions for "The Describer" award will be made by faculty members from Scatterbury College's respected Department of Art and Writing. They will make their judgement based on criteria of their choosing.

2. The judging of paragraphs for the "Editors' Choice" award will be performed the editors of *The Beat* based on the following criteria:

    - 🏛 Unity and coherence (main idea and organization of details)
    - 🏛 Clarity and vividness of details (effective vocabulary and grammar use)
    - 🏛 Cohesion (connectedness of words)
    - 🏛 Correctness (spelling, punctuation)

4. You recently visited Cambridge England, where you took a photo of the famous "Mathematical Bridge." So, you decide to participate in the contest. (Turn to **Appendix 5b** to view the photo**.**) 👁

   a. In your notebook, name the objects you see in the photo. ✎

      [Collect names of objects in the photo. Write them on the board and have students take notes.]

   b. Write how the photo makes you feel. ✎

      [Answering this will help them discover their dominant impression.]

   c. In order to write the description, you need words -- nouns, adjectives, verbs, adverbs, prepositions, conjunctions, etc. Complete the table below in your notebooks: ✎

a.	Names of the objects you see in the photo.	bridge….*[bridge, photo, river, canal, an arch, beam]*
b.	Make a list of adjectives that may be used to describe the things in the photo.	wooden*…[moving, newer, older, wide, higher, narrow, wooden, curved, straight, long]*
c.	Make a list of words used to describe the positions of things and their relationships to other things in the photo.	under, on the right side of….*[on the left, on the right, between, under, over, above, below, upward, downward, toward, next to, beside, across from]*
d.	Make a list of verbs that can be used in describing the picture.	is located…[*cross, connect, locate, adjoin, appear, walk, extend, create]*

WRITING (DRAFTING)

5. Now you start to write your descriptive paragraph of the bridge and its relationship to other objects in the photo. ✍

   a. Look at the photo again and state your overall impression in a word or phrase. For example, when you describe a room, your first impression might be "spacious and comfortable", or your first impression of a woman might be "elegant" or "beautiful but scary". What is your overall (dominant) impression of the scene in the photo? In Write it in a word or phrase in your notebook, e.g. "interesting design" or "a good place to think deeply" etc.

      ………………………………………………………………………………..………………………………

b. Using this word or phrase, write down your dominant impression of the bridge in your notebook; this will be the topic sentence of your paragraph. For example, "The bridge has an <u>interesting design</u>." "The place in the photo looks like <u>a good place to think deeply</u>."✎

c. Why were the words in the example topic sentences underlined?

[They state the main idea that unifies the paragraph. This concept is crucial: A paragraph is defined as a group of sentences with one main idea, which is stated in a topic sentence. The last words of the topic sentence (in the predicate) are usually the most important.]

d. Underline the last few words in your topic sentence. Do these words state the most important idea? Your reader will think so, so make sure they do. Write your topic sentence again. If necessary, revise it so that the most important words are near the end.

[Whether they revise their topic sentences or not, have them write their topic sentences again.]

✎ ....

e. Now, write the rest of the paragraph. Think about the following points:

- ☜ Imagine you are in that place (Cambridge, England) and looking at the famous "Mathematical Bridge". What can you see, hear, touch or smell? (These are sensory details.) *Which* sensory details show that your dominant impression is true? *Why* do these details show your dominant impression is true?

- ☜ For example, maybe your dominant impression is, "The place in the photo looks like <u>a good place to think deeply</u>." Sensory details might include the green grass on the bank of the river, the sound of the water in the river, the puffy clouds, and the blue sky. So, you might write, "The bank of the river is a good place to sit and think because it is covered with green grass." And, "The sound of the water flowing in the river would relax my mind."

6. In your notebook, write at least seven sentences that explain the main idea you underlined in your topic sentence. ✎

✎ ....

END OF THE WRITING LESSON

Activity 3 | **Understanding the pre-writing and drafting process**

Objective: *Trainees will review and think about the writing lesson they have just experienced.*

Reflect.

Return to your roles as trainees as the teacher returns to his or her role as your trainer. Discuss the answers to the following questions about the lesson. 🗨️ ✐

1. Did you like the lesson? Why or why not?

2. How was it different from other lessons?

3. Did you feel motivated to write? Why or why not?

Conceptualize.

4. How did the pre-writing task prepare you for writing the paragraph? 🗨️ ✐

5. Did the "Contest Scenario" provide realistic purpose and audience? 🗨️ ✐

    a. If given the chance, would you participate in such a contest?

       [In the contest, the "prize" was intentionally left vague to keep the motivation intrinsic rather than extrinsic.]

    b. In the scenario, what was the purpose for writing the paragraph?

       [To see who could describe a photo in words. The underlying purpose was to provide motivation for students to write vividly and accurately.]

    c. In the scenario, who were the audiences for the paragraph?

       [judges, editors, readers of the newsletter.]

6. Did the lesson work develop top-down or bottom-up knowledge? 🗨️ ✐

    [It asked for top-down knowledge about Cambridge, bridges, and writing descriptions, but the emphasis during pre-writing and drafting stages was bottom-up, developing vocabulary and putting sentences together.]

7. Did the lesson give students enough help with their language? 🗨️ ✐

    [Not directly. This help comes during the second stage of feedback (Activity 6).]

8. **CEFR.** What CEFR level of students would this lesson be appropriate for? 🗨 ✐

[It depends on many factors, but this lesson would work best at a B1 level of writing or higher.]

9. How would you adapt the lesson for lower or higher levels? 🗨 ✐

[For lower levels, provide scaffolding, e.g. vocabulary words and grammar structures and even ready-made phrases. For higher levels, demand more details, more precise vocabulary, more complex sentence structure, and fewer errors.]

10. Fill in the chart with examples from the lesson. 🗨 ✐

[Invite trainees to review the principles experienced thus far by having them fill in the chart.]

Principles of teaching writing	Examples from the lesson
Good writers keep in mind audience, purpose, and medium.	*[Purpose, audience and medium were created by the contest.* *Purpose: to win the contest.* *Audience: newsletter readers, contest judges, and editors.* *Medium: the newsletter.]*
Good writers use bottom-up and top-down knowledge to create texts.	*[Bottom-up: Students focused first on vocabulary, created a topic sentence, and then a paragraph.* *Top-down: Students thought about Cambridge, bridges, writing descriptions, and a dominant impression.]*
Good writers regard writing as a process that includes preparation for writing and revision of writing.	*[Students did not submit their paragraphs as soon as they were finished. Before writing a descriptive paragraph, students were involved in pre-writing and drafting -- and they're still not finished.]*

Activity 4 | **The importance of feedback**

Objective: *Trainees will increase their awareness of the importance of feedback.*

Experience.

1. What is the chef doing in both photos? 👁 💬

   [He is checking to see how the food tastes. He's getting feedback on the taste of the food, from his own mouth and from the reactions of his customers..]

2. Do you think the player in the photo below will improve his basketball skill? Why or why not? If he could see the basket or if his friend could give him guidance, why might his skills improve? 👁 💬

   [He would be getting visual feedback from his eyes and verbal feedback from his friend. The feedback would enable him to correct his mistakes.]

3. How important is feedback? 💬

   [There is no improvement without feedback.]

Activity 5 | **Feedback and the revision process, part 1**

Objective: Trainees will learn about the role of feedback in revising content and organization.

Experience.

1. Read the first draft of descriptive paragraph by Sevara, a student writing about the same bridge that you wrote about. 📖

[Sevara's first draft]

A bridge is not simple. The bottom of the bridge is curve. There is arch. The middle is about one meter higher than the end. Ansient red brick buildings adjoin to the bridge. Four long beams go from the end toward the middle. Under bridge, there is arch. Some other wooden beams hold the beams in place. The river is moving under the bridge slowly. Moreover, it is not long and has many crossing beam on it. walkon the bridge, he would needs twelve or fifteen steps. The bridge about twelve meters long. The middle of the bridge is about a meter tall than the ends. A person walks upward for six to eight step and downward for six to eight steps. Because of this there is complex design.

---

2. Write on the copy passed out by your trainer. Give Sevara some feedback on the paragraph. Do not write your name on the feedback. 💬 ✒

    *[Pass out the copy from **Appendix 6**. Ask trainees to post their paragraphs with their feedback onto the walls. Have trainees go around the room and read each other's feedback.]*

3. As you go around the room, take notes on the feedback written by others. Based on the feedback written by others, answer the following questions. 💬 ✒

    [Accept all possible answers at this stage.]

a. What are some examples of feedback written on the paragraph?

b. Did the feedback focus on content, organization, vocabulary or grammar?

c. Did the feedback-giver respond to the writer or to the text?

d. In what ways feedback was organized? (e.g. at the end of the paper, in the margins, between the lines, etc.)

e. Did the feedback contain specific questions, suggestions or praise?

f. Did anyone give the paragraph a grade?

REVISING CONTENT AND ORGANIZATION

4. After writing her paragraph, Sevara decided she needed some feedback from her writing teacher, Mr. Brewerton, about her paragraph. She is impatient to get her paragraph done, so she goes to his office outside of his regular office hours to ask him for help. Read the questions below and listen to the recording or read the transcript (**Appendix 7.**). 🎧 💬

   *[Invite trainees to listen to an audio recording of a feedback session. Before playing the recording, give them a minute to read the **Reflect** questions below. Play the recording. If either the recording or playback equipment is not available, have trainees read the transcript.]*

Reflect.

5. Multiple-choice questions about the feedback. Discuss and take notes. 💬 ✒

   a. What was the teacher's attitude towards the student?

   i) grumpy   ii) *supportive*   iii) bored

   b. What was the student's attitude towards receiving feedback?

   i) resistant   ii) *receptive*   iii) indifferent

   c. Was the teacher's feedback organized?

   i) *Yes*   ii) No   iii) I'm not sure

   d. What was the purpose of the feedback?

   i) to evaluate   ii) to criticize   iii) *to improve*

6. Short-answer questions about the feedback. Discuss and take notes. 🗨 ✐

   a. Why did the student come for feedback? Was her motivation intrinsic or extrinsic?

   [She needed feedback to improve her paragraph because she wanted to win the contest.]

   b. Why did the teacher agree to give feedback?

   [He didn't say. Maybe, it's because he's a dedicated teacher who really cares about his students' success.]

   c. What was his usual procedure for giving feedback? Did he respond as a critic? As a teacher? As an interested reader?

   *[He responds to student writing **as a reader not as a teacher**. He writes a note about his impressions, etc. Then, he responds to specific parts. Rather than criticizing or correcting, he asks questions to focus attention on specific parts.]*

   d. From the transcript, his annotations to Sevara's paragraph, and from the note he wrote below it, what did she say that shows he made sure she understood

   - purpose?

     [Nothing but it was clear because he knew she wanted to win the contest.]

   - audience?

     [Nothing but it was clear because he knew the contest rules and judges.]

   - unity?

     [He asked her what unity means.]

   - topic sentence?

     ["You seem to have a topic sentence." He could not be sure until he read all of the sentences to see if they were about the same topic.]

   - details?

     [He referred to many specific details. He gave her very positive feedback about her details.]

   - organization (coherence)?

     [He said that the sentences connect together. He read from sentence to sentence, commenting on each one. He reminded her of the given/new principle.]

7. Did the teacher grade this paragraph? Why or why not? 🗨 ✐

   [This paragraph wasn't for a course. Even if had been, it was not necessary at this point to give the paper a grade.]

8. Listen to or read again the feedback session between Sevara and Mr. Brewerton. As you listen or read, make a list of "do's" and "dont's" for giving feedback.

   [This paragraph wasn't for a course. Even if had been, it was not necessary at this point to give the paper a grade.]

9. Based upon the video, make a list of "Do's" and "Dont's" for giving feedback. ✎

Some Dos

[Suggested answers:]
- ✓ *Do be available for giving feedback*
- ✓ *Do be interested in what they are doing.*
- ✓ *Do interact with the student.*
- ✓ *Do view feedback as a means to improvement.*
- ✓ *Do write to the student about your experience as a reader of the paper*
- ✓ *Do focus on meaning.*
- ✓ *Do use language that the student understands.*
- ✓ *Do be patient.*

Some Don'ts

[Suggested answers:]
- ✗ *Do not write to the text. (write to the student.)*
- ✗ *Do not talk down to the student as if they don't know anything.*
- ✗ *Do not criticize.*
- ✗ *Do not hunt for mistakes.*
- ✗ *Do not give grades unless necessary.*
- *………………]*

Activity 6 | **Feedback and the revision process, part 2**

Objective: Trainees will learn about the role of feedback in revising and editing language use.

Experience.

1. In your notebook, re-write Sevara's paragraph using the feedback she received from her teacher. ✑

2. This is how Sevara revised her paragraph. How does it compare with your revision of her paragraph? (Additions are in *italics*, deletions in ~~cross out~~ and moves in **bold**. She typed the paragraph on her computer.

[Sevara's second draft]

A bridge is not simple *and it is not very long*.**The bridge about twelve meters long. walk on the bridge, he would needs twelve or fifteen steps.** *To cross the bridge,* **a person walks upward for six to eight step and downward for six to eight steps.** The ~~bottom of the~~ bridge is curved, *which creates an*~~. There is~~ arch. The middle *of the bridge* is about one meter ~~tall~~ *high* than the ends. ~~Ansient red brick buildings adjoin to the bridge.~~ *At the end of the bridge,* four long beams go ~~from the end~~ toward the middle. ~~Under bridge, there is arch.~~~~Moreover, it is not long and~~ *The* bridge has many crossing beam on it. Some other wooden beams hold the**se** beams in place. **Because** *of* ~~this~~ **the many beams**, the design ~~there is a~~*looks* complex.~~The river is moving under the bridge slowly.~~~~Moreover, it is not long and has many crossing beams on it.~~

~~walk on the bridge, he would needs twelve or fifteen~~

~~steps. The bridge about twelve meters long. The middle of the~~

~~bridge is about a meter taller than the ends. A person walks~~

~~upward for six to eight steps and downward for six to eight~~

~~steps. Because of this there is a complex design.~~

3. After making her corrections, she typed it out and emailed it to her teacher. (She didn't ask him whether she could, but she really wanted to win the contest!) Is her paragraph more unified and coherent now? To answer this question,

   ✐ <u>Double underline</u> the dominant impression in the topic sentence and

   ✐ <u>Underline</u> given information in each sentence.

4. Her teacher received her email and responded to her.

   a. Read his response. 📖

[Teacher's response]

A bridge is <u>not simple and it is not very long</u>. <u>The bridge</u> about twelve meter <u>long</u>.

walk on <u>the bridge</u>, he would needs twelve or fifteen steps. <u>To cross the bridge,</u>a

person walks upward for six to eight step and downward for six to eight steps. <u>The</u>

<u>bridge</u> is curve, which creates an arch. The middle <u>of the bridge</u>is about one meter

high than the ends. <u>At the end of the bridge</u>, four long beams go toward the

middle.Moreover,<u>the bridge</u> has many crossing beam in it. Some other wooden

beams hold these beams in place. <u>Because of the many beams</u>, the design looks

complex.

   b. See the words her teacher underlined in **Appendix 8**. 📖

      [In this Trainer's Guide*, the answers are above. Make sure that Trainees do the work in their Coursebook before turning to the appendix.]*

   c. Did you underline the same words?

REVISING LANGUAGE

5. He also drew her attention to some language problems. Read the rest of the response and the teacher's annotations. 📖

[Teacher's response (continued)]

There are still some language problems though. I highlighted and numbered the mistakes and wrote an annotation for each. (See below.) Is the paragraph supposed to have a title? Good luck on the contest. Let me know how you do.

Best regards,
Byrne

[**Paragraph with teacher's numbers**]

1A bridge is not simple and it is not very long. **2**The bridge **about** twelve meter long. **3**walk on the bridge, he would needs twelve or fifteen steps. To cross the bridge, **4**a person walks upward for six to eight steps and downward for six to eight step. The bridge is curve, which creates an arch. The middle **5**of the bridge is about one meter high than the ends. At **6** the end **7**of the bridge, four long beams **8**go toward the middle. **9**Moreover, **10**the bridge has many crossing beam in it Some other wooden beams hold these beams in place. Because of the many beams, the design looks complex.

Teacher annotations

1 Which bridge?   2 Verb?   3 Who walks on the bridge? Who crosses the bridge?   4 This and the previous sentence are both about crossing. Could you combine them?   5 Maybe you don't need to repeat "the bridge" so often.   6 Which end?   7 Same as above. It's difficult to know how much to repeat. You want to be clear without being too repetitive.   8 Not the best word. Can you find a more precise one?   9 Incorrect transition word.   10 What about combining this sentence and the previous one?

6. Copy each mistake after the number and correct the mistake in language use. The first one is done for you. See **Appendix 9** after you are finished.

[The answers in Appendix 9 are given below.]

Mistakes and corrections 📖 💬 ✐

1: Mistake: A bridge.

   Correction: *[The bridge in the photo.]*

2: Mistake: The bridge about

   Correction: *[The bridge is about]*

3: Mistake: Walk on the bridge he would needs twelve or fifteen steps

   Correction: *[To walk on the bridge, a person would need]*

4: Mistake: a person walks upward for six to eight steps and downward for six to eight step

   Correction: *To cross the bridge, a person would needs twelve or fifteen steps, and he or she would walk upward for six to eight steps and downward for six to eight steps.*

5: Mistake: The middle of the bridge is

   Correction: *[The middle is]*

6: Mistake: at the end of the bridge

   Correction: *[at each end of the bridge.]*

7: Mistake: at the end of the bridge

   Correction: *[at the end.]*

8: Mistake: go

   Correction: *[reach]*

9: Mistake: Moreover,

   Correction: *[In addition,]*

10: Mistake: The bridge has many crossing beams in it.

   Correction: *[The bridge has many crossing beams.]*

7. Now that you have corrected Sevara's mistakes, use the corrections and rewrite Sevara's paragraph in your notebook. After copying the paragraph in your notebook, read Sevara's third draft in **Appendix 10**. ✐

EDITING

8. After making the changes her teacher suggested, Sevara re-typed her paragraph again. While re-typing she used the checklist below and found eight mistakes. Use the following **final checklist** to help you find her mistakes ✓

   ☐ Does every sentence have a subject and a verb?

   ☐ Do compound sentences have both a comma and a conjunction?

   ☐ Are all nouns in their correct number?

   ☐ Are all verbs in their correct tense?

   ☐ Are prepositions used correctly?

   ☐ Are articles (the, a) used correctly?

   ☐ Are the first letters of sentences and proper names capitalized?

   ☐ Is every word spelled correctly?

   ☐ Is each paragraph indented?

   ☐ Is the title centered?

   ☐ Is it double-spaced?

[Sevara's third draft (corrected)]

<div align="center">The Bridge</div>

The bridge in the photo is not simple, and it is not very long. The bridge is about twelve meters in length. To cross the bridge, a person would needs twelve or fifteen steps, and he or she would walk upward for six to eight steps and downward for six to eight steps. The bridge is curved, which creates an arch. The middle is about one meter higher than the ends. From each end, four long beams reach toward the middle. In addition, the bridge has many crossing beams, and some other wooden beams hold these beams in place. Because of the many beams, the design looks complex.

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9. After correcting her mistakes, turn to **Appendix 10** to see if you found them all. 👁
    🖊

10. Read Sevara's final draft in **Appendix 11.** 📖

The Bridge

The bridge in the photo is not simple, and it is not very long. The bridge is about twelve meters in length. To cross the bridge, a person would need twelve or fifteen steps, and he or she would walk upward for six to eight steps and downward for six to eight steps. The bridge is curved, which creates an arch. The middle is about one meter higher than the ends. From each end, four long beams reach toward the middle. In addition, the bridge has many crossing beams, and some other wooden beams hold these beams in place. Because of the many beams, the design looks complex.

Activity 7 | **Understanding the process of teaching writing**

Objective: Trainees will review teacher actions, student actions, and products at each stage of the writing process.

Reflect.

1. Writing is a **process** that results in a **product**. The teaching of writing is a process that results in products. Fill in the chart with the writing process, teacher actions, student actions and products. 🗣 ✎

	Pre-writing	Drafting	Feedback on content and organization	Feedback on language	Editing
Teacher action	*See Activity 2, Tasks 1-3.*	*See Activity 2, Tasks 4-7.*	*See Activity 5, Tasks 1-4.*	*See Activity 6, Tasks 5 and 6.*	*See Activity 6, Tasks 7 and 8.-*
Student action	*See Activity 2, Tasks 1-3.*	*See Activity 2, Tasks 4-7.*	*See Activity 5, Tasks 1-4.*	*See Activity 6, Tasks 5 and 6.*	*See Activity 6, Tasks 7 and 8.-*
Result (product)	*External: A drawing of a description of a sketch.* *Internal: Skill in description and writing.*	*A descriptive paragraph, first draft.*	*A descriptive paragraph that was more unified and coherent than the first draft.*	*A descriptive paragraph in which the language is more accurate than in the second draft.*	*A descriptive paragraph in which the language is more correct than in the third draft.*

Conceptualize.

2. What were the stages in the writing process?

   [pre-writing, drafting, revision of content, revision of language, editing]

3. In the previous unit, you learned about bottom-up and top-down processes. Did the writing process move from bottom-up to top-down or in the opposite direction? Why?

   [Generally, this lesson went from from top to bottom: from ideas to finer aspects of language. However, to develop ideas, vocabulary was needed, so the lesson asked students for vocabulary that they could use in their paragraphs. The lesson developed ideas while paying attention to language development. This has been called "holding in the bottom."]

4. **CEFR**. At lower levels (A1, A2, B1), is it more important to emphasize bottom-up or top-down processes? At higher levels (B2, C1, C2), which are more important?

   [Lower levels: work more on language skills (bottom-up). At higher-levels work more on developing ideas and coherence while not ignoring language skills.]

5. How many drafts were required? Would more drafts result in better writing?

   *[Four drafts, one for each stage. Normally, **several drafts would occur within each stage**. This unit presents a pattern to be followed and adapted, not a perfect lesson.]*

Activity 8 | **Practicing the teaching of writing**

Objective: *Trainees will develop pre-writing activities for and give feedback on a writing task.*

Apply.

1. In small groups develop pre-writing activities for the writing task. Make sure that they are consistent with the principles you have studied in this unit. 🗨 ✍

   [Trainees apply the principles of teaching writing to a writing task and to sample essays.]

Writing task

Recently many countries have outlawed smoking in restaurants. People argue whether the government should have such a right. Write a 300 to 350-word essay in which you argue for or against this statement.

Your essay will be assessed according to the following criteria:

- 🏛 Task response
- 🏛 Organization
- 🏛 Range and accuracy
- 🏛 Originality of ideas and language
- 🏛 Evidence of critical thinking

Deadline: three weeks from today.

[Invite groups to present their pre-writing activities. Allow time for discussion and remind them of the principles for teaching writing that they have learned in this unit.]

2. Now you are going to give feedback to one of two student essays written in response to the task. Make sure your feedback is consistent with the principles of feedback you have studied in this unit. In what order should feedback be given? What type of feedback comes first? second? third? last? What should you do? What should you not do? (Refer to the Dos-and-Don'ts list above). 📖 ✐

Essay 1 📖

Smoking should not be permitted in restaurants, and state law that prohibit it should be upheld

As we know that nowadays smoking is getting the one of the biggest problem in the world, we can consider that even global problem because of dying people on this habit. But should it be banned in restaurants? My answer is no!

In the perfect situation, smoking rules would be set by bar or restaurant owners, and customers should choose the place that can be suitable for him. Customers would decide without the government's help if they want to avoid smoke-filled rooms or enter them. They might even choose to sit in an area sectioned off for smokers or non-smokers, but the ultimate issue is choice .

When the government starts telling restaurant owners what their customers can and cannot do, the government is making owner the place. And place owners will not like it.

Our government aims to protect us to save us from society's evils. However, in an attempt to protect the public from the effects of passive smoking (second hand smoke)is the one of biggest aim.But in another case to protect the economy of government, so people should decide smoke or

Your Feedback ✎

not.

There is another case that many people who drink also tend to smoke; banning drinkers from smoking has hurt business in some bars and restaurants. The decrease in customers and loss of customers have bad effects on employers

Personal choice is a simple principle that is highly valued in Uzbekistan society. Banning smoking in all public restaurants can take the freedom of human being and cut of workplaces. Smoking should not be banned in all restaurants. A ban on smoking can make to put some laws which we don't need in private business, affects business owners negatively, and discriminates against smokers. Because if person years smoker so for him it is impossible to drop it. So in that case we should understand that and make some restaurants that they can sit eat drink and smoke without any problems, and did not poison any people around him.

Essay 2 📖

Smoking should not be permitted in restaurants

Nowadays mankind has a lot of problems which connected with environment, health and other issues. Understanding this people are continuing to complicate their life with smoking. They smoke everywhere and people do not pay attention on others. And they even smoke in restaurant where people eat.

Recently in some Europe countries has been accepted new law which demands that people mustn't smoke in public places such as restaurants. Because smoking is harmful not only for man who smokes, but also for people who surround that man. Such people are called passive smokers. They can be everyone adults and children as well. According to the scientific research it is known that passive smoking has more bad influence on non-smoking organism than on active-smoker one.

Restaurants are public places which people visit very often and different representatives with various interests go there. But all of them come to the restaurants in order to relax and have a meal. And when some people start to smoke at place when others are usually eat; by this they restrain the rights of non-smokers. Many people can't stand the smoke of cigarettes. Some of them are allergic. And for pregnant

Your Feedback ✎

woman the smoke is also harmful. Others go there with children. That's why smokers should think not only about themselves but about others as well.

Finally smoking and meals are not reconcilable. Smoke of the cigarettes has specific odor that mixes with the meal and makes it not eatable. It can be not pleasant for visitors and chiefs as well. According to the interview that was taken from visitors of one of London restaurant presents that many of non-smokers are except the new law.

In order to conclude I think smoking should not permitted not only restaurants but in all public places. If smokers do not think about others health, let the government think about this by proclaiming the law that will ban smoking in public places.

MODULE VI | Appendixes

Appendix 1 | "**you + can + read**" answers

	Chinese	Japanese	German	French
i. you	你 *nǐ*	あなた *anata*	*Sie*	*vous*
ii. can	能 *néng*	できる *dekiru* できます *dekimasu*	*können*	*pouvez*
iii. read	读 *dú*	読 む *yomu*	*lessen*	*lire*

[loud knock on a door, a pause, sound of a door opening]

You: Assalam aleykum.

Ron: Uh, hi. My name's Ron. I'm your new neighbor.

You: Yes, I heard the noise last night when you arrived.

Ron: Sorry about the racket. You know, you really need to get the door to the stairwell fixed. It's really a banger.

You: I know.

Ron: Can you help me? I'm really busy, and I just gotta have Internet and I don't know a thing about it here. I've been lots of places and every one of 'ems different, y'know.

You: Yes, I know. I've traveled as well.

Ron: Really? Well, anyway, I don't know where to look. I just need some info, just the facts, so I can sign up and get to work.

You: Where do you work?

Ron: I work for an NGO, Housekeepers Without Frontiers? You know it? We monitor compliance with UN Cleaning Standards. We want to make sure that people are keeping their homes clean. This is our gig.

[sound of clanging metal door]

You: Interesting, but I don't think you'll have much to do here.

Ron: Why is that -- never mind for now. I've got a problem to solve. I don't want to have to renew it every month. How much is it for unlimited broadband?

You: How many megabytes per month do you think you'll need?

Ron: I said "unlimited." Can I get that?

You: I'm not sure. I'll check.

Ron: And how do I pay? Every month? Can I pay a lot upfront and then forget about it for a year?

You: I'm not sure. I'll check.

Ron: And what if I don't use it all? Does it roll over to the next month?

You: I'm not sure. I'll check.

Ron: And if I can't get unlimited, can I change the amount I need in the middle of the month? What happens if I do that?

[sound of clanging metal door]

You: I'm not sure. I'll check.

Ron: And if I add time mid-month, what happens to the last month's package? Do I lose it or keep it?

[sound of clanging metal door]

You: I'm not sure. I'll check.

Ron: Finally, with the time difference between here and home base in Fredericksburg, Texas

and all, I'll be working a lot at night. Is there any advantage to that?

You: I'm --

Ron: I know -- you're not sure. You'll check. I just wanna get the best deal out there. Anyway, thanks a million. You Uzbeks gotta be the nicest folks I ever met. Here's my number if you need it.

[sound of clanging metal door]

You: Yes, I see it. *[pause]* I have it. Good day.

Ron: See ya.

A Curricular Model for Reading: The Inclusion of Extensive Reading

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Reading is a central part of any curriculum for language learning (Anderson, 1999, 2008, 2012b, 2014; Grabe, 2009; Grabe & Stoller, 2011). Reading serves as linguistic input for learners; input they can return to over and over because the written word remains on the page. The purpose of this article is to provide second language (L2) reading teachers and curriculum developers a model of a balanced reading curriculum that includes an extensive reading (ER) component. This issue of the TESL Reporter focuses on the topic of ER. Each of the articles provide input to teachers and curriculum coordinators to consider when making decisions on how to enhance an existing ER program or create an ER program for the first time. This introduction provides a model of a balanced reading curriculum (Anderson, 2014) that I propose in order for teachers and curriculum coordinators to see the minimal components that should be part of a balanced reading curriculum. This model will set the stage for this special issue of the TESL Reporter.

A Curricular Model Figure 1 illustrates my proposed model. Notice at the core of the model the three concentric circles. Reading is at the core of the circles. Let me emphasize the reason that reading is at the core of this model is because reading is the focal skill for the discussion that we are engaging in now. However, if I were going to focus on the development of listening skills then the core of the curricular model would be listening. The same applies for writing, speaking, grammar learning and vocabulary learning. As we view reading at the core of the model, it is essential that we recognize that we cannot teach reading in isolation of the other language skills. There should be explicit curricular ties between reading instruction and vocabulary learning. There should also be explicit curricular ties between reading and grammar learning. Although our primary focus in this curricular model is on the development of depth in reading skills, we also want to be assured that there are meaningful connections to the other three language skills of listening, speaking, and writing. I emphasize this because we should not just assume that as we are focusing on the development of reading skills that there will also be development in these other important aspects of language learning. The more explicit we are in the ways that we plan for the integration of language skills in a curriculum, the more likely we are to assist learners in increasing their overall language proficiency.
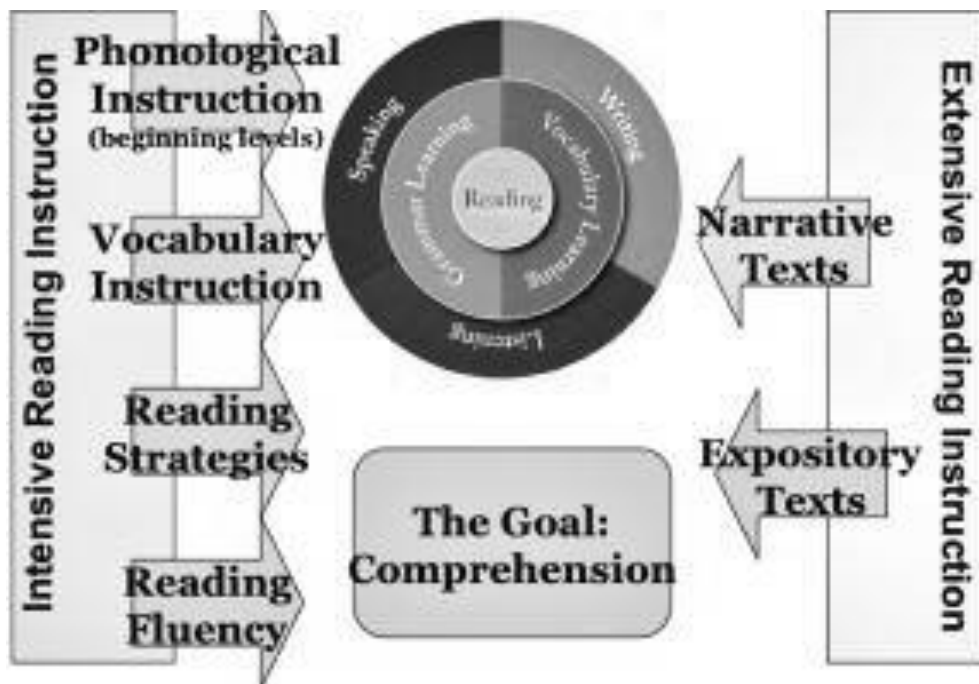
Figure 1. A Model for a Balanced Reading Curriculum

Below the concentric circles, the primary goal of reading is listed. That goal is comprehension. When readers pick up a newspaper, a magazine, a book or log in to email, they expect to understand what they are reading. In all of our efforts to teach second language learners, we should not forget that comprehension is the ultimate goWith these two central aspects of the curricular model in mind, let me address the specific elements that can be part of a reading curriculum. You will notice that at each end of the model, acting as bookends, are two types of reading instruction: intensive reading and extensive reading. A strong reading curriculum is going to include both of these types of instruction.

Intensive reading instruction is what happens within the classroom. During intensive reading, teachers help learners by using a variety of short texts and exercises that focus on the development of a specific reading purpose. From Figure 1 you see that I list what I consider to be four intensive reading components: phonological instruction, vocabulary instruction, reading strategies, and reading fluency. Explicit instruction in each of these elements is vital to the ultimate success of any reader. Let us consider each of these four elements of a reading curriculum.

Holding in the Bottom

The first curricular element that I include in this balanced model that is often ignored during L2 intensive reading instruction is bottom-up reading strategies; phonological instruction being the primary example of bottom-up strategies. Low proficient L2 readers require support through explicit instruction in decoding skills in order to develop rapid and accurate identification of lexical and grammatical forms. Eskey (1988) pointed out over 25 years ago that L2 reading instruction "exhibit[ed] a strongly top-down bias" (p. 95) and thus as reading teachers, we needed to do a better job of helping readers "hold in the bottom" (p. 95) by including systematic decoding instruction as part of a reading curriculum in addition to instruction on how to effectively use top-down strategies. With respect to bottom-up reading

instruction over the past 25 years, the situation in L2 reading instruction has not changed significantly. More recently, Birch (2007) reemphasized the need for a balanced approach to L2 reading instruction; one that provides instruction in both bottom-up and top-down processing strategies. Every L2 reading curriculum should be looking for some type of phonics instructional component that could enhance reading instruction, particularly for lower proficient readers. Birch (2011) emphasizes the rationale for bottom-up reading instruction by stressing that "an early goal for reading instruction is for learners to achieve efficient automatic decoding abilities, so they have enough mental attention left over for comprehension, internalization of ideas, appreciation, and relaxation" (p. 488).

Vocabulary Instruction

The second curricular component of this model of reading is vocabulary instruction. Vocabulary instruction can focus on the acquisition of basic reading vocabulary as well vocabulary learning strategies.

> Grabe (2009) points out that most vocabulary researchers argue that effective vocabulary learning is a combination of (a) learning words from context through extensive reading; (b) providing direct instruction of vocabulary words; (c) developing word-learning strategies; (d) building word-recognition fluency; and (e) developing word appreciation (and motivation) on students' part. (p. 276)

When deciding what words to include in direct instruction, Gardner and Davies (2014) provide the most recent input for language teachers on specific vocabulary that language programs can consider for explicit instruction. Their new Academic Vocabulary List provides a wide frequency range of vocabulary that can be included for explicit instruction to strengthen reading skills. What sets this list apart is that it based on contemporary American English and is generated by Davies (2014) Corpus of Contemporary American English.

A recent publication by Schmitt, Jiang, and Grabe (2011) is also beneficial for reading instructors. Their research highlights that there is more to vocabulary instruction that simply knowing the meaning of a word. From their research we learn that even when learners report knowing 100% of vocabulary needed to read a text, reading comprehension scores only reach 70%. The implications of this research are significant in terms of vocabulary instruction. Just because you know the meaning of a word does not mean that you know how to integrate that word into a larger context. This helps us focus on the contexts in which words are used and the collocates that appear with words as part of vocabulary instruction.

Finally, in terms of vocabulary instruction, vocabulary learning strategies should play a central part of intensive reading instruction. The reason for such strategies is that not everyone needs to learn exactly the same vocabulary words. But if during intensive reading instruction we can provide learners with appropriate strategies, we can facilitate their independent vocabulary learning. Grabe (2009) provides suggestions for vocabulary learning strategies that include dictionary use, L1-L2 synonyms, flash cards, word-part information, mnemonics, analogies, and key-words. As we teach learners these strategies, teachers should first model the strategy so that learners see how to effectively use it. We must then provide authentic opportunities for the readers to actually use the strategy and evaluate the effectiveness of the strategy.

Strategy Instruction

The next component of effective intensive reading instruction is explicit strategy instruction.

> Strategies are the conscious actions that learners take to improve their language learning. Strategies may be observable, such as observing someone take notes during an academic lecture to recall information better, or they may be mental, such as thinking about what one already knows on a topic before reading a passage in a textbook. Because strategies are conscious, there is active involvement of the L2 learner in their selection and use. Strategies are not an isolated action, but rather a process of orchestrating more than one action to accomplish a L2 task. (Anderson, 2005, p. 757)

In work that I have previously published related to strategy instruction (Anderson, 1999) I have illustrated how teachers can effectively model the use of strategies while thinking out loud while reading an appropriate text. As we model how effective readers use strategies and make strategy instruction more explicit, we engage learners' metacognitive awareness. Metacognitive awareness training should be at the core of strategy instruction.

I have identified five key elements of metacognitive awareness training: (1) preparing and planning for effective learning, (2) deciding when to use particular strategies, (3) knowing hot to monitor strategy use, (4) learning to combine various strategies, and (5) evaluating the effectiveness of strategy use. (Anderson, 2012a). By blending these five aspects into explicit instruction, we will be able to help learners to be much more independent in their learning.

Fluency

The final component that I suggest be part of intensive reading instruction is reading fluency. I define reading fluency as "reading at an appropriate rate with adequate comprehension" (Anderson, 2009, p. 130). Appropriate rates will depend on the age of the reader (younger readers have slower reading rates than older readers), whether the reader is reading orally or silently (we read faster when we read silently), and what our reading purpose is. Adequate comprehension also is dependent on a variety of factors. For example, if our reading purpose is to scan a text to locate a specific piece of information then the only adequate comprehension level we would accept is if we are able to name the information that we are looking for (i.e., a specific date, name, or place). The key to this definition of reading fluency is the combination of both reading rate and reading comprehension. Fluency is not one of these elements alone, but the combination of both.

I have outlined in other publications (Anderson, 1999, 2008, 2009) five different in-class instructional activities that can be applied to the classroom: (1) shadow reading, (2) rate build-up reading, (3) repeated reading, (4) class-paced reading, and (5) self-paced reading. The point that I want to emphasize here is that we cannot expect readers to improve their reading fluency by simply telling them to read faster. We must provide guided classroom practice so that learners know what to do to increase their reading fluency.

Maintaining a Balance

While intensive reading instruction is the specific in-class activities that we engage in to teach students how to be stronger readers, extensive reading (ER) is the out-of-class reading opportunities where students can read longer texts and read for longer periods of time. All curricula designed to teach L2 readers must include an extensive reading component. It is within the context of the ER component of a curriculum where learners have practice opportunities.

One key element of the practice that we must provide to learners during ER is exposure to both narrative and expository texts. Gardner (2004) provides compelling data to illustrate that the vocabulary contained in both narrative and expository texts on the same theme is different. If we want students to develop in their academic reading vocabulary, we must provide exposure to expository texts. I think that reading programs should take a balanced approach to the selection of these two text types depending on the level of language proficiency of the reader. For example, for beginning level readers, the ER program should opportunities to read 80% narrative texts and 20% expository texts. As language proficiency increases that ratio can change so that by the higher levels of proficiency readers are exposed to 80% expository materials and 20% narrative. I would advocate that there always be both types of texts included in an ER program in order for readers to be exposed to both types of reading materials.

One final element about this balanced curriculum that I would like to point out is my hope that reading programs can somehow make stronger curricular ties between the intensive reading component of the program and the extensive reading component. Students would benefit significantly if the elements of intensive reading were explicitly tied to extensive reading. One way that this could be facilitated is if all students and the teacher were reading the same texts outside of class. I recognize that this is a controversial point within the context of ER. Some advocate that the student should select the ER materials. I advocate that there should be a curricular balance with some texts selected by the teacher that all students will read together while still providing some flexibility for student selected texts.

Also, there should be explicit opportunities to practice outside of class the specific skills being taught in class. For example, if the reading strategies of making predictions and confirming/rejecting the predictions are the instructional focus during intensive reading, there should be opportunities for the readers to practice that strategy immediate outside of class during extensive reading practice. Then during the next intensive reading instructional session there are natural opportunities to evaluate how well the strategy is working for the readers. If the instructional goal during intensive reading is the explicit teaching of specific high frequency vocabulary, it would be ideal if the teacher had already identified that vocabulary in the materials that students will read during extensive reading. Then the learners get exposure to the vocabulary within a specific context. This model of a balanced reading curriculum outlines what I see as the essential elements that programs should be discussing to establish learning outcomes at the program level as well as at the individual class level. With this big picture in mind, we can see that ER is not just an added component to a curriculum, but rather an essential component that provides opportunities for development of the learning outcomes that programs establish. With this big picture view in mind, this special issue of the TESL

Reporter provides three articles that will focus on ways that programs can more specifically implement ER.

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Creating a Successful Extended Reading Program

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Abstract

Extensive reading (ER) has been demonstrated to help students learning English as a foreign language (EFL) in many aspects of English. However, EFL teachers interested in using ER in their classrooms may not understand how to do this since it differs in many critical respects from other ways of teaching and learning English. In this article, I discuss how teachers can set up and conduct successful ER programs.

Introduction

Research has shown that extensive reading (ER) has the potential of helping students of English as a foreign language (EFL) learn to read (e.g., Belgar, Hunt, & Kite, 2012 Iwahori, 2008; Judge, 2011; Nishino, 2007; Ro, 2013; Robb & Kano, 2013) and make improvements in other aspects of their English skills. However, EFL teachers may not know how to establish and conduct an ER program. In particular, they may not understand how to work with students who have not experienced the autonomy accorded by ER or do not understand the language learning value of reading easy, interesting material in a target language. The goal of this article is to discuss what teachers need to do to set up and conduct a successful ER program.

An Overview of Extensive Reading

The basis of ER is the well-established principle that we learn to read by reading. This is true for learning to read our first language as well as learning to read foreign languages. In teaching foreign language reading, an ER approach encourages students to read, read, and read. In ER, students read large quantities of easy material in the foreign language. They read for information and enjoyment, with the primary goal of achieving a general, overall meaning of the reading material. Students select their own reading material and are encouraged to stop reading if it is not interesting or too difficult; over time, they are also encouraged to expand their reading comfort zone—the range of materials that can be read easily and with confidence. To capture these aspects of ER, Day and Bamford suggest that the motto of ER be "reading gain without reading pain" (1998, p. 121). There are several reasons why it is beneficial to encourage language learners to read extensively. Studies show that students not only improve their reading fluency but they also build new vocabulary knowledge and expand

their understanding of words they knew before (e.g., Kweon & Kim, 2008; Yamashita, 2013). Additionally, ER can help students improve their writing, as well as improve their listening and speaking abilities (e.g., Nishizawa, Yoshioka, & Fukada, 2010; Yamashita, 2008). And perhaps the best result of an ER program is that students develop positive attitudes toward reading in a foreign language and increased motivation to study that language (e.g., Nishino, 2005; Takase, 2007; Yamashita, 2004).

Setting Up an Extensive Reading Program

Starting an ER program requires a great deal of planning. In my experience, it takes at least six months. If an ER program is to be successful, among the decisions that need to be made are these:

1. What should students read?

Any text in the target language that is easy enough for students to read with overall comprehension can be used as ER materials. Depending on the foreign language abilities of the students and the resources available, such materials may include materials written for first-language readers (e.g., adolescent literature), comic books, or online texts. Indeed, the Internet has become a valuable source of reading material.

Additionally, a useful source of language learner literature—reading material written for an audience of foreign language learners, is graded readers. Graded readers are simply books, fiction and nonfiction, specifically written for language learners; the content is controlled to match the language ability of learners. All the major publishers of English teaching materials have graded readers in English. Unfortunately, for learners of languages other than English, graded readers are scarce at best, so teachers have to be flexible and creative in finding books appropriate for their students. If this language learner literature is not available, carefully chosen children's literature may be suitable for beginners. (See, for example, Hitosugi & Day, 2004, who used books written for children in a second-semester Japanese foreign language course.)

When graded materials are not available, a side-by-side translation in the students' first language can help make more-difficult texts accessible. Teachers might also consider using prescaffolded material, such as stories that the students are already familiar with, like fairy tales or even books or movies they are likely to have already experienced in their first language.

Thanks to the Internet, a wealth of material is easily available. In English, for example, there are "easy English" news sites, such as those available through the BBC, Voice of America, and the New York Times; there is also a "simple English" version of Wikipedia with close to 100,000 entries.

Regardless of the source, teachers need to make sure their students have a wide variety of interesting books and materials. In addition to selecting high-interest materials, teachers must try to have available a wide variety of different genres,

because students' tastes in reading also vary greatly. For example, some students might want to read mystery or suspense stories while others might enjoy reading romance or science fiction. Others might be attracted to nonfiction, such as biographies.

The reading material in an ER library should be subdivided into difficulty levels so that learners of various ability levels can find material that they can easily understand.

2. How much reading should students do (either encouraged or required)? If that reading is required, should students be given credit?

Generally, when students are required to do something and are given credit for it, they are more likely to do it. (See Thomas Robb's article in this issue of the TESL Reporter for additional ideas.) Hitosugi and Day (2004) set a reading target of four books per week for ten weeks, and awarded credit toward the students' final grades depending on how many books they read. This worked well, but they learned that the target of four books a week was too high for their students. The average number of books the students read was 3.2 per week, or 32 books during the ten weeks. An ER target can be expressed in books, pages, chapters, or even time—two hours a week, for example. ER targets are flexible and can be adjusted to fit the reading abilities and schedules of the students.

Setting personal goals can often be a strong motivational factor. This is especially true for reading! Teachers should advise their students to consider their schedules and to set aside time to read (at lunch, before going to bed, etc.). Teachers can help their students set a reasonable target number of books to read per week or month, according to the time that the students' schedules allow; teachers should then encourage their students to meet those goals. Having students complete a weekly ER journal helps them stay on track and helps teachers monitor their reading. Two samples of simple ER logs are provided in the Appendix. These can be easily adjusted according to the needs of the students and the extent to which their teachers integrate ER activities into the class curriculum. Some teachers have found it useful to monitor ER according to the weeks of a school semester (Appendix, Form 1); others require students to provide a very brief summary of each log entry so they can monitor general comprehension as well (Appendix, Form 2).

3. Where should reading be done—in class, out of class, or both?

Since an ER approach involves students reading a significant amount, students will have to do most of their reading outside of class. Some teachers also have their students read in class. Using valuable class time to read shows students how important reading is.

4. How should students' reading be graded?

As described above, some teachers use reading targets. Another possibility for grading students' reading is an Internet program, Mreader. This program has

comprehension questions on a large number of books (in English), and is freely available for use by schools. See mreader.org for details.

5. How should the program be introduced and advertised to the students? Teachers have an important role to play in helping their students get the most out of ER. As Day and Bamford point out, teachers need to introduce their students to ER and provide essential guidance as they read extensively (2002, p. 139). Students are unlikely to have any prior experience with reading easy and interesting foreign language material that they select themselves. It is very important to the success of an ER program for teachers to introduce their students to ER and then offer guidance during the program.

In introducing ER, teachers might begin by telling their students what happens when they read and read and read. Teachers could point out that research shows that ER

- helps students read faster and understand more;

- helps them to read in meaningful phrases, rather than word by word;

- increases their confidence in their reading abilities;

- increases their vocabulary knowledge;

- consolidates their grammatical knowledge; and

- helps improve their writing proficiency and oral fluency.

Another point teachers must stress while introducing ER to their students is that the material has to be easy. Unfortunately, many students (and perhaps some teachers) are conditioned to believe that they must read books that are difficult, that the only way to learn to read in a foreign language is by reading material that is beyond their capabilities. Day and Bamford label this the "macho maxim of second language reading instruction: no reading pain, no reading gain" (1998, p. 92). This is the wrong approach. Reading several easy books, allows learners to become more fluent, effective readers. In addition, students are able to learn new words and phrases over time, while enjoying what they are reading. To help free students from the macho maxim, teachers should ask their students to reflect on their experiences of learning to read in their first language—what types of materials did they read at first?

Students should be encouraged to read material that they like. Because students need to read many books, it is important that they are interested in and enjoy what they are reading. If the learners are excited about their books, they won't want to put them down. Additionally, they will be more likely to attend to the content (meaning) of the text, rather than merely focusing on grammatical aspects. If their students do not find their books interesting or exciting, teachers should advise them to stop and find other books they may enjoy.

Teachers may want to consider having their students read the books they really enjoy a second time. This is useful for several reasons. Having already read a book once, students will be able to read it more fluently the second time. This helps build vocabulary knowledge as well as confidence, and this, in turn, leads to increases in reading rate.

Also, students should be told that it is not necessary to read for 100% comprehension. Teachers should instruct their students to read for general, overall understanding. This means

that they should be able to follow the general storyline and grasp the main ideas of the text. In ER the aim is to read a great many books, so it is in the learners' best interest not to struggle over every detail or to worry about the exact meaning of every word or phrase.

To reinforce this idea, teachers could ask their students to think about reading in their first language (or, if they do not read much in their first languages, ask the students to think about watching television or movies). Most likely, they do not worry about every detail in their first language, so they should do the same for ER in the foreign language.

Another way to encourage reading for general understanding is to remind students that they are reading for pleasure and for benefits such as increased fluency and vocabulary knowledge. Teachers might want to stress to their students that there is no penalty for not understanding every detail, as they will not be tested.

It is also important for teachers to tell their students to ignore unknown or difficult words, to skip those words and continue reading. Although ER material should be easy for students, they will inevitably encounter unknown or difficult words or phrases. Students do not need to understand every word. Often, they can ignore words they do not know and still maintain a general understanding of the passage. Sometimes they can guess the meaning of words depending on the context.

The teacher can be of particular importance here in helping learners get used to living with some ambiguity when they read. One way teachers can do this is to have students skim a page or two of their books, circling any words they do not understand. Next, the students should read those same pages, being encouraged to focus on the general meaning and ignore any circled words. After they have finished, the teacher should find out how successful the students were by asking general questions about their texts (e.g., Who are the characters? Where are they? What are they doing?). Most likely the students can grasp the overall meaning, despite encountering a few unfamiliar words. If a student is unsuccessful in understanding the overall meaning of the text, then it is likely the book is too difficult. If the book has more than three to four unknown words on a page, then it is probably too difficult for beginning- and even intermediate-level readers.

In guiding their students, teachers need to check what they read to make sure that they are reading at the right level. That is, as students read more and more, their reading fluency will increase, so they will be able to read books that were initially too difficult. Sometimes students continue to read at the same level, and fail to move to a higher level. Teachers can easily determine this by looking at their students' ER journals (if they are required). If a student has read a number of books at the same level for three weeks or more, then he or she should be encouraged to move to the next level.

In addition to monitoring their students' reading levels, teachers can monitor their students' overall comprehension of their reading by incorporating ER activities in the classroom. One idea, suggested by Iwano (2003), is that teachers briefly interview their students individually about their reading while the rest of the class is reading independently. For other useful activities for monitoring students' ER, see Bamford and Day (2003).

Additionally, it is a good idea for the teacher to be familiar with the range of ER materials available to their students. Being familiar with ER materials and having an awareness of each student's reading level and interests will allow teachers to better help

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students as they expand their reading comfort zones; teachers will also be able to offer useful recommendations when students choose new books.

I should add a note of caution, however. Students can easily be confused about the balance between reading easy, enjoyable books and challenging themselves with books at a slightly higher level to expand their reading comfort zones. Because everyone has a desire to improve as quickly as possible, some learners might want to try to challenge themselves too much, too soon. Thus, it is important for teachers to pay attention to what their students are reading and to make sure that they are not struggling with texts that are too difficult. It makes more sense to help build learners' confidence and fluency with easier books, bearing in mind that books that were at one time too difficult become easier to read later. The goal of teachers is to spark their students' interest in reading and find encouraging ways to make sure they keep on reading. If some students begin to lose enthusiasm, it might help if their teacher reads aloud to them from a book that is easy but captivating. A teacher's enthusiasm when he or she reads aloud can help the students to get back into a frame of mind where they want to pick up a book at every opportunity.

Conclusion

Teachers, above all else, must help their students do well in their courses and pass the required examinations. However, at the same time, teachers can increase their students' competency in English and help them become fluent readers in English by engaging them in ER. It is important to realize that the increases in fluency, confidence, and motivation that so often result from reading extensively will help students in their academic endeavors, such as improving language exam performances.

I close with a tip for teachers: Be a role model as a reader. Day and Bamford claim that "effective extensive reading teachers are themselves readers, teaching by example the attitudes and behaviors of a reader" (2002, p. 140). Teachers who are first-language readers of English should consider reading extensively in their students' first language. If English is a foreign language, then teachers should read with their students. As Nuttall observed, "Reading is caught, not taught" (1996, p. 229).

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APPENDIX: EXTENSIVE READING LOGS

Form 1: Weekly Extensive Reading Log: Books (or pages) per Week			
Name:			
Week:	**Target:** _____books / pages (circle one)		
Date	**Name of Book**	**Number of pages read**	**Comments**

TOTAL READING TIME THIS WEEK _____

Form 2: Weekly Extensive Reading Log: Hours per Week		
Name:		
Week:	**Target:** _____hours	
Date	**Name of Book**	**Time Spent**

TOTAL READING TIME THIS WEEK _____

Appendix 5a | **Mathematical Bridge (sketch)**

Electronic sketch by Svetlana Vishegurova, based on an original photo by Malika Yunusova

Appendix 5b | **Mathematical Bridge (photo)**

Photo by Malika Yunusova

A bridge is not simple. The bottom of the bridge is curve.

There is arch. The middle is about one meter higher

than the end. Ansient red brick buildings adjoin to the

bridge. Four long beams go from the end toward the

middle. Under bridge, there is arch. Some other wooden

beams hold the beams in place. The river is moving

under the bridge slowly. Moreover, it is not long and has

many crossing beam on it. walkon the bridge, he would

needs twelve or fifteen steps. The bridge about twelve

meters long. The middle of the bridge is about a meter

tall than the ends. A person walks upward for six to

eight step and downward for six to eight steps. Because

of this there is a complex design.

[Knock at the door]

Byrne: Come in.

Sevara: Good afternoon, Mr. Byrne.

Byrne: Hi, Sevara. How are you doing?

Sevara: Thanks. You know, I am participating in a contest with my descriptive paragraph. I have got already feedback from my friend, but it was not very helpful. Can you help me?

Byrne: I can't write it for you.

Sevara: I don't mean this. I need your feedback on it. I really want to win the contest.

Byrne: Ok. Can I look at it first?

Sevara: Yes, I have it on my flashka.

Byrne: Do you mean your memory stick?

Sevara: Uh, yes.

Byrne: Ok. Can you also show me the contest rules?

Sevara: Yes, here are the rules. *[The whole announcement, which You have already read, is shown for long enough for You to recognize it as the one they have already read, approximately 5 seconds.]*

Byrne: Can you leave it with me?

Sevara: No-o-o, I have to get your feedback now because I have to hand it in soon.

Byrne: *[Sighs deeply, looks at his watch.]* I have a meeting with the rector later this afternoon. *[brief pause]* But give it to me and … *[little bit longer pause]* I'll give you feedback the way I usually do.

[From now on, the screen appears and only the screen is shown and voices are heard. Paragraph is shown. Byrne reads it aloud fairly slowly. Approximate time: 1 minute.]

> A bridge is not simple. The bottom of the bridge is curved. There is arch. The middle is about one meter higher than the end. Ansient red brick buildings adjoin to the bridge. Four long beams go from the end toward the middle. Under bridge, there is arch. Some other wooden beams hold the beams in place. The river is moving under the bridge slowly. Moreover, it is not long and has many crossing beams on it. walkon the bridge, he would need twelve or fifteen steps. The bridge about twelve meters long. The middle of the bridge is about a meter taller than the ends. A person walks upward for six to eight steps and downward for six to eight steps. Because of this there is a complex design.

Byrne: Ok, hmmm. You know that usually I read through students' assignments and respond to them as a reader, not as a teacher. Then I write a note to the student about my impressions, questions and feelings. After that I respond to specific parts of the assignment. I ask questions to get your attention focused on those parts. Because we're in a hurry this time, I'll just respond to specific parts. So, let me see... (long pause) hmmm.

You seem to have a topic sentence. And the concluding sentence matches the topic sentence. You have a lot of good details. For example, you talk about the beams, you have very specific measurements "one meter high", you have described exactly how many steps the bridge is across, you have "ancient red-bricks". It is a good concrete description.

Sevara: Yes... thank you, I read an article about bridges and buildings before I started writing. I learned a lot about them.

Byrne: Hmmm. You talked about the person on the bridge, walking up and down. So, the strongest part of this paragraph is its very precise detail. For description, of course, this is very important. I think, you've learned a lot in our class.

Sevara: I didn't miss *your* classes.

Byrne: But I have some concerns about it too. My biggest concern is that it is not very coherent. Sentences don't seem to connect together. They don't seem to flow together from beginning to end. Let's start at the beginning of your paragraph, and I'll make some comments that will help to improve the coherence and unity.

So, do you remember what unity means?

Sevara: So, unity means that it is a good topic sentence.

Byrne: And?

Sevara: And all of the sentences support the topic sentences.

Byrne: Yes, you have learned the rule. Now, let's see if you have applied it. (pause) The next three sentences… these all talk about the bottom of the bridge and they're fine. Then you have this sentence about "the ancient red-brick building adjoined to this bridge". This sentence seems out of place. You need to move it somewhere else in the paragraph or leave it out of the paragraph.

Sevara: (emotionally) But that's my best sentence. I like it.

Byrne: Well, you know what one writer said? Good writers know that sometimes they have "to kill their babies".

Sevara: (gasp)

Byrne: He meant that good writers sometimes have to take out their favorite sentences if they don't belong.

Sevara: hmmm

Byrne: So, I would circle that sentence about ancient red-brick buildings and write in the margin, "Does this belong?" Well, Sevara, what do *you* think?

Sevara: (sighs) Yes, you're right.

Byrne: You also have other sentences like that. For example, "The river is moving under the bridge slowly." This sentence doesn't belong either.

Sevara: (sighs again)

Byrne: So, remember the principle of given and new?

Sevara: Yes, it means that the beginning of the sentence should have something known to the reader and at the end – something new.

Byrne: Yes, that's basically right. Let's look at a couple of sentences… The second sentence you have is, "The bottom of the bridge is curved". The third sentence is "There is arch". How can you connect them?

Sevara: Maybe, I could write the "The bottom of the bridge is curved, which creates arch"

Byrne: <u>An</u> arch.

Sevara: Yes, "an arch".

Byrne: Which is the given and which is the new information?

Sevara: "The bottom of the bridge" is given information because bridge was mentioned in the previous sentence and every bridge has a bottom.

Byrne: And what is the new information?

Sevara: Is curved?

Byrne: Yes, that's correct. What else is given?

Sevara: The word "which", because it's a pronoun.

Byrne: Right. And new information?

Sevara: Creates an arch

Byrne: Yes. Now use this principle for the rest of the paragraph.

Ikhtiyor: (opens the door) The rector is waiting.

Byrne: Yes, I remember. I hope I helped you, Sevara. I've gotta go.

Sevara: Yes, you did. Thank you very much.

The Bridge

The bridge in the photo is not simple and it is not very long. The bridge is about twelve meter in length. To cross the bridge, a person would needs twelve or fifteen steps, and he or she would walk upward for six to eight step and downward for six to eight steps. The bridge is curve, which creates an arch. The middle is about one meter high than the ends. At each end, four long beams reach toward the middle. In addition, the bridge has many crossing beam, and some other wooden beams hold these beams in place. Because of the many beams, the design looks complex.

The Bridge

The bridge in the photo is not simple, and it is not very long. The bridge is about twelve meters in length. To cross the bridge, a person would need twelve or fifteen steps, and he or she would walk upward for six to eight steps and downward for six to eight steps. The bridge is curved, which creates an arch. The middle is about one meter higher than the ends. From each end, four long beams reach toward the middle. In addition, the bridge has many crossing beams, and some other wooden beams hold these beams in place. Because of the many beams, the design looks complex.

MODULE VII

LANGUAGE ASSESSMENT

UNIT A

Types of Assessment

OBJECTIVE

In this unit, trainees gain knowledge of language assessment, common test types, and methods of testing.

KEY TERMS

assessment, evaluation, testing, proficiency test, placement test, achievement test, progress test, aptitude test, diagnostic test, objective and subjective testing, norm-referenced and criterion referenced testing

KEY CONCEPTS

- The term *assessment* covers testing, alternative assessment, and evaluation.

- Assessment serves a variety of purposes such as measuring proficiency, achievement, progress, aptitude.

- A variety of techniques can be used to measure language use; each has its advantages and disadvantages.

- Language use can be measured against a norm or by a variety of criteria, subjectively or objectively, holistically or trait by trait; the most effective combination depends on context and purpose.

UNIT A | **Contents**

Activity 1 | **What does *assessment* mean?**

Objective: *Trainees will learn to differentiate testing, assessment, and evaluation.*

Reflect.

[Introduce the term language assessment *to trainees and explain that teachers understand this term in different ways. Tell them that now they are going to explore what assessment means and how it is related to classroom teaching.]*

1. What does *assessment* mean to you? Fill in the boxes with words you associate with assessment and draw lines to show their relationships.

    *[Tell them to brainstorm and give their associations. Try to elicit as many ideas as possible. Put all answers on the board. Draw a circle on the board and write the word assessment in the center. Accept all trainees' contributions. (**The diagram below is just a sample**.) After completing the mind-map on the board, have all trainees copy it into their trainee books. They will add to the diagram in question 3 below.]*
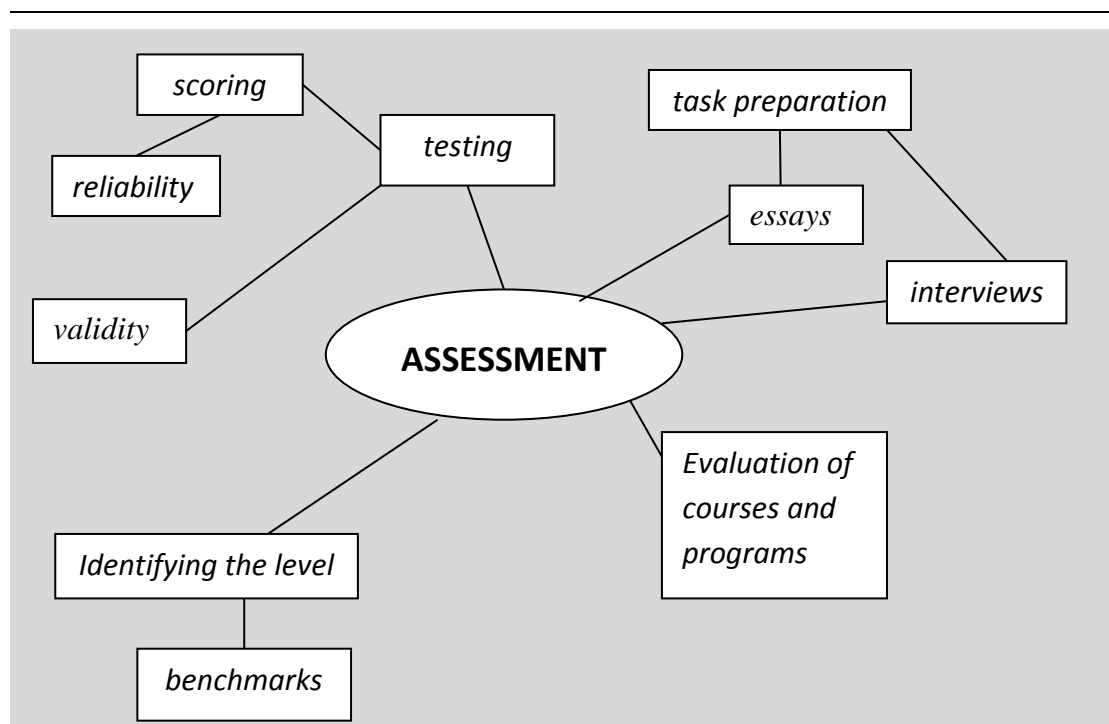
2. As you learn more about assessment, you can add, delete, or move items and change the relationships among them.

Conceptualize.

*[Explain to trainees that assessment is more than just preparing tests. It includes a wide range of activities that are interconnected with each other yet distinct. The three fundamental terms are **assessment, evaluation** and **testing. T**eachers need to know how they differ.]*

3. Read the following three scenarios. With which do you associate the terms 1) testing, 2) assessment, and 3) evaluation?

A commission from the Ministry of Higher and Specialized Education has just arrived on a campus to check how the English for Auto Mechanics (ESP) program is working. A few days before, they conducted an online survey of teachers, students, and department heads. Now, they will conduct interviews based on the information from the surveys.

a.   Which is this? _____ *[evaluation]* _____

You are graduating from university and planning to get a Master's degree in the U.S., after which you will return home to teach English. Before you enter, the university wants to know whether your English is good enough to complete your degree. What will you do to prove it is?

b.   Which is this? _____ *[testing]* _____

You are participating in the Student Olympiad. What will be used to determine the winner? At the beginning, the judges explain that you will first watch a video and be asked comprehension and critical thinking questions. After this, you will write an essay and then be interviewed by three judges who are native speakers of English.

c.   Which is this? _____ *[assessment]* _____

4. Based on the above three scenarios and your own experience, write assessment, evaluation, or testing next to the definition of the term. (Definitions from Coomb, Folse, and Hubley, 2007).

Definition 1

_____ is a formal, systematic procedure -- in the past often with paper and pencil but now often through on-line media -- for collecting information about achievement or proficiency.

Definition 2

_____ refers to a variety of ways of collecting information on a learner's language ability or achievement it includes all types of measures used to evaluate student progress.

Definition 3

_____ is concerned with the overall program; it looks at all factors that affect the learning and includes syllabus design, course objectives, use of materials, teaching techniques, measurement of achievement and progress, etc.

Activity 2 | **Testing**

Objective: *Trainees will learn about tests and their purposes and to differentiate tests according to purpose.*

Experience. ✎

[Put them into small groups to solve this problem. If it will help them play they roles better, you can have them give their consulting firm a name.]

1. You are a member of an independent consulting firm whose business is giving advice on assessment and evaluation. A new private international university will be opening in Tashkent. It will train students to work in a variety of fields such as graphic design and web design. It is an English-medium university. All documents will be primarily in English. They have contacted you with several problems, and they need your advice.

    [Trainees may not know the exact terminology. Help them to describe the type of test needed and supply the appropriate terms.]

    a. **Problem 1**

    The university needs administrative and clerical personnel. They will often have to speak on the telephone and write emails while communicating with the home campus in Santa Clara, California. They will also have to prepare documents for the Ministry of Higher and Secondary Specialized Education. How will they determine whether applicants for the jobs can perform these duties?

    [Tests of spoken and written proficiency for English; tests of written proficiency in Uzbek and Russian]

    b. **Problem 2**

    Students from other universities will be allowed to transfer to this university. They will have to take courses in web design, etc. in English. Some of these students will have a high level of English and some will have a low level. How will the university decide whether they must take General English courses, Academic English courses, or English for Special Purposes courses?

    [Placement test consisting of a written essay, an interview, and tests of reading, vocabulary, and grammar]

    c. **Problem 3**

    Professors from a variety of countries such as Italy, India, and of course Uzbekistan will be hired to teach courses. How will you know whether they can give lectures, consult with students and administrators, and give conference presentations in their fields?

    [Proficiency tests in written and spoken English and a recorded teaching demonstration in English]

d. **Problem 4**

Some professors will be recognized experts in their fields and the university will want to hire them. However, it is well known that some have problems speaking clearly in English. How will you determine what their pronunciation problems are so the English teachers can target workshops toward helping their colleagues speak more clearly?

[Diagnostic testing in pronunciation]

e. **Problem 5**

The university will be seeking international accreditation. Before the accreditation agency arrives, the university will want to know whether the curriculum is in line with international standards. How will the university determine this?

[This is not a testing issue. This is an issue of evaluation.]

f. **Problem 6**

Professors want to determine whether their students have mastered the material in their courses. What type of tests will they be giving?

[Achievement tests]

g. **Problem 7**

Departments want to know whether students have acquired the English skills they need at the end of second-year. How will the university know which students will likely graduate on time and the type of remedial teaching necessary for those having problems?

[Progress test and a diagnostic test]

2. Match the terms below with the type of test.

achievement	proficiency
aptitude	placement
diagnostic	progress

	Description	Test Type
1.	These tests aim to measure learners' overall ability in a language and are not related to any course or training they might have had.	*proficiency*

2.	These tests typically come at the end of language courses to determine whether the learners have been successful at meeting the aims of their courses. They are usually administered at the end of the semester or academic year. Sometimes they are used with the purpose of evaluating the course itself.	*achievement*
3.	The purpose of these tests is to identify the learners' strengths and weaknesses. It helps teachers discover the language areas in which learners need help. The data taken from this test is used for remediation and further course activities.	*diagnostic*
4.	These tests are typically used at the beginning of a course. They are used to assess learners' level of language ability and put them in an appropriate level.	*placement*
5.	These tests are used to measure how well the learners are learning. They are administered at different stages throughout a course as learners complete certain segments of instruction. With the help of such a test, a teacher can measure how well the course objectives haves been achieved.	*progress*
6.	This type of test should be given to a person prior to any exposure to a foreign or second language. It predicts a person's future success in language learning and measures a person's general ability to learn a foreign language.	*aptitude*

Activity 3 | **Common types of test questions**

Objective: *Trainees will acquire practice in using different ways of testing.*

Experience. Reflect.

1. Which of the following types of test questions have you experienced? When and where and for what purpose?

   [Elicit answers and generate discussion. The purpose is to help them recall their experience of these types of test questions. Ask for volunteers to describe a situation in which they have experienced these types of questions. Make sure each type of question is discussed in some way.]

multiple choice	interviews
essay	matching tasks
true/false/not given	comprehension questions

2. Evaluate each of these types of test questions according to the characteristics in the chart below. Tick ✓ the column.

	MCQ	Essay	T/F/N	Interv.	Match	Compr. Qs.
Easy to score						
Hard to score						
One correct answer						
No single correct answer						
Right/wrong scoring						
Scoring based on scorer's opinion						
Answers can be guessed						
Answers cannot be guessed						
One mark given for each answer						
One mark given for the whole test						
Scoring can be done by a machine						
Scoring must be done by a person						
Scoring is exactly the same for all tests						
Scoring varies from person to person						
There are one or two test questions or tasks.						
There are many tests questions or tasks.						

	MCQ	Essay	T/F/N	Interv.	Match	Compr. Qs.
Test questions simple and easy to write.						
Test questions are complex and difficult to write.						

Conceptualize.

3. Evaluate the tests by counting the ticks.

	MCQ	Essay	T/F/N	Interv.	Match	Compr. Qs.
How many ticks in white boxes?						
How many ticks in grey boxes?						

4. What do the words "subjective" and "objective" mean?

*[Do **not** translate the words. Instead, have students try to explain the meanings of the words in English without translating them. It is okay if they use English-English dictionaries to help them. According to the dictionary, the word* subjective *means personal or from the point of view of an individual; the word* objective *means "not influenced by personal feelings, interpretations" (dictionary.com).]*

5. Based on your tally of ticks above, which tests should be considered subjective and which objective?

[White rows are objective characteristics, and grey rows are subjective characteristics. No test is completely subjective or objective.]

Experience. Reflect. Conceptualize.

6. NORM-REFERENCED ASSESSMENT.

    a. Look at the photos of students in **Appendix 1**. If you saw them sitting in class, which do you think would be the most "normal" looking for students?

    b. Which characteristics of their clothing are normal and which are not?

    c. On an average school day, how many of your group-mates would you expect to see dressed like the students in each of the photos?

    d. Whose dress is normal in your opinion? That is, which photo do the greatest numbers of students dress like? ___

    [Explain to trainees that such dress is the "norm". The norm is descriptive not prescriptive; the norm is not *how people* should *dress but* how most people actually do *dress.]*

7. CRITERION-REFERENCED ASSESSMENT.

   a. As a group, make a list of the items that well-dressed students wear. Describe them in detail. For example, a well-dressed, female teacher might wear

- a knee-length, black, wool-blend skirt (London Fog)

- a white cotton blouse (Nieman-Marcus)

- black mid-heeled shoes (Ferragamo)

- a watch (Longines)

- earrings with small sapphires and a gold bracelets;

- a medium-sized, dark colored, handbag (Coach)

- pulled-back, naturally colored hair.

[The names of clothing items are analogous to dimensions and the name brand represents a level of quality or degree of achievement. See Unit D (Rubrics) Activity 1, Task 4.]

   b. What does a well-dressed student wear? List six items that a well-dressed student (male) might wear and list the items below (names of clothing brands are not necessary, only names of clothing items). Tick ✓ which items of clothing the students in the drawings are wearing.

Items	Students in drawings		
	A	B	C

   c. Based only on the criteria you ticked above, which student is the best dressed? 👁

d. What is the definition of the word *criteria* (singular: criterion)? 📖 📱 💬

*[**Criteria** are the qualities or standards by which something is judged. Explain to trainees that the items and quality they have chosen are their **criteria** for assessing the clothing of each of the photos. Judging something by clear criteria is called "criterion-based assessment." See also trainer note for 7.a. above.]*

e. Turn to **Appendix 4**. Look at the **Generic Writing Rubric**. What are the five criteria for judging whether an essay is well-written? List them in your notebook. (**Hint**: What does a writer have to do to get two points in each category?)

[Have students copy the 2-point descriptions into their notebooks. This represents the highest standard on the rubric.]

8. DIRECT VS. INDIRECT TESTING.

a. The purpose of the PBT (paper-based TOEFL) and iBT (internet-based TOEFL) is to determine whether students are able to listen, speak, read, and write English well enough to succeed at an English-medium university.

The PBT consisted of three listening sections (short statements, short-conversations, lectures), a multiple-choice vocabulary section, a fill-in-the-blank grammar section, and a reading section with readings and comprehension questions.

The iBT consists of the following: Students read 3 or 4 passages from academic texts and answer questions; students listen to lectures, academic discussions, conversations, and answer questions; express an opinion orally based on a listening and reading; write a persuasive essay based on a listening and reading.

b. If the goal is to assess students' ability to comprehend spoken and written information and integrate them into a coherent whole using critical and creative thinking), which test assesses the skills more directly? Why?

[Have them write about 75 words. The PBT tested listening comprehension, reading comprehension, vocabulary knowledge, and grammar knowledge directly. It tested vocabulary and grammar use indirectly. The iBT tests language knowledge indirectly, and it tests language use directly. The iBT is designed to be more like university classes.]

9. DISCRETE POINT VS INTEGRATIVE QUESTIONS.

a. Think about the types of questions in questions 1 and 2 above.

• Which tested one bit of knowledge at a time (**discrete point**)?

• Which required students to combine several types of knowledge together (**integrative**)?

b. For discrete point, write **D** under the question type, and for integrative write **I** under the question type.

mcq	essay	t/f/n	interview	match	compreh. ques.
D	*I*	*D*	*I*	*D*	*I or D*

Apply.

10. In Activity 2 above, you were an assessment consultant. Consider Problem 1 again.

Problem 1

The university needs administrative and clerical personnel. They will often have to speak on the telephone and write emails have to correspond with the home campus in Santa Clara, California. They will also have to prepare documents for the Ministry of Higher and Secondary Specialized Education. How will they determine whether applicants for the jobs can perform these duties?

[tests of spoken and written proficiency for English; tests of written proficiency in Uzbek and Russian]

In your notebook, describe the tests needed using the terminology you have been learning: integrative vs. discrete point, objective vs. subjective, direct vs. indirect, norm-referenced vs. criterion-referenced.

*[Tests of written and spoken proficiency are generally **subjective**, **integrative**, **direct**, and **criterion-referenced**. The criteria are stated in the problem and in the rubrics used by professional scorers; the subjective judges are the people that the job candidates will be corresponding and speaking with.]*

UNIT B

Concepts of Assessment

Unit B | Concepts of Assessment

OBJECTIVE

In this unit, trainees learn about the fundamental principles of assessment and analyze assessment according to those principles.

KEY TERMS

validity, practicality, reliability, authenticity, washback/backwash

KEY CONCEPTS

- Assessment is valid when it actually measures what it was designed to measure.

- Assessment is practical when it is easy to design, conduct, and mark.

- Assessment is reliable when the results are consistent from person to person and time to time.

- Assessment is authentic when texts use real English and tasks are realistic.

- Assessment has washback (also called backwash) when it affects students' learning.

UNIT B | **Contents**

Activity 1 | **Concepts of assessment**

Objective: *Trainees will learn about the principles of assessment and analyze assessment according to those principles.*

Experience. Reflect.

1. Recall a purchase of an electronic device or gadget.

    What was the device you purchased? …………………………………………

    a. Why did you need it? Did it satisfy this need? ……………………………………….

    b. Was it easy to use? ………………………………………….....

    c. Was the quality good? Are you still using it? ……………………………………….

    d. Was it an original or a pirate version? ……………………………………………

    e. Will you buy another of the same brand? ……………………………………..

    [Ask for one or two volunteers to share his or her answers. Write them on the board. The questions relate to assessment terms:

    a. *satisfies the need = validity*

    b. *easy to use = practicality*

    c. *of a good quality = reliability*

    d. *original = authenticity*

    e. *buy another of the same brand = washback/backwash (both terms are used; there is no difference*

    [Summarize the activity by saying that in order to be worth purchasing, any item should meet a range of requirements. Assessment must also meet the same requirements.]

2. Recall a test you have taken.

    What was the subject area or skill that was being assessed? …………………………………

    a. What was the purpose of the assessment? Did it satisfy this purpose? ……………………………………….

    b. Was it easy to conduct and mark? …………………………………………..

    c. Do you think the results will be same no matter or where the assessment is conducted? ………………………………………..

    d.   Did texts and tasks use real English? ………………………………………………

    e.   If students know that their language will be assessed this way, will it affect how they prepare? ………………………………………..

3.   Read the following case study. Answer the questions above about the two samples from tests that Aziza has to choose from.

Case Study (Part 1)

Dilfuza is a new EFL teacher at an academic lyceum. She teaches English to Year 1 students at a lyceum. Her head of department asked her to develop a mid-term reading test that integrates all four language skills as well as vocabulary and grammar.

There is an old test that has been used for many years and is well-liked by the senior teachers. There are fifty multiple-choice grammar and vocabulary questions. First year students study mostly verb forms and do exercises in class. They also memorize a vocabulary list of synonyms and antonyms. Here are examples of typical grammar and vocabulary items.

Sample test item 1: Fill in the blank.

She _____ to the store yesterday.

        a. goed

        b. went

        c. has gone

        d. was going

Sample test item 2:Match the words with their antonyms

hot ___	a. dangerous
worried ___	b. cold
under ___	c. reveal
safe ___	d. indifferent
cover ___	e.. over

4.   Answer these questions about the test. 🗫

    a.   What was the subject area or skill that was being assessed? …………………………………

    [vocabulary meaning and grammar form]

b. What should be the purpose of the assessment? Did it satisfy this purpose? …………………………………………….

[The purpose should be to test vocabulary and grammar use, but it only tests knowledge of grammar form and memorization of words.]

c. Was it easy to design, conduct, and mark? ……………………………………………..

[Yes, it was easy to design, but it was designed someone else a long time ago.]

d. Do you think the results will be same no matter or where the assessment is conducted? ……………………………………………..

[Yes, because there is only one answer for each question. Marking is objective.]

e. Did the texts and tasks use real English? ……………………………………………………

[No. It's just grammar and vocabulary.]

f. If students know that their language will be assessed this way, how will it affect their preparation? ……………………………………………..

[They will memorize grammar forms and vocabulary words and forget them the day after the test.]

5. Aziza has developed a new reading test. Turn to **Appendix 2**. You have thirty minutes to take the test.

[Answers are given in the Trainers' version. Mark it immediately. Allow trainees to mark their own.]

6. Answer these questions about the test. 🗨

a. What is the subject area or skill that was being assessed?

[reading]

b. What is the apparent purpose of the assessment? Does it satisfy this purpose?

[to test reading comprehension.]

c. Is it easy to design, conduct, and mark? ……………………………………………..

[No. It is time consuming because an appropriate text must be found and adapted, main ideas and details must be identified, questions must be written clearly and simply, and questions must be given point values.]

d. Do you think the results will be same no matter when or where the assessment is conducted? ……………………………………………..

[Maybe. The words that students use may be different but the content of the ideas should be the same. This allows individuality of expression. Marking is less objective than the test items above.]

e. Did texts and tasks use real English? …………………………………………………

[Yes and no. The article comes from a real American online newspaper, but it was adapted to the students' level.]

f. If students know that their language will be assessed this way, how will it affect their preparation? …………………………………………..

[They might want to read real online newspapers to improve their reading comprehension.]

Conceptualize.

7. Read and discuss these definitions. 📖 💬

a. if the assessment satisfies the real purpose of the assessment, the assessment is VALID

b. If it is easy to design, conduct, and mark, the assessment is PRACTICAL

c. If the results are consistent from person to person and time to time, the assessment is RELIABLE.

d. If texts use real English and tasks are realistic, the assessment is AUTHENTIC.

e. If assessment affects students learning, there is WASHBACK.

8. Aziza is trying to decide which assessment she is going to use. Evaluate the two tests.

[Answers are given in questions 5 and 6 above.]

	Test 1	Test 2
Valid ?		
Practical?		
Reliable?		
Authentic?		
Positive washback?		

Apply

9. Apply what you have learned so far to the following case study. Your trainer will divide you into three groups. One group will take the point of view of the teacher, another group will take the point of view of the first group of students who took the test, and the third group will take the point of view of the second group of students who took the test. Read the case study carefully. Was Ms. Anora's test valid? practical? reliable? authentic? Was it a fair test for all? What will be the washback from the test? What will be the washback from the way it was administered?

Information about the teacher and course: Ms Anora is a university teacher. She teaches English to the students who are majoring in English language and are expected to be future English language teachers. She has been teaching a vocabulary course to three groups of Year II students. The overall aim of the course is to enable students to enlarge the range of their vocabulary, to develop students' ability to recognize and use words in communication, and to enhance students' use of appropriate strategies for building and storing vocabulary.

Her test: Ms Anora has recently covered some topics on vocabulary such as idiomatic expressions and slang, set phrases and lexical chunks, varieties of English, and phrasal verbs. She wants to create a midterm test that will assess how well her students can use the vocabulary they have been studying. Like all teachers, she is short of time. She is thinking of how she can fix the situation. Then, she remembers that she designed a computer based test on the same topic last year and decides to use that test. The test includes thirty multiple choice questions that take just twenty minutes to do, and students can see their results as soon as they finish.

Pre-test: Ms Anora wants her students to be well prepared for the test, so for two weeks she repeatedly states that the test might be ready at any time. One day before the testing day, she calls the monitors of the groups and asks them to inform all the students about the test. She states that all three groups should be ready to take the test at 9.00 a.m. She doesn't want to tell students that it is a computer-based test.

Day of the test. Ms Anora arrives at the university at nine o'clock sharp. Most of her students are waiting by the door of the computer room. She opens the door, lets them in, and tells them to switch on their computers. When she opens her bag, she doesn't see the flashka that the test is on. Then, she remembers that she put the memory stick on her desk in her study room at home the night before. She must have forgotten to pick up it and put it back in her bag. She has one more memory stick in her bag. She frantically searches in her bag for it. "Ah, here it is!" she says aloud. Hoping she might have the test in this stick, she sticks it in the computer and clicks on the icon. No test is found, just old school files from when she was a student. The students are now starting to fidget. She tells the students to sit quietly while she runs home to get the flashka with the test on it.

She takes the first taxi that comes along, paying almost twice what it normally would, runs into her house to get the flashka from her study, and rushes back. The students are surprisingly quiet when she rushes back into the room at ten o'clock

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sharp. She installs the test on each computer. There are only fifteen computers in computer room, so only fifteen students can take the test at a time. The test goes as planned for the first fifteen students. As soon as the next group gets started on the test, the power shuts off and the computers shut down. Everybody is shouting and screaming. Ms Anora tells the students to leave the room and return that afternoon. The students who did not take the test return and take the test again. Most of them finish the test with smiles on their faces.

Post-test: The day after the test, five students who took the test in the morning come to Ms Anora to complain that the test was unfair because those who took the test after the power-cut have higher marks than those who took the test before -- in fact, they say that some in the latter group knew the answers before they took the test. Ms Anora thinks for a minute and announces that she will deduct five points from scores of the students who took the test in afternoon.

UNIT C

Alternative Assessment

Unit C | **Alternative Assessment**

OBJECTIVE

In this unit, trainees learn about various methods of assessment and apply the knowledge to evaluating and creating traditional and alternative means of assessment.

KEY TERMS

traditional assessment, alternative assessment, test techniques, assessment specifications, authenticity.

KEY CONCEPTS

☞ Alternative assessment is when

- ✓ more than just the results of memorization are required.
- ✓ learners have the opportunity to respond to feedback
- ✓ assessment emphasizes both process and product
- ✓ assessment is holistic
- ✓ assessment involves collaboration among learners
- ✓ self-assessment and peer assessment contribute to the final grade

☞ Traditional assessment is when

- ✓ assessment is objective, value-free, and neutral.
- ✓ assessment focuses on mastering bits of information.
- ✓ there is only one right answer.
- ✓ assessment demand passive learning.
- ✓ the final product is all that is assessed.

UNIT C | Contents

Activity 1 | **What do they know?**

Objective: *Trainees will reflect on their experience with various types of assessment.*

Experience. Reflect.

1. Here are eleven examples of assessment tasks. Label the examples with their names.

Memory based question and answer	Project work	Role play	Book review	Product oriented writing
		Debate		
Matching	Round table discussion	Process oriented writing	Multiple choice	Retelling a text learned by heart

EXAMPLE 1

Fill in the blank by choosing a, b, c, or d.

Shahnoza accidently dropped some books, so I picked _____ up for her.

    a. books
    b. its
    c. it
    d. them

EXAMPLE 2

Resolved: Students should be required to wear school uniforms.

Supporting the resolution: four speakers

Opposing the resolution: four speakers

Moderator, time-keeper, four judges

Procedure:

- Moderator introduces the topic, the members of each team, the timekeeper, and the judges.

- Speaker 1 from the supporting team speaks for three minutes, stating the position of the team, outlining main arguments and presenting the first argument.

- Speaker 1 from the opposing team speaks for three minutes, stating the position of the team, outlining main arguments and presenting the first argument.

- Speaker 2 from supporting team speaks for two minutes presenting argument 2.

- Speaker 2 from opposing team speaks for two minutes presenting argument 2.

- Speaker 3 from the supporting team speaks for two minutes presenting argument 3.

- Speaker 3 from opposing team speaks for two minutes presenting argument 3.

- Moderator announces a fifteen-minute question-and-answer period.

- After the question-and-answer period, the judges announce the results.

- Moderator closes.

EXAMPLE 3

Choose a non-fiction book to read. Read it!

Write the following about the book:

- Book title, author/editor name, publisher, year of publication.

- A summary of the objective, main ideas, and supporting material.

- A critique that identifies the strengths and weaknesses of the book and its value to its target audience.

- A recommendation as to whether readers should purchase the book.

EXAMPLE 4

In groups of three to five, act out a situation in a restaurant. You can distribute the roles among yourselves.

Customers: You have decided to have dinner with friends that you haven't seen for a long time. You order the food, but it taking too long for the waiter/waitress to bring your order. When the food arrives, some of it is cold, some is overcooked, and the rest is not what was ordered. Make a complaint about it to the waiter.

Server: Today, you are very busy and tired because you had to work yesterday until late at night. You think you are doing your job to the best of your ability. Try to deal with the complaints as politely as possible.

EXAMPLE 5

Learn the following text and retell it word for word.

The Taj Mahal, also called the Taj, is a tomb on the banks of the river Yamuna in Agra, India. Its grounds spread over 32 acres of land. It was built by the Mughal emperor, Shah Jahan, in memory of his beloved wife, Mumtaz Mahal. It is made of white marble and precious and semi-precious gemstones. It is a symbol of love, known for its monumental beauty.

The Taj Mahal is regarded as one of the finest exhibitions of Mughal art and architecture. The architecture has a mixture of Persian, Ottoman, Indian and Islamic influences. The Taj was started in 1631 and was completed in 1653. Some legends say that after the Taj was built, the Mughal Emperor cut off the hands of all the men who built it so that the same masterpiece could not be made again.

The Taj Mahal is one of the main tourist attractions in India, most magnificent, and therefore most visited, during a full moon. It is considered one of The Seven Wonders of the World. It was made a World Heritage Site by UNESCO in 1983.

EXAMPLE 6

Answer the following questions base on the theory covered in your methodology course. Give the answers based on the Arthur Hughes (2007) book *Testing for Language Teachers*.

- What is assessment?
- What is the difference between traditional and alternative assessment?

What are the advantages and disadvantages of multiple choice questions?

EXAMPLE 7

Find the words in side A that are closest in meaning to the words in side B.

	A		B
1	eternal	**a**	tolerance
2	branch of learning, field of study	**b**	quarrel
3	relaxing, restful	**c**	endless
4	acceptance	**d**	comfortable
5	settee, sofa	**e**	couch
6	to argue, to fight	**f**	subject

EXAMPLE 8

Procedure:

- Teacher or students choose a topic based on the syllabus. For example, *how to improve students' motivation*.
- If there are more than eight or nine people in the group, they divide into two groups and talk about different topics.
- One of the group's members is chosen to be the moderator, whose task is to introduce the topic, stimulate interest, keep participants on topic, prevent conflicts between participants, and make sure that every participant has a chance to speak.
- Time: Thirty minutes.
- At the conclusion, the moderator presents a summary.

EXAMPLE 9

1. Write a two-hundred-word essay on the following topic: What is Friendship?

2. Submit the paper one week from date of the paper being assigned.

EXAMPLE 10

Write a letter of invitation to the rector of the University inviting him or her to the official opening of a Students' Conference. Write approximately of 250-300 words.

You writing will be evaluated according the following criteria:

- organization and development of ideas

- coherence and cohesion

- appropriate register

- accuracy of vocabulary and grammatical structures

- use of appropriate layout and format

The first draft should be submitted on _____

The second draft should be submitted on _____

The final draft should be submitted on _____

EXAMPLE 11

Choose a linguistic or cultural issue and conduct research comparing your own language or culture with another language or culture on changes in the two languages or cultures. Make sure you do a review of research on the question. Conduct original research using questionnaires, interviews, and/or analyses of language corpora, fiction, film, recent news events, etc.

Prepare a poster presentation about the results of your research.

[Answer key: 1 - Multiple choice   2 – Debate   3 - Book review   4 - Role play   5 - Retelling a text that is learned by heart   6 - Memory based question and answer   7 – Matching   8 - Round table discussion   9 - Product oriented writing   10 - Process oriented writing   11 - Project work]

Reflect.

2. Think about the following questions and discuss them in pairs and share in the plenary. 🗨

- Which of the preceding test techniques have you experienced as a learner?

- Which of them do you prefer to have in your tests as a learner and as a teacher? Why?

    [Ask for honest answers. For example, teachers might prefer traditional tests because they are easier to mark; students might prefer presentations that allow creativity, etc.]

Conceptualize.

3. Choose three assessment activities from the examples above and in pairs analyze the three activities by answering **Y**es or **N**o the questions given in the table. 🖋

[Before they do this exercise on their own, choose one example and do it as a class.]

Questions	Assessment example #		
a. Does the assessment measure more than just the results of memorization?			
b. Do learners have the opportunity to respond to feedback?			
c. Does the assessment emphasize both process and product?			
d. Is the assessment holistic?			
e. Does the assessment involve collaboration among learners?			
f. Do self-assessment and peer assessment contribute to the final mark?			
g. Does the assessment focus on mastering bits of information?			
h. Is there only one correct answer?			
i. Does the assessment measure passive learning?			
j. Is the final product all that matters?			
k. Is the assessment objective and neutral?			

[Questions a. to f. refer to alternative assessment; g. to k. refer to traditional assessment.]

4. Define traditional and alternative assessment using the key points from the above questions.

5. Share your analysis of one of the examples above with others and state whether the example is traditional or alternative.

Apply.

6. Get into pairs and look through the list of assessment tasks and categorize them according to whether they are traditional or alternative assessment tasks. 🗣

Traditional	Alternative
Question and answer	*Reading log*
Multiple choice	*Vocabulary log*
Product Essay	*Round table discussion*
Gap filling	*Discussion*
Learned speech	*Role play*
Monologues	*Simulation*
Bank gap filling	*Project work*
Translation	*Portfolio*
Matching	*Presentation*
Course paper	*Book report*
	Book review
	Process oriented writing
	Dialogue journal
	Debate
	Microteaching

Activity 2 | **Traditional or alternative?**

Objective: *Trainees will practice differentiating traditional and alternative assessment.*

Experience.

1. You will watch an interview. Take notes. Analyze the interview according to the questions in the chart. 🎥 ✎

    *[Give them time to read through the questions below. Have them take notes that will help them answer the questions. Play **Traditional or alternative #1** twice. After the first time, give them a few minutes to finish their notes. Play the interview the second time and have them fill in the chart.]*

    Traditional or alternative #1

Aspects to consider	Interview
a. What tells you that it is alternative or traditional? (Use the characteristics you learned in Activity 1.)	
b. What skill was intended to be assessed? **c.** What skill is actually being assessed? **d.** Is it therefore valid?	
e. Is the description clearly explained?	
f. Are the criteria clear and objective?	
g. What problems might students face while doing these tasks?	
h. Can it scored reliably? Why? Why not?	
i. Is it practical? Why or why not?	
j. What will be the backwash?	

Reflect.

2. Form small groups and reflect on the interview by using the questions above. Explain whether such an interview is a traditional or an alternative method of assessment. 🗪

Conceptualize.

3. Share your analysis in the plenary to explain the concept of traditional and alternative assessment based on what you have learned so far. 🗪

Apply / Practice.

4. Read the following six situations and choose one of the means of assessment from the two or three given options. Evaluate each: Which is more valid? reliable? fair? practical? Then make a choice as to which one is the overall best means of assessment. 📖 🗪 ✐

Situation 1

You have 20 pupils in your first year English class. In vocabulary class, you have been teaching vocabulary from a textbook. You need to assess whether students understand their new words correctly in real-life situations? What type of assessment will you choose? (Perform role-plays in which they might use the vocabulary? Read an article that includes the vocabulary? Write and produce a short film in which speakers use the vocabulary and have them answer questions?)

――

Situation 2

You feel that it is not enough for students to read the texts that you bring during the lessons. That's why you give different home assignments to improve their reading such as reading articles or a book -- even if it is difficult to check whether they read or not. How can you check whether they are actually reading or not? (Keep a reading log of pages covered? Take a pop quiz? Write chapter reports?)

――

Situation 3

One of the requirements of your course is to help learners to improve their authentic listening and speaking skills. During the lessons, your students mostly watch films or listen to audio materials. You also need to base your assessment on authentic materials. What task. will help you best assess their listening skills? (Write a film review? Have a group discussion? Answer comprehension questions?)

――

Situation 4

Recently you have explained and practiced skimming, scanning and reading for main ideas. Now you need to check whether students can implement these strategies. (Have students write short answer questions that they would use as teachers? Have students read a newspaper article and answer questions that require the strategies they studied? Teach them a content-based lesson and test them on the content using a combination of question types?)

_____

Situation 5

You are teaching a language course and your course's aim is to teach students how to use English appropriately when traveling in foreign countries. (Have them act in realistic role-play situations with their peers? Have them listen to short conversations by native speakers and answer questions about the conversations? Have them read travel brochures and record them discussing the content?)

_____

Situation 6

The dean of the faculty asked you to check student's speaking skills. There are 300 students in your department, and you have only three days to conduct this assessment. Your aim is to see how students interact with their fellows in real life situations. (Observe students engage in group discussions? Have an interview with each of them? Have them watch a video of native speakers conversing and check their comprehension? Have them record two-minute videos of them speaking?)

_____

UNIT D

Rubrics

OBJECTIVE

In this unit, trainees learn what rubrics are, how to use them in assessing students' performance, and how to design them to improve student performance.

KEY TERMS

rubric, analytical rubric, holistic rubric, general rubric, task specific rubric, task description, scale, dimensions.

KEY CONCEPTS

- ☛ Rubrics provide benchmarks against which to measure and document progress.
- ☛ Rubrics help assessment to be more objective and consistent.
- ☛ Rubrics help instructors clarify criteria for themselves in specific terms.
- ☛ Rubrics make the instructor's expectations clearer to students.
- ☛ Rubrics help instructors use grading time more efficiently.

UNIT D | Contents

Activity 1 | **Rumors about rubrics**

Objective: *Trainees will be become familiar with what a rubric is.*

Experience. Reflect.

1. Watch a video of a student speaking. 🎥

   [The student was given the following task.]

   > *Describe a teacher that had a positive influence on you. You should say*
   >
   > - *what subject this teacher taught,*
   >
   > - *how long he/she was your teacher,*
   >
   > - *what positive attributes this teacher had, and*
   >
   > - *why you remember this teacher in particular.]*

2. After watching the video discuss the following questions: 💬

   - Is the student a good or bad speaker? What characteristics of the student's speech make her a good or bad speaker?

     [Have a discussion about the traits that characterize the student's speech. Do not focus on accent or grammar. Focus on how well the student communicates meaning.].

   - What was the student asked to talk about? Define the task given to him.

     [Write the trainees' ideas on the board.]

   - How do you rate this person's general speaking ability from 1 to 10?

     [Write trainees' assessments of the speaker on the board. Do trainees generally agree or is there a broad range of scores?]

   - What aspects did you consider when assessing the performance of the student in the video? Be specific. Which are the most important?

     [Trainees may volunteer content, organization, word choice, grammar, pronunciation, etc. Have a discussion about which the most important are.]

   - Should we include them all when assessing speaking?

     [It depends on the purpose of the assessment task.]

   - If a student received different scores from different raters, how would she or he feel?

     [A student does not feel a score is fair if she or he is not marked consistently.]

   - In Unit A, you learned that objective tests are more reliable. How can we make subjective scoring more objective?

     [The more detailed the criteria, the more objective scoring.]

Conceptualize.

3. Answer the following statements **T**rue or **F**alse.

   a. Rubrics help assessment to be more objective and consistent. *[T]*

   b. Rubrics prevent learners from focusing on the task and instead concentrate their attention on assessment rather than performance. *[F]*

   c. Rubrics help the instructor clarify criteria in specific terms. *[T]*

   d. Rubrics provide benchmarks against which progress can be measured and documented. *(T)*

   e. Rubrics require more time mental effort to assess students' performance. *[F]*

   f. Rubrics make the instructor's expectations clear to students. *[T]*

4. In the textbox below, you see a task and a rubric. Photos that accompany this task can be found in **Appendix 3**. Four components of rubrics are defined below. Write the number of the component in or next to the component and circle the number.

   - Task description ①

   - Scale ②

   - Dimensions ③

   - Description of the Dimensions (degree of achievement = level of quality) ④

What are the advantages of having each of the skills in the photos?

Which of these two skills are the most important for people to have? ①

③ ②→	Good 3 points	So-so 2 points	Keep trying 1 point	Score
Pronunciation	I can understand you easily. ④	I have trouble understanding some words.	I can only understand a few words. ④	
Fluency	Your speech flows.	You hesitate sometimes.	You stop and start often.	
Vocabulary and grammar	Your language communicates your ideas.	There are wrong words and grammar mistakes, but I get the gist.	I understand some words, but they don't make much sense together.	
Ideas and Organization	Interesting and organized. ④	Heard the ideas before in pretty much the same order.	Your ideas are all over the place. ④	
			Total: __ /12	

[Study the rubric together. Before you continue, make sure they understand each description.]

Apply

5. Use the rubric to assess the student's speech from Unit C. 🗣 🎥

   *[Play the video **Traditional or alternative #1** from Unit C of this module. After they watch the video, have trainees discuss these questions in small groups.]*

   - How do you rate this person's general speaking ability?

   - Would you find it useful if you were given a rubric beforehand as a student?

   - How much time did you spend assessing the interview using the rubric? What is the benefit of the using the rubric? What is the cost in time and effort?

   - Are there times when a rubric is essential? Are there times when a rubric is not necessary?

Activity 2 | **Types of rubrics**

Objective: *Trainees will learn to differentiate various types of rubrics.*

Experience.

1. Read the writing task and the answer given to the task. Choose one of the rubrics in **Appendix 4** to assess a letter written by a student. 💬

2. Form small groups with the others who have used the same rubric for assessing the letter. Share the results you came up with in groups and come up with the final score.

3. You see the following advertisement on the notice board of your institution:

   [Put the scores of each group on the board and compare whether they have same or different scores.]

CLUB ORGANIZER NEEDED!
(Monday and Wednesday afternoons only)

We are looking for a person to help organize a film club for students of English. Our film club will meet twice a week to watch a film in English followed by a discussion of the film. If you think you would be a suitable person to organize our film club, we would like to hear from you. Please write a letter of application to the head of the English department saying why you think you are the right person. Write a letter of about 150-200 words in an appropriate style. In your letter describe

- your language skills, interest in films, and personal qualities

- your previous experience as a club organizer

Sample letter

Dear Sir
I'm writing to you for applying for the position as a club organizer, which is currently needed.
I am in my twenties and have a bachelor degree of English department. English is not only my profession, what's more it is the most favourite subject for me among languages. I really like watching English movies, especially love stories. Moreover, I am good at singing English songs. I am really fan of James Blineret and Brain Adam who have a great reputation around the world. Among actors and actresses, Leonardo Di Caprio and Kate Winslet are captured my great attention and respect. Personally, they are really master of their proffession.

Actually, I've not worked as a club organizer yet, but, during my studies. I always organized meetings and holiday parties very well, especially language holidays.
It would be very thoughtful of you, if you give a chance to have this job.

Your faithfully R.O.

Reflect.

4. Answer the following questions : ✎

- Why did you choose this rubric?

- Would you have different results if you had chosen another rubric?

  [Have them assess the letter with a different rubric and check the results.]

Conceptualize.

5. Each group will be assigned one type of rubric. Summarize the characteristics of each type of rubric using the criteria in the top row, make a poster, and paste it on the wall. One representative from each group will explain the type of rubric they are responsible for.

Type of rubric	Description and Parts	When to use	Advantages	Disadvantages
GROUP 1 **Generic**				
GROUP 2 **Holistic**				
GROUP 3 **Task specific 1**				
GROUP 4 **Task specific 2**				

Apply.

6. Read the assessment specification and choose one type of rubric you think appropriate to evaluate this assessment type. Create a rubric by focusing on all four components of a rubric.

   [Put trainees into small groups and assign one type of assessment task to each group. Ask them to brainstorm the type of rubric appropriate to each assessment task and create the rubric in groups. Make sure they have all the components of the rubric:

   - *Task description*
   - *Scale*
   - *Dimensions*
   - *Description of the Dimensions]*

Specification 1 *[CEFR B2]*

Write an evaluative essay piece (about 300 words) answering the following questions:

- What do you think are the characteristics of a good teacher?

- What are the differences between good secondary school teachers and good university teachers?

- What qualities do you have that would make you either a good secondary school or university teacher?

Specification 2 *[CEFR B1+]*

Describe your first experience of learning a foreign language. Write about 200 words.

- How old were you? Where was it? Was it at home or in a class?

- What were your feelings? Were you challenged? Unmotivated? Was the language easy or hard?

- How did you feel about others with you? Were they helpful? difficult? boring?

---

7. First, assess the work in **Appendix 5** that another group assessed. Second, evaluate the rubric according the questions below. Third, give feedback to the rubric designers.

- Can the rubric measure the assigned task? Why or why not?

- Are there dimensions of student performance not measured by the rubric? (And which should therefore be added to the rubric before it is used?)

- Are there dimensions measured by the rubric that are not relevant to the task or the student? (And which should therefore be deleted from the rubric before it is used?)

- Does the rubric distinguish levels of performance clearly?

- Does the level of performance defined as passing n the rubric correspond to the level expected of students beginning the next highest course?

- Can the rubric be applied consistently by different scorers?

MODULE VII | Appendixes

Appendix 1 | **Three students' clothing (drawings)**
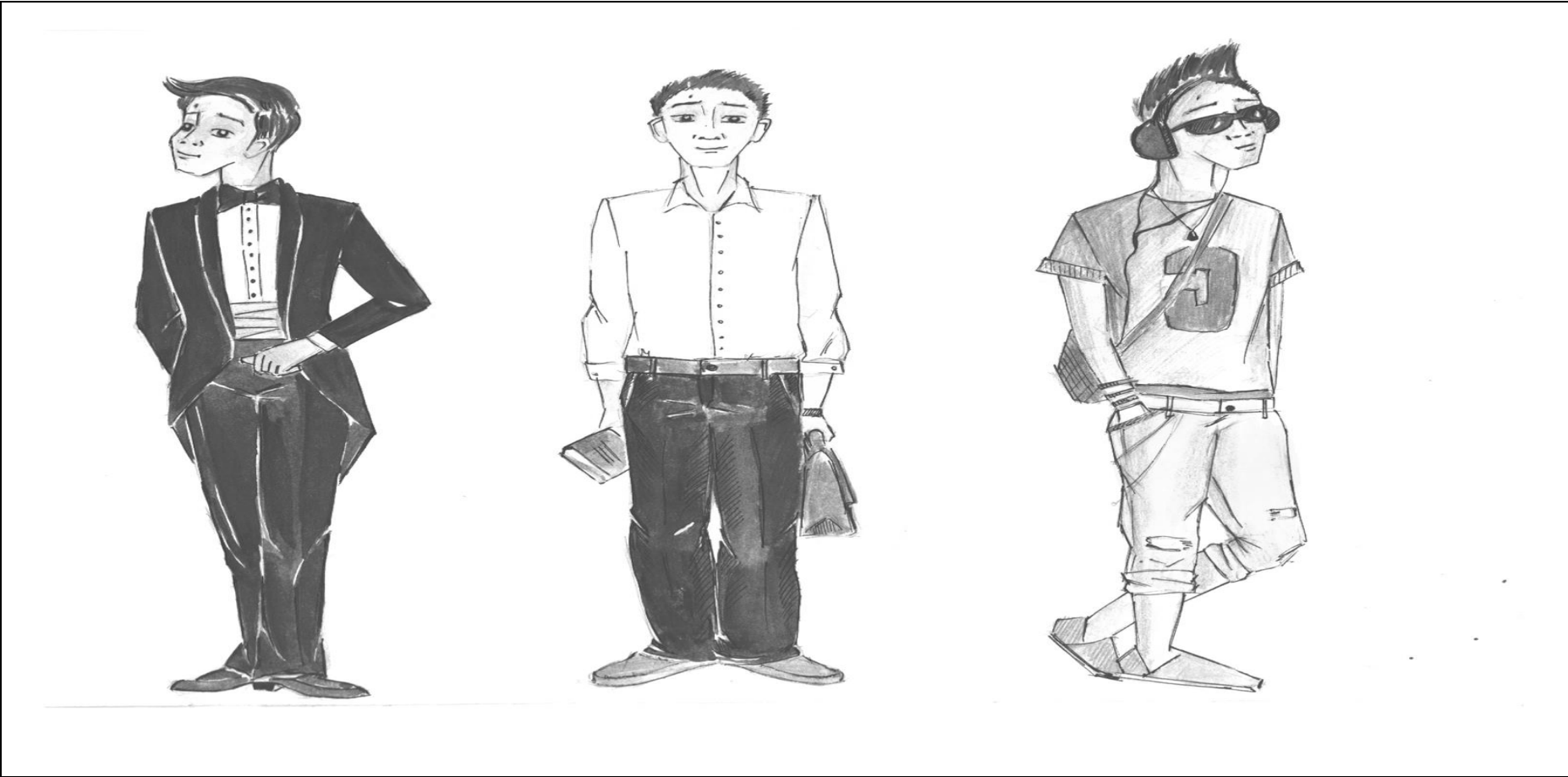
Student A: ___ % of students are dressed this way in your institution.	Student B: ___ % of students are dressed this way in your institution.	Student C: ___ % of students are dressed this way in your institution.

Case Study (Part 2)

Aziza want to develop a new test that assesses whether students can understand the use of English in real life. You found an article in *The Oregonian*, a well-respected newspaper (now online) published in Portland, Oregon.

Marriage Prep 1

1   The bridegroom, dressed in a blue jacket and brown suede Adidas sneakers, nervously cleared his throat when his bride, in the traditional white, walked down the classroom aisle. As the mock minister led these two students – and ten other couples in the room – through the familiar marriage ceremony, the giggles almost drowned him out. But it was no laughing matter. In the next semester, each "couple" would buy a house, have a baby, and get a divorce.

2   In a most unusual course at Parkrose (Oregon) Senior High School, social science teacher Cliff Allen leads his students through the problems of married life. Romantic movies and books too often **portray** marriage as a bed of roses. Allen wants his students to know that just being married is no guarantee of happiness, so Allen exposes his students to the requirements of a real marriage such as housing, insurance, and childcare. "No one tells kids about money problems," says Allen. Allen wants his students to know that roses not only have petals; they also have thorns.

3   In Allen's class, students act out ten years of marriage in nine weeks. In the second week, after the honeymoon is over, the couple is required to compare their skills and decide whether it would be more advantageous for the bride or groom to be the breadwinner; they then must obtain a real after-school job. During the semester, the salary serves as a guide for their fictive lifestyle. During the third week, each couple must locate an apartment that they can afford and learn the legal terms in the rental agreement (the lease). During the fifth week, each couple has a **fictional** baby and then computes the cost by adding up the costs of doctors, hospital, baby clothes, and furniture. In week eight, disaster strikes: In order to see how much stress they can tolerate, the "marriages" are tested by problems such as a mother-in-law moving in, the imprisonment of an immediate family member, or by the "death" of an extended family member. It's all over by week nine, the tenth year of the "marriage." Then, the students hear lectures by real marriage counselors and divorce lawyers about valid and invalid reasons for divorce. Finally, after calculations of alimony (money paid from one of the spouses to the other) and child support, the students get "divorced."

4   Allen's course, which has "married" 1200 students since it started five years ago, is widely approved of by parents and students. Some of the students say that the experience has radically affected their **attitudes toward** marriage. "Bride" Valerie Payne, 16, and her "groom" Davis Cooper, 19, still plan to get married in July, but, said Cooper, the course pointed out "the troubles you can have." The course was more upsetting to Marianne Baldrica, 17, who tried "marriage" last term with her boyfriend, 18-year-old Eric Zook. "Eric and I used to get along pretty well before we took the course together," Marianne said, "but I wanted to live in the city, and he wanted to live in the country. He wanted lots of kids; I wanted no kids. It's been four weeks since the course ended, and Eric and I are just starting to talk to each other again."

prep = *preparation*
mock = *not real*

Reference: Adapted from Francke, L.B., and Kellog, M.A. (1975). "Conjugal Prep." In E.M. Baudoin, E.S. Bober, M.A. Clark, B.K. Dobson & S. Silberstein. *Reader's Choice* (p. 86). Ann Arbor: The University of Michigan Press.

*Read the article to answer the following questions, **using your own words.***

1. What does *portray* mean in paragraph 2?
    a. <u>show</u>
    b. lay out
    c. defeat
    d. make

2. In paragraph 3 what does *fictional* mean?
    a. <u>pretend</u>
    b. real
    c. expensive
    d. new

3. In paragraph 4 what is a synonym for *attitudes toward*?
    a. <u>ideas and feelings about</u>
    b. fiction of
    c. advantages of
    d. reasons for

4. How is this class different from most classes about marriage? (2 points)

    [The students experience the realities of marriage through acting them out instead of just hearing or reading about them.]

5. How long does this course last? (1 point)

    [9 weeks]

6. According to the author, how long does it take for a couple to go through the same process in an <u>actual</u> marriage? (1 point)

    [10 years]

7. Does each couple really have a baby? (Answer yes or no and explain.)(3 points)

    [No, only fictional baby. They learn the cost of having children by adding up the cost of doctors, hospitals, food, clothing, education, etc.]

8. Explain what happens during week 8 of the class. Remember to use your own words. (3 points)

    [Disaster strikes – a problem such as a death in the family or having a mother-in-law move in, or a member of the family put in prison tests the couple to see how theys can tolerate stress.]

9. Who else gives lectures to the students (in addition to the teacher)? What do they explain? (2 points)

    [Real marriage counselors and divorce lawyers talk good and bad reasons for divorce.]

10. What happens at the end of the class (at the end of the "marriage")? (1 point)

    [Couples get divorced]

11. What do the students' parents think of this class? (1point)

[Parents like it.]

12. Has this class affected the way that some students feel about getting married? Provide at least one specific example. (3 points)

[Students say that the experience greatly changes their attitudes toward marriage. "Bride" Valerie Payne, 16, and her "groom" Davis Cooper, 19, still plan to get married in July, but, said Cooper, the course pointed out "the troubles you can have."]

13. What is the main idea of the whole article? Write the main idea **in your own words**. (5 points)

[This course prepares students for the practical requirements of a real marriage. Students learn about such things as paying rent, insuring their belongings, and taking care of children. Allen wants his students to know that marriage does not only have good sides but also problems, "roses s well as thorns," which young people need to be prepared for.]

Score: ___ / 25

What are the advantages of having each of the skills in the photos?

Which of these two skills are the most important for people to have?

Appendix 4 | **Four writing rubrics**

Generic writing rubric

Assessor should rank each piece of writing on the following criteria on a scale of 0 (lowest) to 2 (highest). Half-points (0.5 or 1.5) for each set of criteria are allowed.

Main idea

0 The main idea is not stated directly.
1 The main idea is stated in general terms.
2 The main idea is stated clearly and specifically.

Support for main idea

0 Little or no support for main idea with one or two explanations or examples.
1 Some support for main idea with general explanations and a few general examples.
2 Strong support for the main idea with detailed explanations and several clear examples.

Paragraphs

0 Topic sentences are absent or supporting sentences do not connect in a logical order.
1 Topic sentences are present but supporting sentences have "gaps" in their logic.
2 Topic sentences are present and supporting sentences connect to each other in a logical order.

Sentences

0 Sentences have many mistakes in grammar, punctuation, or spelling.
1 Sentences are simple but there are few or no mistakes in grammar, punctuation, or spelling.
2 Sentences are simple and complex, according to the ideas being presented; there are few or no mistakes in grammar, punctuation or spelling.

Words

0 Vocabulary is simple or many words are not used correctly.
1 Vocabulary is appropriate to the level but a few words are not used correctly.
2 Vocabulary is appropriate to level and topic and is above the expected level; most or all words are used correctly.

Total score: _____ / 10

Holistic Writing Rubric

Assessor should rank each piece of writing according to its overall characteristics. Choose the description which best describes the writing and assign the designated score.

Score	Description
Inadequate **0-4 points**	The main idea is not stated clearly. There is little support for main idea with maybe one or two brief explanations or examples. Topic sentences are not clear. Supporting sentences do not connect to each other in a logical order. Sentences have many mistakes in grammar, punctuation, or spelling. Vocabulary is simple or some words are not used correctly.
Adequate **5-7 points**	The main idea is stated generally. There is some support for the main idea with general explanations and a few examples. Topic sentences are present but supporting sentences have "gaps" that interrupt the flow of ideas. Sentences are simple, but there are only a few mistakes in grammar, punctuation, or spelling. Vocabulary is appropriate to the level but a few words are not used correctly.
Superior **8-10 points**	The main idea is stated clearly and specifically. There is strong support for the main idea with detailed explanations and several examples. Topic sentences are present with supporting ideas from beginning to end in a logical order. Sentences are simple and/or complex, according to the ideas being presented; there are few or no mistakes in grammar, punctuation or spelling. Vocabulary is clearly above the expected level; most or all words are used correctly.

Score: _____ / 10

Task-specific Analytic Writing Rubric #1

Specification 1

- What do you think are the characteristics of a good teacher?

- What are the differences between secondary school teachers and university teachers?

- What qualities do you have that would make you a good teacher?

Assess each student's writing according to the specifications stated above. Half-points (0.5 or 1.5) may be given in each category.

Main idea

0 A main idea about the characteristics of a good teacher or qualities of the writer is not stated directly.

1 What makes a good teacher or why the writer would be a good teacher is stated in general terms.

2 The characteristics of a good teacher and why the writer would be a good teacher are stated clearly and specifically.

Support for main idea

0 The writer gives one or two explanations or examples of what makes a good teacher or why she or he would be a good teacher.

1 The characteristics of a good teacher or qualities that would make the writer a good teacher are described generally with short explanations and one or two examples.

2 The characteristics of a good teacher and the writer's qualities that would make the writer a good teacher are explained in detail with several examples.

Paragraphs

0 Topic sentences do not state characteristics of a good teacher or qualities of the writer; supporting sentences seem unconnected to each other.

1 Topic sentences state characteristics of a good teacher but supporting sentences have "gaps" that interrupt the flow of idea to idea.

2 Each topic sentence states a characteristic of a good teacher or qualities of the writer, and ideas flow from beginning to end of each paragraph.

Sentences

0   Sentences have many mistakes in grammar, punctuation, or spelling.

1   Sentences are simple but there are few or no mistakes in grammar, punctuation, or spelling.

2   Sentences are simple or complex, according to the ideas being presented; there are few or no mistakes in grammar, punctuation or spelling.

Words

0   Vocabulary is simple or many words are not used correctly.

1   Vocabulary is appropriate to the topic and level but a few words are not used correctly.

2   Vocabulary is clearly appropriate to the topic of the qualities of being a good teacher and is above the expected level; most or all words are used correctly.

Total Score: _____ / 10

Task-specific Analytic Writing Rubric #2

Specification 2

Describe your first experience of learning a foreign language. Write about 200 words.

- How old were you? Where was it? Was it at home or in a class?

- What were your feelings? Were you challenged? Unmotivated? Was the language easy or hard?

- How did you feel about others with you? Were they helpful? difficult? boring?

Assess each student's writing according to the specifications stated above. Half-points (0.5 or 1.5) may be given in each category.

Main idea

0 A main idea about the writer's first experience of learning a foreign language is not stated directly.

1 A main idea about the writer's first experience of learning a foreign language or the writer's feelings about it is stated in general terms.

2 A main idea about the writer's first experience of learning a foreign language and the writer's feelings about it are stated clearly and specifically.

Support for main idea

0 The writer gives one or two explanations or examples of his or her first experience of learning a foreign language.

1 The writer's first experience of learning a foreign language and the writer's feelings about it are described generally with short explanations or one or two examples.

2 The writer's first experience of learning a foreign language and the writer's feelings about it are explained in detail with several examples.

Paragraphs

0 Topic sentences do not name aspects or examples of the writer's first experience of learning a foreign language or the writer's feelings about it; supporting sentences seem unconnected to each other.

1 Topic sentences name aspects or examples of the writer's first experience of learning a foreign language or the writer's feelings about it, but supporting sentences have "gaps" that interrupt the flow of idea to idea.

2 Each topic sentence names a different aspect or example of the writer's first experience of learning a foreign language or the writer's feelings about it, and ideas flow from beginning to end of each paragraph.

Sentences		

0   Sentences have many mistakes in grammar, punctuation, or spelling.

1   Sentences are simple but there are few or no mistakes in grammar, punctuation, or spelling.

2   Sentences are simple or complex, according to the ideas being presented; there are few or no mistakes in grammar, punctuation or spelling.

Words		

0   Vocabulary is simple or many words are not used correctly.

1   Vocabulary is appropriate to the topic and level but a few words are not used correctly.

2   Vocabulary is clearly appropriate to the topic of learning a foreign language and is above the expected level; most or all words are used correctly.

Total Score: _____ / 10

Appendix 5 | **Student work**

Specification 1 (CEFR B2)

Teaching is regarded as one of the hard and demanding work which requires creating a challenging but nurturing environment from any teacher. It can be considered to be the first and foremost quality that a good teacher should possess. From my own experience in teaching, I can state that a good teacher has certain characteristics which differentiate him/her from any other teachers who can never grow in teaching.

It should be claimed that good teachers should establish a great rapport with students. They should create a sense of community which leads to collaborative environment in the classroom. Moreover, they should possess a warm, caring and enthusiastic character which helps them deal with any problems of students. Observing their own lessons and improvising them is another characteristic of good teachers. That is to say, occasionally, the lesson does not work and it demands improvisation from the teachers in order to make lesson more interesting and stimulating. Flexibility is one of the key characteristics of good teachers in this occasion which demonstrates teachers' readiness for any situations in the class.

The qualities of good teachers may vary in terms of working in different institutions. For example, let us take secondary good teachers and university good teachers. First, in terms of creating a real learning environment and a good rapport, helping students as mentors, school and university teachers are identical. However, in teaching and learning, they have slight different skills. Secondary school teachers are devoted themselves only to teaching process. The majority of them takes the ready-made materials or courses and conducts their lessons effectively based on them. On the other hand, university teachers, alternatively they are called as professors, teach students and at the same time

do researches and experiments in order to make new challenging and nurturing materials or course books for the learners.

As a good teacher, I always try to make a friendly atmosphere with my students in the classroom. Moreover, I do create such a learning atmosphere which encourages students to learn more and to have a positive attitude towards the learning process. In terms of materials, I permanently try to adopt ready-made materials paying attention to the interests, levels and age of my learners. I do consider that it is very essential to see the future achievements and results of your students beforehand which motivates you as a real teacher.

Specification 2 (CEFR B1)

When I started the first grade at school, my parents sent me to the language learning course to learn English. I attended this course three times a week after my school lessons. In the first two years I was taught individually. Despite this, I was very interested and eager to learn the English language. The lesson always consisted of two parts. Firstly, I was asked new words and translations of some texts by my teacher. I translated the texts from English to Uzbek or vice versa. And secondly, we dealt with grammar (rules, explanations, exercises). Since I did not know grammar rules in my mother tongue well enough, I found English grammar rather difficult and challenging at that time. In addition, grammar part of the lessons was a little bit boring and hard to understand. I have never practiced speaking, writing, listening or reading skills with my teacher. The things we always did during the lessons were grammar and translations. Since the lessons were not communicative, learning grammar at the early ages served as the foundation of my today's accurate and fluent speech in English.

MODULE VIII

EVALUATING AND DESIGNING MATERIALS

UNIT A

Evaluating Coursebooks

UNIT A | **Evaluating Coursebooks**

OBJECTIVE

In this unit, trainees learn how to evaluate coursebooks at different levels of specificity using appropriate criteria.

KEY TERMS

textbook, material (coursebook) evaluation, textbook selection, selection criteria, socio-cultural background, syllabus

KEY CONCEPTS

- Coursebooks can be vital tools in teaching and in teacher development.

- A variety of factors can influence the choice of a coursebook, the most important being learners' needs.

- Criteria for choosing coursebooks include factors related to the coursebook itself and factors related to the teaching context.

- Decisions about what to teach can be done at the whole coursebook level, at the unit level, or at the text level.

- Teachers can turn the disadvantages of coursebooks into advantages and gain their maximum use.

UNIT A | Contents

Activity 1 | What are your beliefs about using coursebooks? 210

Trainees examine the advantages and disadvantages of coursebooks and discuss how to exploit the advantages.

Activity 2 | Principles of coursebook evaluation 213

Trainees learn that good teaching starts with evaluating and selecting coursebooks, and they develop a list of criteria for selecting coursebooks.

Activity 3 | Effective use of coursebooks 218

Trainees learn how to maximize the usefulness of coursebooks.

Activity 1 | **What are your beliefs about using coursebooks?**

Objective: Trainees will examine the advantages and disadvantages of coursebooks and discuss how to exploit the advantages.

Experience. Reflect.

Note: Although some teachers distinguish *course*books from *text*books, the terms will be used interchangeably in this unit.

1. Answer the questions about your experience with coursebooks. 🗫

   a. What was your favorite coursebook for learning your foreign languages (e.g. English, German, French)? What did you like most about this coursebook?

   b. Were there any coursebooks that you found to be useless? Why?

   c. How can teachers make best use of a coursebook?

   [Elicit answers from trainees to the first and second questions. Encourage them to discuss question 1.c first in small groups. Then invite a spokesperson from each group to present the summary of the group discussion. If your trainees have teaching experience, you may ask them these additional questions:

   d. *What textbooks for English classes are used in your institution?*

   e. *Do you like it when only one textbook is used in a language course?*

   f. *Does your local teaching context allow teachers to choose a textbook on their own or do they have to use the textbook selected by others? If by others, who are the others?]*

2. Do you agree or disagree with the following statements? Tick ✓one column (1, 2, 3, 4 or 5) for each statement and add comments explaining why you ticked that column.

   1 - Strongly agree.   **2** - Agree.   **3** - Neutral/Not sure.   **4** - Disagree.   **5** - Strongly disagree.

Statements	1	2	3	4	5	Comments (optional)
Teaching cannot be conducted effectively without the use of coursebooks.						
The course syllabus, not the coursebook, should determine the order of what to teach.						
Learners should be asked which tasks and exercises from their coursebook they should do.						

Coursebooks should address both teachers' and students' needs.					
Teachers' beliefs influence their ways of using coursebooks.					
Coursebooks should always be supplemented with additional materials.					
The design and lay-out of coursebooks is very important.					
It is much better to use E-books than hard copies of books.					
In 20 years, coursebooks will not be needed.					

Reflect.

3. Form groups of four. In your group, compare your answers and discuss similarities and differences. Share the most interesting insights from your discussion with the whole group.

   [Encourage students 1) to compare their answers from task 1 and discuss similarities and differences; 2) Comment on the most interesting insights/points from their discussions.]

Conceptualize.

4. In your groups, discuss possible advantages and disadvantages of using one coursebook.

   [If the group is large or relatively strong. divide learners into small groups and assign each small group to focus on either the teacher's or student's point of view. Have about an equal number of groups on each side. Draw a T-diagram and write the groups' answers on the board. If needed, rely on the following list suggested by Cathleen Graves.]

Advantages	Disadvantages
["A coursebook provides • *a syllabus for the course because the authors have made decisions about what will be learned and in what order.* • *security for the students because they have a kind of road map of the course: They know what to expect, they know what is expected of them.* • *a set of visuals, activities, readings,*	• *["The content or examples may not be relevant or appropriate to the group you are teaching.* • *The content may not be at the right level.* • *There may be too much focus on one or more aspects of language and not enough focus on others, or it may not include everything you want to include.*

etc., and so saves the teacher time in finding or developing such materials.

- *a basis for assessing learners' learning; some coursebooks include tests or evaluation tools.*
- *consistency within a program across a given level, if all teachers use the same textbook.*
- *supporting materials (e.g. teacher's guide, cassettes, worksheets, video)."]*

- *There may not be the right mix of activities (too much of X, too little of Y).*
- *The material may go out of date.*
- *The timetable for completing the textbook or parts of it may be unrealistic."]*

from Graves K. (2000)

5. Why is it vital to have a coursebook in Uzbekistan? Rank the following answers from 1 (the most important) to 7 (the least important). Would you like to add your own answer?

__ It is required (e.g. by the Ministry of Education).

__ It ensures consistency: All teachers can be expected to cover the same materials in the same way.

__ It ensures fair assessment.

__ It supports inexperienced teachers.

__ It is a form of teacher development.

__ It is what learners expect/prefer.

__ It is considered the best option: Either the materials are considered to be of very good quality or there is no time, budget or expertise available to develop alternatives.

__ _____

6. Read the following metaphors about coursebooks. Choose ✓one which is closest to your point of view. Justify your choice. 📖 💬 ✐

Metaphors for Coursebooks
☐ A coursebook is a map (and as such can be deceptive in its apparent simplicity of direction and explanation).
☐ A textbook is like a stone from which a sculpture will be made: It needs bits and pieces chiseled, added on, and occasionally crushed.
☐ A textbook is like a lady's handbag: We can take what we need from it, and ladies tend to take handbags wherever they go.

☐ A coursebook is like a choker: It can make you look good but can also make another feel suffocated.

☐ A textbook is like a thick forest: It is rich and diverse, you learn a lot, and you see a lot, [but] it is easy to get entangled and lost.

☐ A textbook is like oil in cooking: It is a useful base ingredient.

☐ A textbook is like a pair of shoes: It takes time to choose a pair that you feel comfortable in; a bad pair will give you blisters, and a good pair will give you confidence to run, to jump, to fly high.

Adapted from McGrath, I. (2006)

Apply.

7. Create your own metaphor.

    a. In groups of three, complete the following statement:

        "A COURSEBOOK IS LIKE A _____ BECAUSE…."

    b. Explain the features of your metaphor. What is the teacher's role in using a coursebook from your metaphor? What role does the coursebook play? What role does a learner play? For example, a teacher is a cook who cooks according to a recipe; a coursebook is a meal with varieties of ingredients very often chosen by an author; and a learner is an eater. 🗨.

Activity 2 | **Main principles of coursebook evaluation**

Objective: Trainees will learn that good teaching starts with evaluating and selecting coursebooks, and they will develop a list of criteria for selecting coursebooks.

Experience.

[Prepare samples of English coursebook materials. Use the whole set, including teacher's book, student's book, CD, DVD, online materials, etc. Arrange them around the room so trainees can circulate around the room and browse through the books.]

1. You have told your principal or head of department that you do not like the textbook you are using. She said that, if you find a textbook you like, you can propose a change. You visit a book fair. As you circulate around the tables, you find a book that you think is better than the one you are using in your class. Try to convince your head of department that your school or department should use it. Take notes on all aspects of the book: These notes will help you when you return to your institution (and your desks in this room).

Reflect.

2. Discuss the following in pairs. 🗨

    a. What factors should you consider in selecting a book?

    [Possible answers: its appearance, pictures, texts, tasks and activities, language of tasks, methodology, level, etc.]

    b. To what extent do you agree with the following statement: "*Don't judge a book by its cover.*"

    c. Was it easy to make a choice? Why?

    [Did the trainees mention a target group of learners and their needs? Did they describe the book's methodology? Did they evaluate the language? Objective factors such as these are more important but less likely to be mentioned than subjective factors such as appearance and layout.]

Conceptualize.

3. Based on what you discussed, in your notebooks make a list of factors that are important to consider in selecting a coursebook. 🗨

4. Compare the list you created with another group's list. Nominate a spokesperson who will present the summary of the double-group's discussion to the whole class.

5. Decide which of the elements in the list are part of a coursebook itself (internal factors) which are not part of a coursebook such as those that relate to your target group.

Internal factors	External factors
e.g. lots of colorful photos *communicative tasks* *interesting topics* *good layout* *supplementary resources*	e.g. learners' age and maturity *learner's language level* *fits in with the curriculum*

6. Convert the list of factors that the whole class agreed on into questions. e.g. *Are there lots of colorful photos? Is the coursebook appropriate for my learners' age and maturity?*

Apply/Practice.

[Explain to trainees that teachers may choose not to use whole coursebooks. Therefore, they need to be able to evaluate not only coursebooks as a whole but their major parts.]

7. Spend some time familiarizing yourself with the coursebook you chose in the book fair and then evaluate the book using the forms below.

    Form 1: Evaluate the coursebook as a whole.

    Form 2: Evaluate a unit of the coursebook.

    Form 3: Evaluate a text from a unit of the coursebook.

Choose a coursebook.

Form 1: Whole coursebook	Comments
1. What is the title of the book?	
2. What level is the coursebook aimed at?	
3. What age is the coursebook intended for?	
4. How is the book sequenced: by structures, by skills, by the combination of both?	
5. What variety of English (American, British, international) does the book introduce?	
6. Are there useful supplementary materials like workbooks, progress tests, audio and/or video recordings?	
7. Does the book suggest the teacher's role? (look in the introduction or preface)	
8. What is your overall view of the textbook?	

Choose a unit from the coursebook.

Form 2: Unit	Comments
1. What is the title of the unit?	
2. Does the unit have a stated objective or goal? If the objective is not stated, is it apparent from the tasks?	
3. Is the purpose for each task clear?	
4. Does the unit integrate four skills? Is there a balanced approach toward the skills?	
5. Are the tasks authentic, simulate real-life situations, or are they contrived?	
6. Are the instructions appropriate to the level?	
7. Do the activities involve active participation of learners? In what ways?	
8. Does the unit pay sufficient attention to words and word study?	
9. Are grammar and vocabulary presented from what is easier for the learners to what is more difficult?	
10. Would students find the texts and tasks interesting and relevant for them?	

Choose a text from a unit of the coursebook.

Form 3: Text	Comments
1. Does the text present information that is new? culturally appropriate?	
2. Is the text divided into paragraphs? How many? How many sentences per paragraph? How many words in the text?	
3. What is the purpose/s of the text (to inform, persuade, etc.)?	
4. What is the vocabulary level of the text? Take a sample of words and look on English Vocabulary Profile (EVP) for their CEFR level. Remember that different meanings of words are at different CEFR levels. Make sure the meanings in the text and EVP match.	
5. Are the sentences simple, compound, or complex? Or a mixture? How many words are in each sentence, on average?	
6. What verb forms and tenses are used? Contractions? If yes, why are they used?	
7. Are there any personal pronouns? If yes, what purpose are they used for?	
8. Would a spoken version of this text be different? If so, how?	
9. Does the text have supporting visual materials that make it easier to understand?	

8. Which of the questions from the evaluation tables require you to consider your target group?

    [Form 1: Questions 2, 3. 6. Form 2: 6, 10. Form 3: 1, 3, 4, 5, 9.]

9. REPORT. Report back to the whole class about the evaluation you conducted in your group. Highlight the questions you focused on.

Activity 3 | **Effective use of a coursebook**

Objective: Trainees will learn how to maximize the usefulness of coursebooks.

Experience.

[Trainees will need the coursebooks they chose in Activity 2.]

1. Look through the coursebook that you have and find the following parts of the book in it. Say how each of these parts can be useful for a teacher and for learners. 🗨

   Parts of a coursebook:

   - front cover/back cover

   - table of contents

   - glossary

   - chapters/units

   - acknowledgments

   - references

   - index

   - progress test

   - other supplementary (e.g. E-book)

   [The effectiveness of a coursebook also depends on how well and fully a teacher can use this book. Knowing the parts of a coursebook and how to use them are very important. All the parts of coursebook should work together to support learning.]

Conceptualize.

2. Read the suggested ways of how to use a student coursebook. Choose the idea that you like most. Explain your choice. 🗨

   - Encourage students to choose terms from the glossary and explore them in depth, e.g. create a mind map and connect all the terms they've learned; encourage learners to come up with synonyms and antonyms of a term.

   - Ask students to look at the unit titles from the table of contents and write without stopping about whatever comes to mind.

   - If possible, at the end of an academic year, involve students in deciding what coursebook to use the next year.

   - Ask learners to look at their coursebook's list of references and do library research about a topic.

- Ask students to find interesting pictures, photographs or illustrations from their coursebooks. Ask them to talk about them or to write a few sentences to describe what they see.

- Design a questionnaire and ask students to describe the activities they like and those they don't like from their coursebooks.

- Prepare cards with about 20 or 30 favorite activities or exercises from coursebooks and put them all in a box. Every once in a while, let students choose an activity from the box to review.

3. To the list above, add two more ideas that you think will make a coursebook a more effective learning tool.

_____

_____

4. Read posts from an EFL teachers' blog. Find answers to the following questions. (The posts are taken from a blog site and adapted for use in this book.)

[Different views on the impact of coursebooks naturally lead to different proposals about the role they can play in teacher development. Invite trainees to explore different EFL teachers' perspectives about their coursebooks.]

a. What do teachers say about the materials in their coursebooks they found most useful?

[David: personalized speaking tasks, anecdote tasks for speaking and fluency practice, authentic language and interactive writing tasks.

Yulya fully follows every item from the teacher's book.

Khurshid: refers to texts, functions and works on them.

Smartii: likes to work with reading texts, writing section at the back of each unit, and the given colloquial everyday language sections.

Sainam: vocabulary building tasks, a range of regional and international non-native accents (dialects) in the listening parts.]

b. What do teachers say about "how" they use their coursebook? (For example, some of the teachers from the blog such as Nargi make additions by adding phrases not covered in the textbook.)

[For some of these teachers, such as Yulya, a coursebook is the main source of teaching and she follows the teacher's book closely. Khurshid, on the other hand, doesn't use grammar items but refers to language functions; he uses themes and texts as springboards for more language acquisition.]

c. What view, do you think, each teacher from the blog has toward using a coursebook?

Teacher comments about coursebooks

David

I can't put my finger directly on why I like this coursebook so much but I dip in and out of it all the time. It has a lot of engaging photos attached to listening part: learners should listen and match people talking about memorable moments and it is followed by personalized speaking tasks asking learners to do the same. The language of some texts is rich, authentic and ends in interactive writing tasks where learners get to consolidate the lexical focus – always works great! All through the book there are lots of anecdote tasks that I use frequently for extended speaking and fluency practice. This book is getting old and falling apart which is the best review of all. But I should say that this book worked amazingly with students, mainly from Uzbekistan, but I couldn't be happier with it here in the USA. As an experienced teacher, just as Muhlisa said, I adapt the classes and the syllabi of the coursebooks to best tend to my students' needs. But I believe I am fortunate for being able to do such. I also have groups where I can go coursebook free – or at least have a coursebook but not necessarily follow the syllabus.

Khurshid

Okay! What this book lack in small, detailed and rich lesson ideas, it makes up for by having many ideas neatly divided into four sections: conversation, functions, grammar and vocabulary. I haven't seen yet a coursebook that is not grammar-driven, at least in my experience all coursebooks are grammar-oriented. So, I may say grammar-syllabus is the evil, not coursebooks. What I've done though is to simply disregard the grammar point of the unit, and the linearity from which the book is based on and just use the themes and texts as springboard for some more messy language acquisition. Then refer to the back of the book, where a better explanation of the grammar is, when questions arise. I reckon BE materials are less grammar-led than general English ones, and they focus more on skills (I mean real skills like presenting, negotiating, etc; instead of a general "reading skills" section as we find in some books), that's why, as you said, it's easy to just pick a function and work on it.

Nargi

This series of coursebooks is a definite favorite, though I've only used the Pre-intermediate once. I use this book for its functions based tasks. 10 conversation functions that can be used in any given context: greeting, interrupting, asking somebody for their opinion, giving yourself time to think, saying something in another way etc. The language is relatively formal so to balance it, I created informal, colloquial equivalents and added the function of sounding interested with phrases like 'Really? 'Seriously?' 'That's interesting!' 'I had no idea!'

Yulya

I agree, good materials are needed and in the hands of a good teacher, can often be fashioned into something great. As a starting teacher could I really have survived without a coursebook? As an inexperienced teacher do I really have the skills to put together a clear syllabus that my students can follow – not just once but 22 times (one for each class I had) and indeed unless I go on and do an advanced teaching course will I ever learn this skill without a coursebook's help? I learned what a Teacher Book a year ago. Wow. Good-bye, long preparations for the lesson! Having read my teacher's unit, I can come into my classroom, open the book and conduct my lesson, following the instructions -- all the answers are there for me. I heard that a new edition has also E-book, online support, and ready lesson plans accompanying these serious of coursebooks. Is there a forum or website as far as you know where teachers can regularly talk about course books they like?

Smartii:

The coursebook I use is a little old but it's brilliant. Great reading materials which very quickly divide the class into left leaning and right leaning. My favorite reading unit is Newspeak, which looks at journalistic language found in headlines, puns, tabloids and broadsheets. A really good unit to look at before bringing newspapers into the classroom. Great writing section at the back that corresponds with each unit. The range of lessons is impressive and I dip into it for academic purposes and the colloquial everyday language sections at the end of each unit!

Sainam:

My favorite coursebook has a range of regional and international non-native accents (dialects) in the listening materials. The reality that our students are now going to come into a range of accents is an important factor often overlooked in other coursebooks. Of course even English speakers struggle with strong accents, but at the very least to help prepare our learners, we can encourage an awareness of different accents by presenting them alongside RP. On top of this, the coursebook has its roots dipped in the lexical approach. I like when most learners benefit from simply building vocabulary and I like teaching it. It's a joy to input expressions, phrases, collocations, and there is an immediacy to learning lexis that learners really benefit from and enjoy.

Apply.

5. Using the forms from this unit, evaluate one of the main coursebooks used in English classes in schools, colleges, universities in your country. In your notebooks, write a 200-word review of the book. ✐

6. In groups of three, prepare a survey of four to six questions. Interview two language teachers on what they think about their coursebooks. Analyze the data and write a 200-word report on the findings. 🗩 ✐

    [Trainees may be assigned to do these activities as part of a project.]

UNIT B

Adapting and Supplementing Materials

UNIT B | Adapting and supplementing materials

OBJECTIVE

In this unit, trainees learn how to make informed choices about coursebooks, adapt coursebooks, and supplement coursebooks with other materials for different teaching contexts, in keeping with their learners' needs.

KEY TERMS

adapting (adaptation), supplementing (supplementation), reference books, personalization, a teaching context

KEY CONCEPTS

- Through adapting materials, teachers personalize the materials for use in their classes.

- Interacting creatively with a coursebook is a teaching skill worth practicing and developing.

- Learners' needs, level, and interest are the most important factors in adapting a coursebook.

- Adding supplementary materials to already-suitable ones gives learners more of the content they need, and it is targeted directly at them.

UNIT B | Contents

Activity 1 | **No book is ideal**

Objective: *Trainees will examine why teachers adapt materials.*

Experience.

1. Follow the reading below while listening to your trainer's story.

"At a recent conference, I heard about a coursebook and I'd like to know how to get one. The person who was telling me about it said that

- it includes the most updated and popular topics that are appropriate to all cultures and backgrounds.

- its tasks can be used with all levels.

- at the end of each activity, learners have made clear progress that can be easily and validly measured.

- the activities use recordings of real native speakers at the appropriate level and texts written by native speakers at the appropriate level.

- speaking and writing tasks require students to produce language that they can really use every day.

- the tasks appeal to a variety of learning styles -- visual, auditory, tactile, kinesthetic.

- the tasks appeal to shy students as well as outgoing students.

- the textbook utilizes the latest technology -- Internet sites, video and audio recordings -- but also includes pictures and realia that can be used if technology is not available.

- the textbook includes a self-assessment CD, access to online activities and live online conversants, and an e-version of the book.

- it is a very teacher-friendly book because you have to spend very little time preparing each day.

- the price for these materials is reasonable enough that the school can buy a copy for every student.

Do any of you know the title and publisher of this book?"

[After accepting all answers, say that this book, of course, does not exist.]

Reflect.

2. Why do you think such a book does not exist? ✎

[Elicit answers and write them in the form of a list on the board. Suggested answers: A good coursebook is usually too expensive; no coursebook suits all cultures or levels; native speakers rarely speak or write in a way that all levels can find interesting and understandable; visual and auditory learners usually benefit more from coursebooks than kinesthetic learners.]

3. Discuss these questions in small groups. If needed, take notes on your peers' and your own answers. 🐝✏

- Is having to adapt materials good or bad?

- In what situations can changes or additions be especially acceptable?

- To what extent can a teacher make changes to a coursebook?

Conceptualize.

4. Read about the problems that teachers faced and from the list below the problems, choose solutions that teachers may apply.

   a. A teacher found a business report on the Internet that could supplement the topic that her learners covered recently, but the language of the text was above their level. She thought that learners would find it all really interesting, so she decided to...

   b. The coursebook had a recipe for something that learners had never tried before. The teacher thought it would be more useful for them to study the language in a recipe for something they like, so she decided to...

   c. The recording from the coursebook was really interesting, but the teacher wanted the learners to do something more communicative than just listen and answer the comprehension questions. So, the teacher decided to...

   d. The text in the coursebook was written as one long paragraph in very small print and was hard to read, so the teacher decided to...

   e. The progress test from the teacher's book included more than five exercises on the use of articles. The time allowed for the test was 20 minutes, so the teacher decided to...

   Possible solutions

   1) personalize the content.

   2) omit some parts.

   3) adapt the task.

   4) change the layout.

   5) simplify the language.

   [Suggested answers: a-2, b-5, c-3, d-4, e-1. 'The answers are only suggested: Always be open to trainees' creative solutions.]

5. Read "Unit 2" in **Appendix 1**. This unit is from a local textbook written by university teachers. Read the notes made by a teacher using the coursebook. Discuss in your group to what extent you agree with the teacher's adaptations of the unit.

   [To focus their attention, and if there is enough time, you may have them do the exercises in the unit in small groups.]

6. There are several important factors that should be considered such as adapting or supplementing a coursebook according to learners' needs. Looking back at each of the side-notes the teacher wrote to herself in Unit 2, identify which of the following three factors she addressed.

    a. Adapting teaching materials based on learners' needs and interest, *e.g. adapting it according examination requirements.*

    b. Adapting teaching materials based on teaching/learning context

    c. Adapting teaching materials based on beliefs and understanding how learners acquire language

Apply.

7. Read the following possible ways of adapting materials. Match them with the three factors (a-c) you discussed above:

    1) Turning a common unit task into a communicative language task. *[c]*

    2) Making changes in the material in order to change a classroom practice situation into a real-life situation. *[c]*

    3) Adapting the questions, activities or sequence to make it more personal i.e. to draw on your learners' experience and their cultural or social backgrounds. *[a]*

    4) Changing one learning task into another learning task (e.g. from description to comparison). *[c]*

    5) Making changes in a coursebook unit in order to integrate a skill with another skill (e.g. add a writing task to the post reading stage). *[c]*

    6) Adapting materials to address lower- or higher-level students. *[a]*

    7) Supplementing a text or task with additional available or newly provided sources. *{b]*

    [Help trainees understand that teachers will always have to spend time adapting and practicing, so when the time comes for performance, they can be virtuoso teachers. By having to adapt materials, teachers personalize the materials so they can use them in their classes.]

Activity 2 | **Adapting a coursebook to meet learners' needs**

Objective: Trainees will practice adapting materials to learners' different levels and interests.

*[N.B. 1. Prepare Trainer's Box. See **Appendix 2**. Cut the descriptions of different target groups into cards, and put the cards in the box. 2. Bring several coursebooks and ask trainees to choose a coursebook and a unit from it (or bring enough copies of one unit for each small group) and work with the unit they have chosen.]*

Experience.

1. Work in groups of three. Take a card with a description of a group profile from your trainer's box. Study the information about your learners' group, their level, interests, etc. Based on what you know about them, think how you can make changes in the coursebook's unit you chose to address your learners. 🗨 📖

2. Change the provided unit in the following ways: ✑
   - adapt the unit to the cultural background and interests of your learners, and
   - adapt the activity to the level of your learners.

Reflect.

3. What changes did you think about? Share your ideas with other groups. 🗨+🗨

4. Discuss the following questions in plenary:
   a. Why do you think teachers need to adapt teaching materials?

   [Possible answers: the students' proficiency may not be adequate to complete the assigned tasks, students may find the task too easy and be bored, or students may not have enough knowledge of topic/subject etc.]

   b. How does a teacher decide what works and what does not work?

   [Observation of learners' answers, time they spend for each task, and from feedback that other teachers receive from learners, etc.]

   c. In what ways knowing more about learners can help to make adaptation? *[*

   [e.g. to make it relevant to level, interest, age of learners]

Conceptualize.

5. There are several reasons why activities in a coursebook should be adapted. One way of doing this is **personalization**, giving learners an opportunity to make the material their own. Look at the following ideas for personalizing units. Which of these examples did you think about when you adapted the unit?
   - Adapting questions (e.g. Which eating places in your city are most popular?)
   - Changing pictures

- Speaking about *likes and dislikes*

- Developing a questionnaire (e.g. Find someone who…)

- Conducting Interviews

- Clarifying values

- Finding similarities or differences with their own culture

- Changing the sequence of activities

6. Another example of adapting a unit or an activity is to customize it according to learners' **level**. Discuss how you would change a skill-based activity to a different level of learners and write your ideas in the table. 🗨 ✐

Skill-based activities	Changing activities to challenge stronger students	Changing activities to support weaker students
Writing activities	✓ e.g. to increase the word limit; ✓ *to encourage learners to turn the activity into a creative task that students can do at their own level;* ✓ *to encourage learners to self-correct using correction codes, e.g. sp.,w/c.*	✓ e.g. to let learners use a dictionary; ✓ *to reduce the word limit;* ✓ *to give a piece of writing as a model;* ✓ *to do more reading about the topic, brainstorming ideas, discussing arguments before learners begin writing;* ✓ *to help with revision by providing peer and teacher feedback;*
Reading activities	✓ *to summarize the text in a five sentence paragraph;* ✓ *to rewrite the end of the text.*	✓ *to pre-teach difficult vocabulary and leave it written on the board for students to refer to;* ✓ *to divide the text into chunks and ask questions after reading each part;* ✓ *to pair or group weaker students with stronger students.*
Listening activities	✓ *to ask students to develop similar script or to copy chunks;*	✓ *to pre-teach vocabulary, to use visual prompts;* ✓ *to let students time to discuss,*

	✓ to assign tasks connected with identifying accents or intonation of the speakers etc.	to check the answers first in small groups; ✓ to let learners listen to the tape a second or third time or to look at the script while listening. ✓ to dictate the text more slowly than the speed of the recording
Speaking activities	✓ to encourage learners to justify / defend their opinions; ✓ to get learners to record themselves and self-correct; ✓ to pair students of higher level together so they really go for it.	✓ to allow learners time to think; ✓ to give students time to rehearse and gather their ideas before whole group discussion; ✓ to pair or group weaker and stronger learners together; ✓ to practice the questions as a group beforehand.

Apply.

7. Work in the same group you worked in during the "Experience" portion of this activity. Choose an activity from the unit you are adapting and, keeping in mind your target group, apply one of the ideas you brainstormed above. Be ready to explain to the whole group why you made this choice. 👥 ✎

   [Before learners start this task, ask them to study the information on the cards about their target group once again.]

Activity 3 | **Supplementing a coursebook**

Objective: *Trainees will become aware of supplementary resources and the application of them to different teaching situations.*

Experience.

[Introduce another way of adapting a language material: supplementing it.]

1. Which of the following materials would be useful to supplement the unit you adapted based on the information about your target group. In what way? 👥

   [Allocate time for small groups to discuss this question and present the results of their discussion.]

   - realia
   - teacher (grammar) resource books

- self-made paper-based visual aids

- photographs, pictures

- videos

- websites

- language games

- songs

- others _____

Reflect.

2. Brainstorm questions in groups of three. 🗣✏

   a. How can the supplementary materials above compensate for a lack of materials in certain teaching contexts?

   b. How can teachers turn common coursebook tasks into communicative language tasks?

   c. How can teachers utilize local materials they have in their teaching community, home school community, their living place etc.?

3. Brainstorm the kinds of supplementary materials that can be found in your university and home town.

Conceptualize.

4. Very often teachers adapt their coursebooks by changing instructions or the sequence of activities, etc. They also supplement coursebooks with additional materials. For example,

   Teachers . . .
   - bring visual support to a coursebook text
   - replace the text with an authentic text
   - change boring exercises from the coursebook with communicative tasks
   - give grammar exercises an everyday context.

5. Look back at Textbook Unit 2 (**Appendix 1**) and find evidence of the teacher's attempts to supplement the unit with other materials.

   [Possible answers: replace grammar explanation with awareness raising ones; copy pages from the Writer's workplace book, 16 copies.]

6. For each of the following supplementary resources, think of possible advantages and disadvantages. Compare your answers in groups of four. 🗣🗣

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	Supplementary materials	Possible advantages	Possible disadvantages
1.	Skills practice books (e.g. extra readings, advanced writing)	e.g. focus on an individual skill	e.g. may not fit coursebook
2.	Teacher's resource books		
3.	Websites		
4.	Language games		
5.	Grammar practice books		
6.	Electronic materials (e.g. E-books)		
7.	Videos		
8.	Bilingual (or monolingual) dictionaries		
9.	Self-assessment CDs		
10.	Picture dictionaries		

Apply.

7. Identify which supplementary resources from the table above can be suitable to solve the following teachers' problems. Items may have more than one answer.

[With answer key]

Teacher A: I have been teaching beginners for five years. It seems to me that I need to have a book that helps me keep up my own language level, especially my writing.	*1*
Teacher B: My learners always ask me the meaning of a new word in their own language. However, I would like to encourage them to read English definitions of English words.	*8*
Teacher C: The textbook which I am using has a lot of communicative activities. However, my learners after graduation of the lyceum have to take a university entrance test which is grammar- based. I think I need materials that give information about rules and usage, and exercises for learners to do at home, too.	*5*
Teacher D: I am a novice teacher-trainer, and I was asked to deliver a series of short- term teacher training for teachers from my town. I need new ideas and useful links to support my teachers.	*2, 3*
Teacher E: My young learners find it easier to remember new words if they can see what things look like or when they act out those words in different contexts.	*10*
Teacher F: My learners will travel to the USA in the summer, and I would like them to learn more about the new culture and practice their listening skill as well.	*7*
Teacher G: All my learners have laptops, iPads, or tablet computers. So, I am looking for something that will give them an opportunity to use their devices and practice English on their own.	*6*
Teacher H: I've been teaching for a long time, but I feel that my young learners get bored in some of my classes.	*4*
Teacher J: At the lyceum, I teach a lot of different classes, and I find it difficult to prepare homework exercises for all my learners and to check them all.	*9*

Activity 4 | **Review**

Objective: *Trainees will review the unit and apply the knowledge they acquired in the previous unit to a new context.*

*[**N. B**. This stage should integrate all trainees have learned in this unit. It can be a summative activity for the portfolio. Have enough post-it notes ready for the whole class to use.]*

1. For this activity, assume that the coursebook listed in the course syllabus cannot fully cover the needs of your learners. You cannot change the coursebook, but you are allowed to change some tasks and supplement the units with other additional materials.

    a. First, read your target group's profile once again.

    b. Then, look back at the unit you chose from the coursebook and take notes on each of the following: 👥 📖 ✒

        *   What is the learning objective of the unit?

        *   What level is it intended for?

        *   Are the instructions clear enough to guide the learners?

        *   What is the proportion of skills practiced in the unit?

        *   Are the materials from the unit (text, visuals, tasks) appropriate to your target group's culture?

        *   What do you expect to find in the Teacher's book?

        *   Do you have any specific comments about any particular part of the unit?

2. Use post-it notes to write notes about changes and place your notes on the unit.

3. Exchange your unit, including notes, with another group. Did you like the way your peers brought changes into the unit? What did you like most? 👥 📖 ✒

    [Give trainees time to answer. Lead them to think about ways of making language as meaningful as possible. For example, you could have them brainstorm ways they can make language more concrete and personally connected to their students' lives and concerns.]

4. Choose a key term from the start of this unit and explore it in depth. ✒

    a. Connect it to other key terms from this unit and from previous units you have studied.

    b. Write synonyms and/or antonyms of the term.

Extension Activity | **Process project**

Choose one of the following two projects.

1. In Module VIII, Unit A, you evaluated the textbooks that are currently used in different public educational sectors (schools, colleges, lyceums) in your country. Choose a unit from one of these textbooks. Take notes on how you would like to adapt it considering what approaches for material adaptation you discussed in this unit. Write a 200-word report on the work you have done. Attach the unit with your comments on it to the report.

2. Visit three popular teaching and learning sites. Evaluate them. Write a 200-word report on how these materials can supplement your textbook and context.

   - http://www.americanenglish.state.gov/files/ae/resource files
   - http://www.teachingenglish.org.uk
   - http://www.learningenglish.voanews.com/
   - http://www.onestopenglish.com
   - http://www.businessenglishonline.net
   - http://www.elgazette.com
   - http://www.tesol.org
   - http://www.tefl.com
   - http://www.teachertrainingvideos.com
   - http://www.learnenglish.org.uk/
   - http://www.bbc.co.uk\worldservice\learningenglish/
   - http://www.channel4.com\learning\
   - http://www.better-english.com\exerciselist.html
   - http://www.englishclub.com\index.htm
   - http://www.bbc.co.uk\schools\teachers
   - http://www.Grammarly.com/Grammar

UNIT C

Authentic Texts and Authentic Tasks

UNIT C | Authentic Texts and Authentic Tasks

OBJECTIVE

In this unit, trainees learn about types and sources of authentic materials, identify the main differences between traditional and authentic tasks, decide the appropriate levels for authentic materials, and write tasks for the use of authentic materials.

KEY TERMS

authentic text, printed authentic texts, audio materials, visual authentic materials, traditional task, authentic task, task performance, real-life application, personal meaning

KEY CONCEPTS

- Authentic materials can be broadly classified as audio, print and visual materials.
- Authentic tasks are more learner-centered, focus on meaning and require the application of knowledge.
- Authentic materials can be made level-appropriate by adjusting the tasks to fit learners' levels.

UNIT C | **Contents**

Activity 1 | **Sources of Authentic Materials**

Objective: Trainees will explore different kinds of authentic materials in various media and investigate possible uses of such materials.

Experience. Reflect.

[Prepare samples of authentic materials: a newspaper article, a text from a tour guide, a recipe, an education brochure, an announcement etc. Put these materials around the classroom.]

1. What does the word *authentic* mean?

   [Authentic means real or genuine, not fake.]

2. What is "authentic English"? In which of the following situations is authentic English being used?

   a. An American teacher of English demonstrates the pronunciation of English words for his Uzbek trainees.

   b. An Uzbek air traffic controller speaks in English to Uzbek pilots. (This is required by international law.)

   c. A teacher speaks with representatives from the students' union about a music festival.

   d. The German manager of a football team yells at his Arabic players, "Play harder!"

   e. A Korean teacher of Korean chats in English with her German colleague.

   f. An Uzbek professor of business teaches a business course in English to students at Westminster University.

   g. Students do grammar exercises to practice English verb forms.

   h. A Turkish manager speaks English to his Uzbek employees.

   i. An Uzbek employee of the U.S. Embassy speaks in English to a British consultant from the British Council.

   [Authentic English can be observed in examples b, c, d, e, f, h, *and* j. *Authentic use of English is when English is being used for communication instead of merely pedagogical purposes. After the discussion, return to the question and have trainees define authentic English.]*

3. Based on your definition of "authentic English", what are "authentic materials"?

4. As a class, brainstorm with your trainer to find examples of authentic materials. Fill in the blanks in the diagram below. Add more.

   [Draw a circle. Write "Authentic Materials" in the middle of the circle. Put the trainees' answers on the board around the center. Suggestions and given in chart below.]
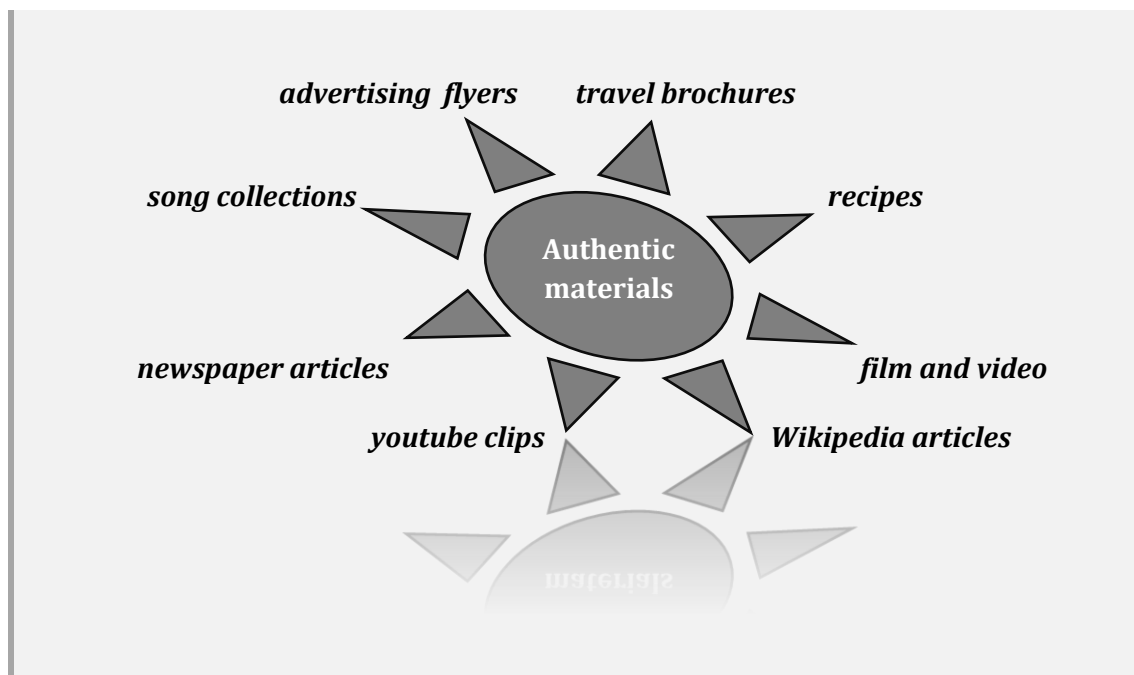
5. Recall a lesson when your teacher brought materials from outside the class. 🗪

- From what source did the materials come?

- What type (genre) were the materials? (news articles, advertising, literature, promotional websites, etc.)

- Was it easy for you to work with the authentic materials?

- How was that lesson different from other classes?

- What learning purpose did this material/lesson have e.g. improving communication, practicing grammar, etc.?

6. Look through the authentic materials provided by your trainer and choose one of them: a newspaper article, a text from a tour guide, a recipe, an education brochure, and an announcement, etc. In what way are these materials different from typical teaching materials such as textbooks, grammar books, and reference books? 🗪

Conceptualize.

7. Discuss the following questions with a peer. Be ready to share the summary of your discussion with the whole group. 🗪 🗩

a. Where can we find authentic materials?

[Common sources include newspapers, magazines, TV, video, radio, literature, and the internet]

b. Which of the sources that you explored are easy to find in Uzbekistan?

[In countries like Uzbekistan where English is a foreign language not first or second video, radio, literature, and the internet are easy to access then fresh newspapers, magazines, or TV programs.]

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c. Which authentic texts, do you think, are the most difficult for language learners to comprehend?

[TV and video allow learners to access paralinguistic features such as visual images, providing context of the spoken text. Plain audio, such as radio broadcasts for native speakers, are often the most difficult because they are spoken quickly and lack context.]

d. How can the materials on the chart you brainstormed with your trainer be categorized?

[Accept trainees' suggestions. Possible answers are by mode (spoken or written), by medium (paper, radio, TV, internet), purpose (inform, entertain, persuade, educate) difficulty or level (CEFR), variety of English (British, American, Canadian, Indian, etc.).]

8. Read the list of suggested authentic materials. Classify them into three columns: 1) authentic listening materials, 2) authentic reading materials, or 3) authentic visual materials.

> news clips, comedy shows, movies, soap operas, novels, radio ads, songs, documentaries, photographs, paintings, wordless street signs, pictures, stamps, newspaper articles, astrology columns, lyrics to songs, cereal boxes, university catalogs, comic books, greeting cards, bus/train schedules, TV guides, candy wrappers, tourist information brochures, street signs, sports reports, advice columns, restaurant menus, maps

Authentic listening materials	Authentic printed materials	Authentic visual materials
[news clips, comedy shows, movies, soap operas, novels, radio ads, songs, documentaries]	*[newspaper articles, astrology columns, lyrics to songs, cereal boxes, university catalogs, comic books, greeting cards, bus/train schedules, TV guides, candy wrappers, tourist information brochures, street signs, sports reports, advice columns, restaurant menus, maps]*	*[photographs, paintings, wordless street signs, pictures, stamps]*

9. Would you like to make additions to the table?

[Authentic materials can be broadly classified in audio or listening, printed or reading and visual materials.

- *Authentic listening (audio) materials can be grouped into three types:*
  - *Television programming including commercials, quiz shows, interactive talk shows, cartoons, news, and weather forecast reports.*
  - *Radio programming including interviews, interactive talk shows, and radio advertisements.*

o *Conversations (taped), including one-sided telephone conversations, meetings, short stories, poems and novels.*

- *Authentic printed (reading) materials include advertisements, dialogues, news articles, weather forecast reports, interview schedules, meeting agendas and minutes, short stories, plays, poems, and novels.*

- *Visual materials are those which have fewer words and more images such as photographs, paintings, wordless street signs, pictures, stamps. They are mostly used by language teachers to develop learners' fluency in speaking and writing; they are especially useful for low levels and younger learners.]*

10. Work with the following shortened list of authentic materials. Classify them according to whether we listen to or read them in order to

    A. obtain information

    B. receive advice or instruction

    C. satisfy our curiosity or receive pleasure

    D. consult them as references.

Write in the appropriate letters. In some cases, there may be more than one use. ✎

_	films	_	weather forecasts
_	videos	_	recipe guides
_	reports	_	TV guides
_	cooking programs	_	dictionaries
_	journal articles	_	airport announcements
_	sport broadcasts	_	newspaper articles
_	instruction manuals	_	comics
_	leaflets	_	novels
_	timetables	_	songs

Apply.

11. Examine the following authentic tasks by identifying what authentic materials are needed in each case and what product learners will produce as an outcome of the task. 📖 🗨 ✎

	Authentic tasks	Authentic materials	Products
1.	plan a trip around your country for a group of students on an exchange trip	*tourism sites in English*	*an itinerary*
2.	write a response to your business partner's e-mail	*an original e-mail*	*anew e-mail*

3.	prepare a film review	*a film*	*a review*
4.	based on the information from a tour guide, plan a holiday for USD 3000	*a tour guide with prices*	*a holiday plan with a budget*
5.	fill in a reservation form on a computer for someone making a reservation by telephone	*a telephone conversation, a reservation form*	*a reservation form*
6.	plan nutritious meals for a family based on information from a brochure about healthy eating	*a brochure*	*a family menu*
7.	look through a real estate agency's ads to buy a house	*ads including video tour of houses*	*a comparison and contrast composition (or report) leading to a recommendation*
8.	listen to the telephone message and write simple notes for a family member	*telephone message*	*a note*
9.	reconstruct a person's trip based on Facebook photos	*Facebook photos*	*a narrative of a person's trip*
10.	look through the menu and order food and drink in a restaurant	*menu*	*a written or spoken order to a server*

12. What different subject areas are involved in these tasks? Do the tasks require learners and teachers to become experts on every topic?☕

[Expertise not required, only the information in the materials and common sense. Authentic materials have a positive effect on learner motivation as they provide authentic cultural information and exposure to real language. They support a more creative approach to teaching and, unlike traditional teaching materials, authentic materials are continuously updated.]

Activity 2 | **Traditional tasks vs. authentic tasks**

Objective: *Trainees will explore the differences between traditional and authentic tasks and learn how to adapt traditional tasks to take advantage of authentic materials.*

Experience.

1. Do **Tasks 1** and **2** as language learners. 🗣️

    [Give trainees a few minutes to do first Task 1 and then Task 2. They should go through this process as learners.]

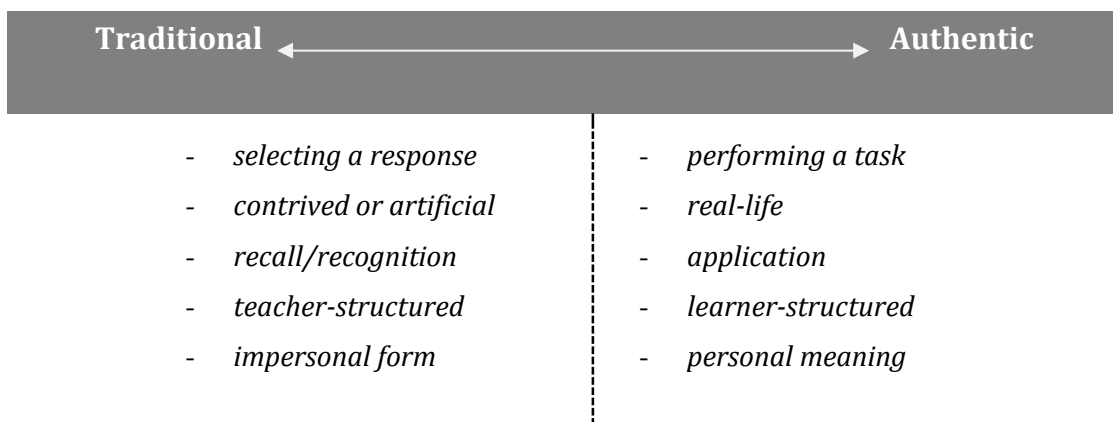**Task 1. Listen to the announcements at the Dallas Airport. Fill in the missing prepositions.**

This is an important announcement. Due ___ extreme weather conditions, Moscow airport has closed until morning. Will all passengers ___ Aeroflot flight 145, due ___ depart ___ 14:50, please report ___ the airport information desk.

The United Airline flight 1547 ___ Dublin is now ready ___ boarding. Will all passengers ___ this flight proceed ___ gate 17.

This is the last call ___ passengers travelling ___ Paris ___ Delta flight 141, due to leave ___ 13:40. Will any remaining passengers please go immediately ___ gate 11. The flight is now closing.

---

*[**Answer:** This is an important announcement. Due **to** extreme weather conditions, Moscow airport has closed until morning. Will all passengers **on** Aeroflot flight 145, due **to** depart **at** 14:50, please report **to** the airport information desk.*

*The United Airline flight 1547 **to** Dublin is now ready **for** boarding. Will all passengers **for** this flight proceed **to** gate 17.*

*This is the last call **for** passengers travelling **to** Paris **on** Delta flight 141, due to leave **at** 13:40. Will any remaining passengers please go immediately **to** gate 11. The flight is now closing.]*

Task 2. You are at the Portland Airport. Choose (✓) one of the passengers -- Bob, Liza or Kate. Listen to the announcement and find out the information you need. 🎧

*[Play **Authentic vs. traditional tasks #2**.]*

✓	Passengers	Flying to	Flight #	Other information
	Bob	Rome		
	Liza	Paris		

Kate	Dublin		

After listening, send a text a message to your friend, who is on the way to the airport, about the current situation with your flight. Write your message below. ✎

[Authentic vs. traditional tasks #2]

[Female: The flight to Rome, Alitalia 157 is now ready for boarding. Will all passengers for this flight proceed to gate 22.

This is the last call for passengers travelling to Paris on the United flight 156, due to leave at 15:20. Will any remaining passengers please go immediately to gate 13. The flight is now closing.

This is an important announcement. Due to extreme weather conditions, Dublin airport has closed until tomorrow morning. Will all passengers on Delta flight 231, due to depart at 18:30, please report to the airport information desk.]

Reflect.

2. Which of the tasks above

- do people more often do in real life?
- require correct answers and do not give choices?
- is more teacher-centered?
- focus more on the language as a vehicle for communication?

Conceptualize.

3. Based on what you discussed, what are the characteristics of traditional tasks and authentic tasks? Compare them in the chart below. NOTE: Tasks are rarely pure; that is, most tasks have some characteristics of both types of tasks.

Traditional ◄─────────────────────► **Authentic**	
- *selecting a response*	- *performing a task*
- *contrived or artificial*	- *real-life*
- *recall/recognition*	- *application*
- *teacher-structured*	- *learner-structured*
- *impersonal form*	- *personal meaning*

[Traditional tasks often ask students to recall or recognize facts. In life, the recollection of facts is rarely the purpose of a task. Instead, we make use of materials or information to

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solve problems. Traditional tasks are structured by the person(s) who developed the tasks while authentic tasks allow students to make their response more personal. Even when students cannot choose their own topics or formats (in the question above, the form was a text-message), there are usually multiple ways to create a product or performance.]

Apply. 📖 🗪 ✐

4. Look through the tasks that have been written for the authentic materials below. Evaluate each task in terms of the characteristics of authentic tasks discussed above. Authentic tasks should

- require a performance or product of some kind

- involve real-life situations or problems

- be controlled by learners

- have personal meaning

Some typical authentic tasks

1. Weather forecast s
Listen to/read the weather forecast. What's the weather like? What's the temperature? Is it similar to the weather in your hometown? Create a similar text and describe the weather in your city. (e.g. www.weather-forecast.com)

2. News/opinions
Read what people say about .... Who seems enthusiastic about it? Who seems to be critical? Who seems neutral? Whose point of view do you find close to yours? (e.g. peoplesopinion.org; https://www.facebook.com- WWEPeoplesOpinion)

3. Menus/Recipes
1. Read the recipe. Change the recipe leaving out 1 or 2 ingredients (e.g. to make it less fattening). (e.g. www.allrecipes.com; www.recipe.com)
2. Read the menu from the World Cafe. Which foods do you like? Which foods do you dislike? Write the items that you would like to order.

4. Photos/pictures
1. Choose a word or phrase and do an image search (e.g. Google images). Describe several images. Which images best represent the concept of the words (see Module I, Units A and C)? Why? Choose several photos; write captions that state the meaning of each in as few words as possible. Choose the best caption for each.

5. Blogs
1. Read the excerpts from the blog. What is the main thing the author writes about in each post? What do you notice about the style of this blog?
2. Write a 100-word blog entry. First decide what are you going to write about. (e.g. www.google.com/blogsearch; www.blog.com Awards2011)

6. Jokes

Look at the cartoons. Do you find any of them funny? Why or why not? What topic does each cartoon addresses? Discuss with your peer who might be offended by (this or that) cartoon?

7. Travel/tour guides
1. Look at the travel supplies catalog. Circle any products that seem useful to you. Which of them do you find least useful?
2. Look at the travel ads. Which vocations look good to you? Why? In your opinion, which of the vocations are good for people who like
   o nature and wildlife?
   o family activities?
   o history and culture?
   o physical activities?
3. Plan your trip.

8. Health

Read the tips from the nutrition website (e.g. http://nutritiondata.self.com). Which tip do you think is the most important? What useful info did you find for a person with diabetes/who would like to lose weight?

9. Entertainment
1. Look at the newspaper entertainment page. Choose a concert. Circle the date of the concert on the calendar. Tell your partner about your choice. Why do you want to go this concert? www.googlesearch/where to go
2. Read reviews of the world's best museums. Which of them would you like to visit and why? With whom would you want to visit that place?
3. Is there similar type of museum in your city? When have you been in that museum last time? Write a similar text about one or two museums in your city.

10. Music reviews/ads

Look at the reviews from the music website. Are you familiar with any of these music/ artists? Which reviews did you find the most appealing? Why? Which musical genres in the reviews interest you the most? Could you find any news about your favorite singer or album?

11. Horoscopes/Zodiac

Go to http://www.whats-your-sign.com/chineese-zodiac-signs. Find your birth year on the Chinese Zodiac. What's your animal sign? How well do the adjectives for your sign describe you? How are you different from the description?

5. Which of the tasks would you like most as a student? as a teacher?

Apply.

6. Read the traditional classroom tasks below and turn them into authentic tasks. Refer back to the characteristics of traditional and authentic tasks. See the first example. 📖 👥 ✎

    A. <u>Traditional task</u>
Learners listen to a weather forecast and answer T/F questions about the forecast.

    <u>Authentic task</u>

       ✎ *Learners listen to a weather forecast and decide the appropriate clothing to wear for riding bicycles for pleasure.*

    B. <u>Traditional task</u>
Learners read a newspaper article aloud for others.

    <u>Authentic task</u>

      ✎

    C. <u>Traditional task</u>
Learners retell in indirect speech a story they have read to others.

    <u>Authentic task</u>

      ✎

    D. <u>Traditional task</u>
Learners read blogs of celebrities and translate them into their own language.

    <u>Authentic task</u>

      ✎

    E. <u>Traditional task</u>
Learners watch an extract from a video and answer questions using new sentence patterns.

    <u>Authentic task</u>

      ✎

7. Nominate a spokesperson from your group to report about the new authentic tasks to the whole class.

Activity 3 | **Authentic materials and tasks for different levels**

Objective: *Trainees will examine authentic materials and create tasks for different levels.*

Experience.

1. Look again at some of the authentic tasks taken from the previous activity. This time decide what level each task requires from learners.

Possible authentic tasks	Suitable for what level?
1. plan a trip around your country for a group of students on an exchange trip	*Intermediate and above*
2. write a response to your business partner's e-mail	*intermediate*
3. prepare a film review	*intermediate and above*
4. fill in an application form based on the information you listened to	*pre-intermediate*
5. listen to the telephone message and write simple notes to a family member	*elementary*
6. look through the menu and order food and drink in a restaurant	*intermediate*

2. Rank the following authentic materials from low level (1 as the lowest) to high level (10 as the highest) and compare your answers with others in the class.

Level rank	Authentic materials
	films
	reports
	cooking programs
	sport broadcasts
	novels
	songs
	weather forecasts
	instruction manuals
	timetables
	leaflets

Reflect.

3. Discuss the following with your peers. 🗫

    a. Was it easy to decide what level is right for each authentic text?

    b. Can films be taught both in the elementary level and in advance level?

    [Films can benefit students if they are selected carefully and if students are properly prepared to understand them. Films often have very fast and highly idiomatic dialogue and so are often inappropriate for low-level students. Film clips can be beneficial if they are introduced in a way that places the action in its narrative and social context and that gives students the vocabulary they need to understand them. Films can also provide a concrete context for the study of values in the target culture; usually such films are best reserved for higher levels, B2 or above.]

    c. Are songs easy to learn? What songs would you assign at different levels? How about American country songs?

    d. At which level should teachers start teaching novels?

    *[Like films, novels need to be selected carefully. Novels are especially valuable for extensive reading, and if used for extensive reading, they must be **at one or two levels BELOW** the levels of the learners. (See Module VI, Appendixes 3 and4.) Tasks for these materials can be adapted to the level of the learners.]*

    e. Would it be easier to adapt the task or the text?

    [If it is important to keep materials authentic, then tasks must be changed.]

    [You may also prepare two songs of different levels of difficulty. Play the first song, e.g. the "clean" version of "U can't touch this" by M.C. Hammer and ask trainees to write down every word they hear. After they listen to the song, ask them what they could write and what level they think the song is suitable. Play the second song, e.g. "I'll always love you" or "Sittin' in the mornin' sun" by Otis Redding. Ask trainees again to write down every word they hear. After they listen to the song, ask them what they could write and what level they think the song is suitable for. Play both songs once only. Summarize by saying that people have often wrong perception and they consider songs suitable for low level of learners. Therefore songs are often used only at the A1-B1 levels in Uzbekistan. Songs are authentic materials that can be introduced at all levels.]

Conceptualize.

4. Turn to **Appendix 3** at the end of this module. Read some of the "can do" statements from the CEFR. What levels are the materials in the previous question? 📖🗫

5. What types of materials exactly do our people (Uzbek learners) need to be able to read in English?

6. Based on the "can do" statements from the CEFR, select the specific descriptions on what to focus on when teaching authentic texts for each level. (One example is given for each level.)
📖 🗣 ✏

CEFR levels	Listening		Reading	
	films, TV, radio	public announcements	fiction	instructions
C2	*including humor, nuance, implied meaning*	*complex technical information even from poor quality recordings*	*classical and contemporary in different genres*	complex reports, manuals and contracts, even within unfamiliar fields
C1	*containing a large amount of slang and a wide range of idioms*	*complex technical information and specifications for familiar products and services*	novels without consulting a dictionary	*complex technical information in one's own field*
B2	*TV documentaries, interviews, talk shows, plays and films in standard dialect*	understand announcements, instructions etc. even when they are spoken fast, but in standard dialect	*short stories and novels written in straightforward language*	*lengthy instructions, if needed reread difficult sections*
B1	following TV programs on topics of personal interest when delivered in slow and clear speech	*simple technical information for familiar types of equipment*	*simplified versions of novels, and follow the story line in short stories with a clear structure, with regular use of a dictionary*	*simple instructions (for a game, using familiar types of equipment, cooking a meal, using of medicines or installing computer software)*
A2	*the main points of TV news, if people talk slowly and clearly and with the help of images*	main point in short, clear, simple messages, announcements and instructions	*the man points in short, simple, everyday stories, if there is visual support*	XXX
A1	*follow changes of topic in TV news reports*	*simple directions*	XXX	*simple informal messages*

[Very often, teachers are afraid to bring authentic materials to a classroom because they think their learners' language is not good enough to work with such materials. Teacher assume that authentic texts contain difficult language, unneeded vocabulary items, and complex language structures that cause lower levels to have a hard time decoding the texts, demotivating these students. However, teachers may involve learners in doing very simple tasks with a variety of authentic materials. This will help them to get used to working with such materials.]

Apply.

7. Choose any two examples from the *"Some typical authentic tasks"* list from Activity 2. How would you adapt them for a lower level and for a higher level? Form a new group of two peers. Share the task that you adapted in a group of four. 🗩+🗩

8. Choose one set of authentic materials brought by your trainer. Suggest two tasks for two different levels.

Prepare for the next unit. 🗨

9. Form groups of three. From the list of topics choose one to work with.

    Suggested list of topics:

    - education
    - technology
    - eating habits
    - work and business
    - health
    - leisure and sport
    - family values
    - city and country life

10. Look through different sources of authentic texts, both for reading and listening material (newspaper articles, tour guides, a recipe book, education brochures, and announcements, internet sites etc.) suitable for the topic you chose in your group. Bring the printed text and audio text with the tape script to the next class for the Material Design workshop.

11. You may also use some of these (or other) websites to explore and find a suitable text for the chosen topic.

    a. Reviews of travel, music, museums, movies
       - www.tripadvisor.com
       - www.touropia.co/best-museums-in-the-world silverdragonstudio.com;
       - www.googlesearch/where to go

    b. Health
       - www.everydayhealth.com
       - www.webmd.com

c. Recipes & menu
 - www.allrecipes.com
 - www.recipe.com

d. Horoscopes
 - www.yahoo.com/horoscopes

e. Travel guides
 - www.lonelyplanet.com
 - www.tripadvisor.com
 - www.celebritycruises.com
 - wwwineedavacation.com
 - www.fodors.com

f. Internet blogs
 - www.google.com/blogsearch
 - www.blog.com

UNIT D

Applying the Principles of Materials Design

OBJECTIVE

In this unit, trainees learn a principled approach to materials design and design their own teaching materials for a given context.

KEY TERMS

materials design, principles, peer-evaluation, feedback, self-investment, learning styles, real life, microteaching

KEY CONCEPTS

- Knowing principles leads to effective materials development.

- The most effective materials are those which are based on a thorough understanding of learners' needs.

- Materials development requires careful work of all stages: planning, drafting, self-evaluation, peer evaluation, revision, and trialing.

- The best audience is peers: The trialing stage is as important as the development stage.

UNIT D | **Contents**

Activity 1 | **Materials design principles**

Objective: *Trainees will explore the key principles of materials design through evaluating materials developed by former trainees.*

Experience. Reflect.

1. Look through materials designed by former students of Uzbekistan State University of World Languages. (See **Appendix 4**.) Discuss the following in groups of three 🗨

   [Be open to the trainees' answers. They may find things that you have not seen. Ask the trainees to support their answers with examples from the material. If they cannot find evidence, ask them to suggest changes.]

   a. What do you think the author's intended language and content objectives are?

   b. Are the objectives written anywhere? Is the objective written as a language objective or as a content objective?

   c. In what way do the material and objective match? In what way do they not match? If an objective is missing, Write the missing objective.

   d. What types of materials are used (e.g. audio, text, visuals etc)? Did the author choose the best types of the materials to achieve the objective(s)?

   e. Do the activities in the material follow a logical sequence?

   f. How do these materials engage the learners in acquiring language use?

      • Do the materials stimulate interaction?

      • Do they help learners discover language use themselves?

      • Do the materials ask learners to solve problem?

      • Do the materials ask learners to be creative?

      • Does the material provide the learners with opportunities to use the language for communicative purposes?

   g. How is the material linked to the learners own world (e.g. reflecting on their experience)?

   h. Are cultural issues addressed in the material? If yes, in what way?

   i. Are the texts used in the material authentic? If yes, what text genres are they?

   j. Are the tasks authentic? If yes, provide examples. If not, what changes would you suggest?

   k. Does the material reflect the world outside of the classroom?

   l. Does the material address learners' different learning styles?

Conceptualize.

2. Based on points you discussed in the previous activity and this module, develop a list of principles for a good material designing. If needed, rely on the following key words: communication, feedback, local, self-investment, learning styles, real life...

Effective materials...

1. (real life) e.g. ...<u>engage learners in real life tasks</u>

2. _____

3. _____

4._ _____

5. _____

6. _____

7. _____

8_____

[Elicit answers and put them on the board. Together as a group critique the list, choose the best six and instruct trainees to write those 6 you have agreed on in the left column. In the right column, they write the ways that materials writers and teachers can achieve the selected principles. An example is given in the table.]

3. As a whole group, vote for the best six principles and write them in the left column of the table. In the right column, write the ideas about how those principles can be achieved. See the first example.

Good materials...	How good materials can achieve this
1. help learners to feel at ease.	by providing illustrations or pictures for the text, by asking learners' to make contribution from their experience, by personalizing the questions etc.
2.	
3.	
4.	
5.	
6.	

4. In groups of three, discuss how considering each of the following factors may help to design good materials? 🗨

   - ages of learners

     e.g. Knowing the ages of learners (children, teenagers, adults) can help writers and teachers choose appropriate topics and activities.

   - levels of proficiency in English
   - learners' mother tongue
   - learning styles
   - learning setting
   - assessment
   - The socio-cultural environment

5. What other factors can you add to the list?

   [Explain to trainees that "the most effective materials are those which are based on a thorough understanding of learner's needs, i.e. their language difficulties, their learning objectives, their styles of learning etc. This implies a learning-centered approach to materials writing, rather than one which is driven purely by the subject through syllabus specifications, inventories of language items etc." (Tomlinson, 2010, p.111). The more teachers get involved in researching their own classrooms, the more responsive teachers become to their learners' needs, and the better materials teachers can design.]

Activity 2 | **Developing materials**

Objective: *Trainees will learn the stages of materials design -- planning, drafting, self-evaluation, peer evaluation, revision, and trialing -- and design their own materials.*

Prepare.

[Trainees will work with the authentic materials they were assigned to find at the end of Unit C.]

1. You are going to develop a unit for inclusion in a student coursebook. You are going to be authors!

    Step 1. Work in the same group you formed at the end of Unit C. Give a name to your team e.g. *writers, authors* etc. Identify your overall objective as a team. Write it down!

    Step 2. Look through sources (newspaper articles, tour guides, a recipe book, education brochures, announcements, internet sites, etc.) for authentic texts (reading and listening) on your topic.

    Step 3. Based on the texts you found, make decision about the CEFR or grade level your group will focus on while designing the material.

    Step 4. Study your materials carefully. Create objectives for your unit.

    - What tasks do you want them to be able to perform using language?

    - What language do you want your students to be able to use in a natural way?

    Step 5. Look at the list of coursebook components that you compiled in Unit A of this module. Use this list to create a template for the unit you are about to create.

    Step 6. Select the components that you want your students to learn through, e.g. a listening section, a reading section, a language use section, a unit-assessment section, etc.

    Step 7. Put the components into the sequence you want your students to experience them, e.g. Lead-in, pre-listening, while-listening, etc.

    Step 8. Decide whether you will need visual supplements for your text, e.g. illustrations, pictures, realia, etc. Describe how they will help your students acquire the language you want them to so they can achieve the unit's objectives.

    [You can bring coursebooks for them to look through and be reminded of their work in Unit A.]

Write!

2. Step by step, begin to develop a language-learning unit.

    Step 1: Work in your team. Keeping in mind your learners' level and materials you have, identify your objectives for teaching content and for teaching language.

    ✎ _____

    ✎ _____

    ✎ _____

    ✎ _____

Step 2: Break your work into two parts. Work first with your reading part. Keeping in mind your topic, the objectives you wrote down, and the level you decided on, start working on reading tasks.

> **Optional:** Decide whether you will need visual supplements for your text: e.g. illustrations, photos, realia, etc. Describe the possible visual supplements.

  ✎ _____
  ✎ _____
  ✎ _____
  ✎ _____

Step 3: Work on the pre-reading stage. (See Module VI, Unit A for developing reading tasks.)

Time:

Procedure:

  ✎ _____
  ✎ _____
  ✎ _____
  ✎ _____

Step 4: Develop while reading task(s) for the text, both for working with general idea of the text and for working with specific information.

Time:

Procedure:

  ✎ _____
  ✎ _____
  ✎ _____
  ✎ _____

Step 5: Develop the post reading stage of your material. Integrate a production skill (writing or speaking) into your task.

Time:

Procedure:

  ✎ _____
  ✎ _____
  ✎ _____
  ✎ _____

Step 6: Keeping in mind your topic, objectives, the level of your learners, the things you have developed for the reading section, start working with the listening text chosen by your group. First, in your group develop the <u>pre-listening stage</u> (See Module V, Units A and B for developing listening tasks).

Time:

Procedure:

✍ _____

✍ _____

✍ _____

✍ _____

Step 7: Develop <u>while listening</u> task(s). In your tasks, encourage your learners to listen to the recording two or three times: once for general idea, another time for specific information, and perhaps a third time for inferences (at higher levels). (See examples of listening activities in Module V, Units A and B, and in Module VIII, Unit C).

Time:

Procedure:

✍ _____

✍ _____

✍ _____

✍ _____

Step 8: Develop the <u>post stage</u> for your listening material. Integrate a new production-based skill (writing or speaking) into this stage.

Time:

Procedure:

✍ _____

✍ _____

✍ _____

✍ _____

Step 9: Decide which tasks or activities you will assign as homework.

✍ _____

✍ _____

✍ _____

✍ _____

Step 10: Brainstorm one or two ideas that should be reviewed in the next lesson in order to assess what learners learned from using the material that you have just created.

✍ _____

✍ _____

Activity 3 | **Self and peer evaluation**

Objective: Trainees will evaluate their own materials and their peers' materials according to the principles they have learned.

Reflect.

Part A: Self- evaluation.

1. Look over the material you have developed and evaluate against the following principles.

   [Make sure that each member of the groups are actively involved. Trainees may be encouraged to use the principles which they developed in Activity 1.]

Questions to consider	Your notes
1. In what way do the tasks and the objectives match? In what way do they not match?	
2. What types of materials are used (e.g. audio, text, visuals etc)?	
3. Are the texts used in the material authentic? If yes, what text genres are they?	
4. Does the material reflect the world outside of the classroom?	
5. Are cultural issues addressed in the material? If yes, in what way?	
6. Do the tasks ask learners to solve a problem?	
7. Do they help learners discover language use themselves?	
8. Were you able to follow the template exactly? Or did you have to alter template to fit the materials or the objectives?	
9. Do the tasks stimulate interaction?	
10. Are the tasks authentic? If not, what changes would you suggest?	

11. Do the tasks in the material follow a logical sequence?	
12. Does the material accommodate different learning styles?	

2. According to what you discussed about your materials, make needed changes.

[You may stop at this stage and ask groups to make needed changes and bring their new version to a next class.]

Part B. Peer evaluation

3. Exchange your material with another team. Give feedback based the six principles you identified at the beginning.

4. Get ready for the trialing stage.

Activity 4 | **Trialing materials**

Objectiv*e: Trainees will trial their materials.*

Experience.

1. Plan trialing as a whole group. Take different roles. With your group follow the instructions for each role.

Instructions for trialers:

- Prepare a photocopiable version of your eighty-minute lesson to hand to a group of three peer observers.

- Choose a twenty-minute section of your material to trial in front of your peers. Make enough copies of handouts and prepare all needed aids.

- After trialing, get together with the observers' group to discuss how your material worked and what you think did not work and what you would like to revise.

- Based on the discussion and the notes that you received from the observers group, revise your material to post on the group's blog.

Instructions for observers:

- Look through the observation form. Obtain a photocopiable version of your peer group's material. Make enough time to familiarize yourself with both the trialing material and the observation form.

- In your group, evaluate the section being trialed and write your comments on the form.

- After observing, get together with the materials writer's group to discuss how their material worked based on your observation notes.

- Make additions to your observation notes based on the feedback session. Make a copy of your written comments and hand it to the writer's group to help them with further revision.

- Be ready to trial your material if you have not already done so.

2. You may use the following table to schedule trialing.

Trainees Table

Roles	Date/Time	Things to do before	Things to do after
Observers			
Trialers			

[Schedule the groups so that one group is trialing, a second group is observing, and the rest are students. Use the following table for scheduling.]

Trainer's Table

Roles	Observers	Trialers	Date/Time	For notes
Session 1				
Session 2				
Session 3				
Session 4				
Session 5				
Session 6				
Session 7				
Session 8				

MODULE VIII | Appendixes

Appendix 1 | **Textbook Unit 2**

NIT 2
LIVE AND LEARN

Communicative Language Learning

I. READING

A. Discuss these questions with your class.

1. What comes to your mind when you hear the word `education`?
2. In what way do you want to learn English?
3. What methods should a teacher use to teach you?
4. Before reading the INFORMATION BOARD, say what you think are some differences between ESL and EFL.

INFORMATION BOARD

ESL . English as a Second Language. The study of English language in countries where English is a native language, e.g., Australia, England, and the U.S. Students have the advantage of being surrounded by English speakers while studying.

EFL . English as a Foreign Language. The study of English language in countries where English is not a native language. EFL students often have difficulties finding people to practice speaking with.

B. Read the text in groups and discuss your sections

Group 1: paragraphs B-C
Group 2: paragraphs D-E
Group 3: paragraphs F-G
Group 4: paragraphs H-J

> *Not in groups. Ask them all to read the whole text and prepare some questions while reading.*

> *Ask more learner-oriented questions at this point like `What does your education mean to you?`*

Can a Classroom be too Communicative?

By Irene E. Schoenberg

A. No one would argue that fluency in a foreign language is important. All learners want to be able to communicate in English. To help learners reach their goal and become effective communicators in English, methods of teaching English have changed in the last few decades. In particular, the "Communicative Approach" has gained acceptance in most parts of the world.

B. In the past, the focus of language instruction was to teach `about` the language. Many English classes presented learners with a syllabus consisting of a list of grammatical structures to be memorized and many drills and short written exercises to practice them. Errors were corrected always and immediately. The form of a learner's speech was more important than the meaning or idea expressed.

> *Should they underline unknown words while reading the text?*

C. Today, the focus has shifted. In the Communicative Approach, learners are taught ways of using their L2 (language 2) to communicate a **message**. Meaning takes priority over form.

Errors are not discouraged but are seen as a natural part of the learning process. Much attention is given to providing opportunities for learners to **interact** with others in the L2. Pair and small group discussion, problem solving tasks and games take the place of drills.

D. This indirect communicative approach, one in which learning takes place indirectly and the focus is on communication, is an effective way of getting students to develop fluency in English. Indeed, a communicative approach has become the popular in many ESL programs. However, a communicative approach has not always worked as well in the EFL setting.

E. A communicative approach is more difficult in an EFL environment because the students. use of English is unnatural, their motivation is weaker, and their expectations of how a class should be **conducted** often conflict with the notions underlying a communicative classroom. A good communicative activity asks students to do a task, gather information from a partner, or express an opinion about an engaging topic. ESL students have no alternative but to use English to communicate because their classmates speak other languages.

F. In the EFL situation, on the other hand, we as teachers expect students to communicate with equal enthusiasm in the **target** language, even though everyone speaks the same language. We ask students to willingly ignore their highly developed communication skills in their own language and communicate in the target language at what for them is often the level of a 4-year-old child.

G. In addition, the need to use the target language is always more distant for the EFL student than for the ESL student. ESL students have the real, immediate need to speak English as soon as they leave the classroom. If they learn in class how to ask for pizza with mushrooms, they will get immediate gratification upon leaving the classroom and asking for such a pizza at the pizza place next door. There are few opportunities for EFL to go out of the classroom and use what they have learned.

H. Another difference between the ESL and the EFL setting is the students. Cultural expectations about the role of the teacher. Students studying in English speaking environments, e.g., the U.S., are uncertain what to expect because they are foreigners. These students are, therefore, more willing to accept untraditional or unusual methods. EFL students, on the other hand, may lose confidence in a teacher who gives students more responsibility, as is necessary in a communicative approach.

J. An awareness of the differences between EFL and ESL students may help EFL teachers come to a comfortable balance between a linguistic and a communicative focus. In fact, most English language programs today are using an eclectic approach that features a lot of communicative activities but at the same time focuses on language form and accuracy. The popularity of an eclectic approach today stems from the awareness that the art of teaching lies in being **sensitive** to the particular needs and expectations of students, not by being tied down to a particular methodology or approach. So, although a communicative approach is a wonderful **technique**, there are instances in which a classroom can be too communicative.

Irene E. Schoenberg is an ESL teacher, teacher trainer, presenter, and material writer. She teaches at Hunter College's International English Language Institute in New York City.

C. Share information with members of your new group after reading your section of the text.

D. Answer these questions:

1. How was English taught in the past?
2. How is English taught now?
3. What is the difference between ESL and EFL?
4. In what teaching settings is a communicative approach problematic?
5. Why might small group work not be effective for students who all speak the same native

Ask these questions before they read the text.

language?

6. What does the word `eclectic` mean? What is an eclectic approach to language teaching?

II. VOCABULARY NOTES

1. **Syllabus** (n)- A program for school studies. E.g. Teachers give lectures according to the course syllabus.

Syllabi (pl.)

2. **Gratification** - the state of being pleased or satisfied or a thing that gives satisfaction.

E.g. The professor didn't get gratification from his classes, so he became a researcher.

Gratify (v)

3. **Eclectic** - not following only one style or set of ideas but choosing from a wide range.

E.g. The museum's architecture was eclectic, being made up of Eastern and Western styles.

4. **Stem** (from smth.) (v) - to be the result of or come from something. E.g. Poverty stems from ignorance and laziness.

5. **Confidence** (in smth.) (n) - the state of being sure; knowing that one's actions or thinking is correct. E.g. I have great confidence in Uzbekistan government's ability to solve the country's ills.

E. Find the suitable meaning of the underlined words as they are used in the text with your partner.

Words	A	B	C
1. message	information	letter	words
2. interact	quarrel	cooperate	communicate
3. target	goal	native language	foreign language
4. conducted	led	set	drive
5. sensitive	emotional	aware	natural
6. technique	machine	method	art

PAYING FOR AN EDUCATION

I. PRE-LISTENING

Answer these questions:

1. Are there any private schools or universities in Uzbekistan? Give examples.

2. What is a `public` school or university? What are some differences between a public and private school or university?

3. What do you understand by the word `tuition`? What is the amount of tuition at your university?

4. What other costs must a university student pay? What could the term `room and board` mean?

5. How do you pay tuition for your education? Tick one:
    a. Some institutions sponsor me (grants / scholarships).
    b. I get student loans from the bank.
    c. I pay from my family's income.

VOCAB BOX
Tuition - the money students pay to study
Public school - an institution of learning that is funded by the State
Private school - an institution of learning that is only funded through student tuition
Grant - money given to students for study. Also, *scholarship*.

Do they know these words already? Are there other words I may need to pre-teach?

May take awhile as students may want to express their attitude toward recent changes in tuition cost.

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Room and board - cost to students for their dormitory room and food. This cost is in addition to tuition.

II. LISTENING

Exercise 1 Listen to the conversation between CNN reporter Amanda Cortez and Analyst with a college board Glen Sharp. Fill in the blanks with exact information from the conversation.

1. University tuition rose _____ this year in the USA.
   A. 4 %   B. 40%   C. 14%
2. Tuition had risen _____ the previous year.
   A. 6%   B. 4%   C. 5%
3. For public four-year institutions, the cost for room and board rose _____ bringing the total to _____.
   A. 172 / 4, 530   B. 100 / 2,300   C. 113 / 3,430
4. To attend public four-year universities, students spend over _____ on average in the U.S.
   A. $21,000   B. $8,000   C. $14,508
5. Average tuition at private schools rose to _____, up _____.
   A. $5, 765 / 4%   B. $8,000 / 5%   C. $14,508 / 5%

Exercise 2 Fill in the table after listening the second time.

	Tuition	Room and Board	Total	% Increase
Public School				
Private School				

Exercise 3 Match the words on the right with their synonyms underlined in the sentences on the left.

1. Uz Daewoo automobiles <u>vary</u> in size from the small Tico to the large Damas.	a. loan
2. My brother is going to rent <u>a room</u> for a month.	b. lodgings
3. Some gifted youth who have brilliant minds cannot study at the university because they are <u>very poor</u>.	c. to put away
	d. to borrow
4. The news was very <u>serious and depressing</u>.	e. range from
5. Lynda pays 50,000 UzS a month for her <u>daily meals</u>.	f. neediest
6. In the U.S. many families try <u>to save money</u> for their children's education.	g. board
	h. fee
7. The zoo manager went crazy and <u>let out</u> all the penguins.	i. studio
8. My business failed, so I asked the bank for <u>some money</u>.	j. grim
9. I <u>got</u> 1,000,000 UzS from the bank.	k. to release
10.The student paid <u>a little extra money</u> to have her school records printed.	
11.The announcer invited the guest speaker to join her in the <u>recording room</u>.	

FOREIGN STUDY
I. GRAMMAR: SENTENCE TYPES

I. Simple Sentence:
A simple sentence is a sentence with only one independent clause.

Subject	Predicate	Secondary parts
Students	*like*	*computers.*

A simple sentence may also contain more than one subject.

Subject	conj	Subject	Predicate	Secondary parts
Students	*and*	*teachers*	*like*	*computers.*

A simple sentence may also contain more than one predicate.

Subject	Predicate	conj	Predicate	Secondary parts
Students	*enjoy*	*and*	*understand*	*computers.*

II. Compound Sentence:
A compound sentence is made up of two or more simple sentences that are joined by coordinating conjunctions and a comma.

First sentence		Coordinating conjunctions	Second sentence	
Subject	Predicate	FANBOYS	Subject	Predicate
Aziz	studies hard	, but	he	has some problems.
I	missed home	, so	I	decided to visit.

F	**A**	**N**	**B**	**O**	**Y**	**S**
O	N	O	U	R	E	O
R	D	R	T		T	

The coordinating conjunctions, above, connect two independent clauses. When coordinating conjunctions connect independent clauses, they must be preceded by a comma.

III. Complex Sentence:
Complex sentence is a sentence that contains one independent clause and one or more dependent clauses.

Independent clause			Dependent clause			
Subject	Predicate	Secondary parts	Conjunction	Subject	Predicate	Secondary parts
He	*missed*	*his friends*	*because*	*things*	*were new*	*at school.*

Time	**Reason**
When	Since
While Time	As
As soon as	Because

a.   When I get home, I'm going to eat an ice cream.
b.   He talked on the phone while he ate dinner.
c.   As soon as she graduated, she got a job as an interpreter.
d.   She likes her job since it allows her to travel.
e.   As I have studied English, I will make an excellent candidate for foreign study.

Note: If the dependent clause comes before the independent clause, put a comma at the end of the dependent clause.
_____
There are 3 main types of dependent clauses: Noun clause, Adverbial clause, Adjective clause.
Noun clause: He doesn't know that Jackson is looking for another job.
Adverbial clause: I went to the bank because I needed money.

Too theory based. Replace it with awareness raising exercise where I can ask learners to identify each type of sentence and form conceptions by themselves.

Adjective clause: She'd like to marry a man who knows how to cook.

IV. Compound - Complex Sentence
A compound - Complex sentence contains two or more independent clauses and one or more dependent clauses.

Independent clause	conj	Independent clause	conj	Dependent clause
He came late	*,but*	*he did all home tasks*	*which*	*were given the day before.*

II. GRAMMAR EXERCISES
Exercise 1 Identify types of sentences: simple, compound, complex or compound-complex.

1. If you do that again, you will be sorry.

2. John and Mary pay their own tuition at the University.

3. She enjoys studying, but she doesn't like to go to the library.

4. Although Aziza studies hard, she sometimes has a trouble in understanding grammar.

5. You are late for class every Monday.

6. He studies, and his mother says that it is good for his future.

7. His ideas are very interesting, but a few people understand them.

8. I will visit you when you are feeling better.

9. We have a lot of assignments to do as final exams are coming.

10.Nodira got a message from her parents, so she went to see them.

11.After she graduated, her friends threw her a party, but her boyfriend didn't come.

12.My instructor didn't give a chance one more time to take my Quiz.

Exercise 2 Connect two clauses in order to make compound and complex sentences. Add any necessary punctuation marks.

1. My friend is in the U.S.A	A. or I cannot help with your project work.
2. Nozim was tired last Thursday	B. she couldn't type her report.
3. I decided to learn Spanish as a second language	C. and couldn't stop jumping up and down.
4. You must come to class early tomorrow	D. or he didn't come at all.
5. Because the Computer Labs were closed	E. so he decided not to go to school.
6. Laziz waited for me and left	F. as soon as you know the answer.
7. I was really happy about the good news	G. but he calls me ones in a week.
8. Mary read many travel guides	H. but I tried this already.
9. You may answer this question	I. since she was a little frightened of going abroad.
10. Thank you very much for your advice	J. which is easier than Chinese

Exercise 3. Fill in the blanks using coordinating conjunctions (FANBOYS).

Janice is happy 1) _____ a bit nervous today in sunny Los Angeles, California, 2) _____ her mother is flying from New York to see her. Her mother will be staying with her for two weeks, 3) _____ Janice cleaned her apartment until it was shining 4) _____ spotless. She was going to get flowers, 5) _____ she didn't have time. On her way to the airport, she thought about making reservations for dinner, 6) _____ she thought her mother might be hungry after the long flight. However, she didn't know what kind of food she would like, 7) _____ what restaurant to take her to.

Once she was on the road, Janice turned on the radio 8)_____ realized that her mother was going to be late. The weather was good in L.A., 9) _____ snow near Chicago had caused a delay. Janice had time to go shopping 10) _____ to sit in a cafe 11) _____ read a book. After shopping for flowers, Janice headed toward the airport an hour before the plane was due, 12) _____ she took her time. When Janice arrived, she expected to wait for a long time, 13) _____ she saw her mother waiting outside for a taxi! Her mother had heard about the Chicago snowstorm 14) _____ decided to take an earlier flight. She didn't call Janice, 15) _____ she knew that Janice was careful and would arrive early to pick her up.

What a mix-up! Janice could have gotten to the airport earlier, 16) _____she didn't. Her mother could have called from the plane, 17) _____she didn't. They were both hungry 18) _____ tired, 19) _____ Janice offered to take her mother to either a Chinese 20) _____ Thai restaurant, 21) _____ her mother just wanted to get to Janice's apartment 22) _____ take a nap!

III. FILLING IN APPLICATIONS

APPLICATION FOR STUDY ABROAD

> Deadline: November 2, 2004
> Submit one original and two photocopies of the application. Make a third photocopy for your records.

1. Name: _____
               Surname/last Name   First Name   Middle or Patronymic Name

2. Date of Birth:_____   3. Place of Birth: _____

4. Current Citizenship:_____   5. Country of Legal
                                  Residence: _____

6. Sex (check one):____ Male____Female   7. Marital Status: ___Single ___ Married

8. Current address and Telephone: 9. Permanent address and Telephone:

Street_____   Street_____
Building _____   Campus_____   Building _____   Campus_____
Apartment_____   Apartment_____
City_____Index_____   City_____Index_____
Region/AO/Republic_____   Region/AO/Republic_____
Telephone: ( )_____   Telephone: ( )_____
Fax: ( ) _____   Fax: ( ) _____
E-Mail address:_____   E-Mail address:_____

10. Institution where currently studying: _____
11. Department/ Faculty: _____
12. Current Specialization/major: _____
13. Please select a specialization (check one)
__ Business   __ International Relations/
__ Computer Science   International Studies (for second and third
(for first year students only)   year students only)

__ Economics   __ Journalism/mass Communication

__ Education (for second and third year   __ Political science
students only)
__ Environment   __ Sociology
__ Management

14. Please indicate your present "course" year:_____
     First _____Second _____ Third

Ask them to type this and send to me electronically. Will be more authentic.

IV. TOPIC SENTENCES

Exercise 1 Underline the topic sentence in the paragraphs below.

1. The HP 2300 is one of the world's fastest computers. This computer operates at 2 GHz. It has 256 MB of extended memory and can run multiple applications simultaneously. It has 32 MB of video memory and renders complex animated graphics at more than 50 frames per second. With a 60 GB, 15000 rpm, hard disk drive, it can transfer files at lightning speeds.

2. Bobur never argues with people or uses bad language. He always uses a napkin when he eats and often gives up his seat on the bus to elderly people and people with small children. On holidays, his mother always receives at least a card, if not a visit and gift. He donates money to charity and volunteers his time at a local orphanage. He is a polite and caring person.

Exercise 2 Write topic sentences for the paragraphs below in the space.

1. _____. California oak trees require less than five gallons of water a year to survive. They can grow in areas with a temperature range from .20 to +40 degrees Celsius. They live to be over 400 years of age and often reproduce themselves 50-60 times.

2. _____. The first third of the novel, Bed, describes the hero's problem getting out of bed one morning. The second third describes his bed and the wallpaper of his room. The end summarizes the first two sections.

V. WRITING AN ESSAY FOR STUDY ABROAD PROGRAMS

Your task is to write a paragraph for each of the three points given in the Statement of Purpose prompt below, i.e., you should write three paragraphs.

Student Name _____

STATEMENT OF PURPOSE
Please write an essay in English addressing the following points:
  1. Your personal objectives while you are abroad;
  2. How one year of study abroad will help you in your career;
  3. How you believe your year abroad will be useful to your home country in the future?
Do not merely list facts. In your essay, explain how your background, education and employment experience have prepared you for study on the program at this time in your life. (The statement of purpose should be at least one page in length, but no more than two pages. If you wish to write more than one page, you may continue on another sheet of paper. Please type or print clearly using blue or black ink.)

Appendix 2 | **Target groups' profiles (for Trainer's Box)**

✂

A.

The first year students of the English Department at the Uzbek State World Languages University in Tashkent; All 16 students of 19-21 age want to improve their speaking and writing skills in order to be able to communicate freely in a foreign country. Though they have a separate Writing course, teachers very rarely give feedback on students' writing. Most of the students are visual and auditory learners. The level of the students is intermediate and above.

✂

B.

A group of second-year university students of Medicine; ten boys and four girls; age 20-25; Uzbek nationality. They have all finished secondary school and college, and in addition learned English with tutors. Level of learners is from pre-intermediate to intermediate. They mostly will need English to successfully take a final test which is grammar and vocabulary based. However, they like classes when their teachers organize discussions or debates.

✂

C.

A group of first year university students of the department of Diplomatic relations; mixed ethnic background; Some students from the group participate in the Drama club and need to improve their pronunciation, listening and reading skills. In the group there are learners of different learning styles. Their level of English is intermediate, but they all are familiar with their profession-specific vocabulary.

✂

D.

A group of teenagers, 14-15 year old; Most of the learners are pre-intermediate level, though some are elementary. You want to focus on reading each lesson and to base your syllabus on a course book, but learners would like to improve their speaking skill. There are four boys in the group who are kinesthetic and like language games.

✂

Appendix 3 | **Selected CEFR listening and reading descriptors**

C2	**Listening**
	I can fully appreciate films, plays, TV and the radio, including humor, nuance, and implied meaning.
	I can extract necessary information from poor quality, audibly distorted public announcements or instructions, e.g. in a station with a train going past, in a sports stadium, etc.
	Reading
	I can understand complex reports, manuals and contracts, even within unfamiliar fields.
	I can understand and interpret critically classical as well as contemporary literary texts in different genres.
C1	**Listening**
	I can without too much effort follow films which contain a large amount of slang and a wide range of idioms. I can understand in detail an argument in a discussion program.
	I can understand complex technical information, such as instructions for operating equipment and specifications for products and services I know about.
	Reading
	I can understand lengthy, complex manuals, instructions, regulations and contracts in my field.
	I can read extensively, for example enjoying novels without consulting a dictionary unless I want to note precise meaning, usage or pronunciation.
B2	**Listening**
	I can understand in detail TV documentaries, interviews, talk shows, plays and films in standard language.
	I can understand announcements, instructions, telephone messages etc. even when they are spoken fast, provided they are in standard dialect.
	Reading
	I can understand lengthy instructions, for example in a user manual for a TV or digital camera, for installing software, as long as I can reread difficult sections.
	I can read short stories and novels written in a straightforward language and style, making use of a dictionary, if I am familiar with the story and/or the writer.
B1	**Listening**
	I can follow TV programs on topics of personal interest when the delivery is relatively slow and clear.
	I can understand information in announcements and other recorded, factual texts, if they are delivered in clear standard speech.

	Reading
	I can follow simple instructions, for example for a game, using familiar types of equipment or cooking a meal. I can understand clear instructions, for example for a game, for the use of medicines or for installing computer software.
	I can understand simplified versions of novels, and follow the story line in short stories with a clear structure, with some effort and regular use of a dictionary.
A2	**Listening** I can follow the main points of TV news, if people talk slowly and clearly, if I am familiar with the subject and if the TV pictures help me to understand the story. I can understand the main point in short, clear, simple messages, announcements and instructions (e.g. airport gate changes). **Reading** I can understand clear instructions, for example, how to use a telephone, a cash machine or a drinks machine. I can understand the man points in short, simple, everyday stories, especially if there is visual support.
A1	**Listening** I can follow changes of topic in TV news reports and understand the main information. I can understand simple directions how to get from X to Y, on foot or by public transport, provided that people speak very slowly and very clearly. **Reading** In everyday situations I can understand simple messages written by friends or colleagues, for example "back at 4 o'clock".

Student's
Book
Student's
Book

Topic: Appearance

Unit 2: Clothes

VOCABULARY BUILDING

BRAINSTORMING

Write as many words connected with clothes as you can.

eg. uniformeg. fabric

CLOTHES

Do you know words denoting men's and ladies' clothes or clothes that are always used in plural?
Look at the words below and fill in the table.

Categories ⇨ Name of clothes ⇩	Worn by men	Worn by women	Worn by men & women	Always singular	Always plural
belt			✓		
pants	✓				✓
blouse					
mittens					
costume					
sneakers					
slippers					
briefs					
cape					
nightgown					
dress					
boots					
pyjamas					
cardigan					
swimming trunks					

SPEAKING

Find someone who...

Which of the items from the table above do you like to wear? Fill in the gap below with names of some of those clothes. Walk around the class and interview other groupmates. You will meet the words from vocabulary activity above.

a) … has the same color of _____ as you;

b) … has the same number of _____ as you;

c) … likes to wear _____ as you;

d) … has the same tastes in clothes as you.

Discusssssss :-)

Read these comments of different people. Which of these comments is close to your tastes in clothes? What do you think about these people's job, gender and age.

a. "I like to create a different look, so I try to spend a lot of time shopping in clothing stores"

b. "I like to wear casual clothes like jeans, T-shirts. I feel more confident in such clothes."

c. "I hate spending time choosing clothes. I just put on anything I can find."

d. "I prefer not to draw attention to myself so I wear pretty conventional clothes."

Share your own opinions about the following questions with your partner.

1. Do you wear clothes that tell something about you?
2. Can you identify some facts about a person by looking at their clothes?
3. Do you follow latest fashions or do you avoid them? Explain why.
4. Do you think people should be allowed to wear what they like?
5. How do you feel about grown-up people who follow teenage fashion? Is it good/bad?
6. Would you wear something uncomfortable just because it is fashionable? Why/Why not?
7. Can the way you dress affect your mood? If yes, how?
8. Are your tastes in clothes expensive/cheap? How do you choose what to buy?
9. What do you think is a reasonable amount of money to spend on: suit (dress) or shoes

LISTENING

Can you name the traditional clothes of the following countries?

Japan   Korea   India Russian   Mexico   Saudi Arabia

Fill in the gaps while listening to the teacher's reading.

Russian Sarafan

The Russian sarafan is an a-line (1)_____dress, worn over a *rubakha,* or shirt. While it is not definitively (2)_____whether or not it is period, some research opines that it is (3)_____ from the feryaz, an over garment with long, vestigial (4)_____and slits to put the arms through. It is theorized that the sleeves eventually went away and the resulting sleeveless (5)_____became the sarafan.

Materials that can be used for this garment are linen, brocade, or wool. You can use (6)_____, but it is a little flimsy and does not give the (7)_____, static silhouette so prized by period Russians.

READING: Guess

The Scottish traditional skirt is called ...
The Mexican traditional hat is called...
The Indian traditional dress is called...
The Russian traditional dress is called...
The Japanese traditional dress is called...
The Arab square head cloth is called...
The Karakalpak national dress is called....

Text: The Uzbek Khan Atlas

Part A

There is a legend about the appearance of the popular Uzbek fabric, the Khan Atlas, which is made of silk. Read the beginning of the legend and try to guess the end. Share your guesses in groups. Then listen to your teacher reading the end of the legend. Are your guesses close to the original version?

"Khan Atlas", when translated from Uzbek, means "King satin" ("khan"-king, "atlas"-a type of satin). Long ago one of the rulers of Margilan who had four wives decided to marry for the fifth time. He fell in love with a young beautiful daughter of an artist. The artist got upset with the

khan's intention and asked him to change his mind. The khan promised to give up only in case the artist would produce something more beautiful than his daughter till the next morning. All the night the artist was in despair. He spent this time without food, dreamless, not saying a single word. At dawn he went out and sat by a stream. At that moment he saw a reflection of the clouds and colors of the rainbow in the water. He was struck with the fantastic idea of copying the beauty he had seen on fabric. And this he did! A small piece of cloth was brought to the King. The Khan was surprised, as he had never seen anything more beautiful. The Khan accepted this artistic patter, and dropped his proposal to marry the artist's daughter. Following the event, the cloth was called "Khan-Atlas" as it had been invented specially for the Khan.

Try to answer the following questions. Check your answers with your partner's part of the text. Be ready to answer his/her questions.

What technique is used for creating the cloth?

What differences can you find in producing The Khan Atlas today and in the past?

Part B

Here is a text that introduces what The Khan Atlas is and how it is manufactured.

The multi-colored silk cloth known as *The Khan Atlas* or "king of the satins" is unique to Central Asia, especially Uzbekistan. It is created from a resist-dyeing and weaving technique (sometimes called *ikat*) involving many steps. Traditionally, women raised silk-worms in their homes, feeding them mulberry leaves. The women also performed the delicate and tedious work of unwinding the silk cocoons. Once the thread was prepared for weaving, it would be taken to dyers who specialized in different colors. And since each dyer had to be paid, the more colors used, the more valuable the final product became. The patterns woven into the silk were extremely varied, as were the color combinations: saffron and burgundy; pale pink, yellow and blue; magenta, teal, and purple.

Today, synthetic dyes are used and the weaving is done by machines in factories, although in Fergana Valley area it is still possible to find limited quantities of hand-woven silk. However, the colors and designs used in modern The Khan Atlas are primitive compared to the sophisticated pallets and patterns of the past.

Try to answer the following questions. Check your answers with your partner's part of the text. Be ready to answer his/her questions.

Do you know what "Khan Atlas" is?

Why do you think it is called this?

Which sentences have the same meaning as the sentences from the reading?

1. The Khan Atlas is unique to Central Asia, especially Uzbekistan.

    a. The Khan Atlas is the only one of its kind in Uzbekistan.

    b. The Khan Atlas is famous in Uzbekistan.

2. The women also performed the tedious work of unwinding the silk cocoons.

    a. The women also performed the busy work of unwinding the silk cocoons.

b. The women also performed the slow-moving work of unwinding the silk cocoons.

3. The colors and designs used in the modern Khan Atlas are primitive compared to the sophisticated pallets and patterns of the past.

a. The colors and designs used in the modern Khan Atlas are simple compared to the sophisticated pallets and patterns of the past.

b. The colors and designs used in the modern Khan Atlas are new compared to the sophisticated pallets and patterns of the past.

Match the two parts of the words from the text.

1.	resist	a.	colored
2.	hand	b.	dyeing
3.	multi	c.	worms
4.	silk	d.	woven

WRITING: FIVE-MINUTE WRITING STORM

Choose one topic from the list suggested below and have a quick writing. Share with the whole class when it's done.

✘ the most popular traditional clothing in the world

✘ my favorite item of clothing

✘ our traditional dress

✘ the most peculiar dress I ever saw

SKILLS INTEGRATION: CHECK IMAGINATION

You are going to listen to two different songs. One of them is in Uzbek and another one is in English. As soon as the Uzbek song starts, begin writing your descriptive story with sentences "He turned and looked at her… She was wearing ..."

As the music finishes, stop writing. Do the same while listening to the song in English.

After you finish, compare your writing with your partner's.

◈ Are your stories different?

◈ Are the associations that came to your mind while listening close to your partner's? If yes, is it because of the music you hear?

◈ Share with the whole class how music influenced you, and read the story you liked to your groupmates.

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