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# A Two-Week Intensive Teacher Training Course for European Teachers

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# **A Two-Week Intensive Teacher Training Course For European Teachers**

Olga Shepel


Submitted in partial fulfillment of the requirements for the Master of Arts in Teaching  
degree at the School for International Training, Brattleboro, Vermont.

December 2001

**This project by Olga Shepel is accepted in its present form.**

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**Project Advisor:** 

**Project Reader:** 

## **Abstract**

This paper is a teacher-training course designed for the Eastern European context. The aim of the course is to introduce trainees to different ways of teaching the language, to give them a chance to analyze their actions and to share their knowledge with their colleagues during the course. It covers most of the teaching aspects, such as presenting new materials, classroom management, problem solving and many others. This paper can be used as a manual for teacher trainers.

### **ERIC Descriptors**

Teacher Education Programs, Teacher Improvement, Teacher Role, Class Activities, Creative Teaching, Teaching Methods, Testing, English for Special Purposes

## **Table of Contents**

Introduction .....	1
Course Outline .....	5
Seminars and trainer's notes .....	7
Bibliography .....	156

## Introduction

Most English teachers in Ukraine graduate from the foreign language departments of state universities or pedagogical institutes. More senior teachers may have the equivalent of MAs or even PhDs in pedagogy, but mostly in theoretical rather than practical teaching issues.

Although communicative language teaching is covered in most syllabi nowadays, traditional methods – rote learning, grammar translation – are still prevalent in most schools and institutes and there is not always a consensus on what ‘communicative teaching’ is. Error correction is considered a priority. Letting go is still often seen as lazy teaching. Language departments do not always have the freedom to experiment.

However, the introduction of modern course books has changed English language teaching considerably. Many teachers, especially those who have graduated recently, are surprisingly keen to experiment with new methods in spite of poor working conditions: there are usually not enough books, frequent power cuts or no equipment at all. Many students respond very positively to new ways of teaching, and teachers understand that they have to change the way they teach. Even old teachers, who are forced to teach with, say, Headway, realize that their old principles don’t work with modern books.

That is why there is a great demand for methodological seminars. Because of my professional and educational background (3 years of working and training at International House, 2 years at The British Council, and studying at the School for International Training), I have often been

invited by various schools and institutes to share my knowledge and experience with other teachers, or to give teacher-training seminars. I started giving the seminars in my city, Kyiv, then further afield in Ukraine, Slovakia and Bulgaria. I felt a great need to learn how to give seminars professionally. That is the first reason why I chose this topic for my IPP.

When I started giving seminars I saw that unfortunately teachers were not interested in theory and were merely desperate to hear about new ideas, tricks and materials. I ended up spoonfeeding them ideas, but that was all. Many teachers would come back to me later, saying: 'that was a great idea, but it didn't work with my students.' At that time I couldn't understand why.

After studying at SIT I realized that my trainees needed to experience the activities. They had to become students, to experience the ideas in order to understand how they worked. Also, each activity works differently with each group of students. My trainees needed to stop and think whether this activity would work in their circumstances and what they would need to change in order to make it work. Finally, the trainees needed to understand why they were using the activity – in other words, they really did need some theory. That is why my personal goal in writing this project was to combine theory, experiential learning and a way of accommodating each teacher's professional situation in each seminar.

I always felt that one seminar wouldn't do much for teachers. A few teachers have the opportunity to attend workshops and every time different teachers come to the seminars. That is why there is not much development – the teacher gets the ideas and disappears. This is the

reason why I started thinking of creating a teacher-training course, where teachers would be able to learn, experience and share new ideas together. I also wanted to run this course somewhere outside the city, somewhere where students could live and study without being able to go home until the very end of the course. Where this can be arranged, studying continues after sessions, trainees are not distracted and the overall training impact is considerably enhanced.

I decided to have a two-week training course because this is how long the teachers' winter holiday is and organizing leave at any other time is usually impossible. While it can if necessary be run with teachers only, ideally it is a residential course for students as well - they can combine holiday relaxation with brushing up their English in the afternoons and it is they, of course, who make the teaching practice component possible. The six teaching participants should all be in-service teachers with a minimum of one year's working experience.

This is the timetable of the course:

09.00 -10.30	<b>Input session 1</b>
10.45-12.15	<b>Input session 2</b>
12.30-13.30	<b>Lesson planning (LP)</b>
13.30-14.30	<b>Lunch</b>
14.30-16.00	<b>Teaching practice (TP)</b>
16.00-18.00	<b>Feedback on the TP</b>

In the first week of the course the participants will teach one group of students (Elementary) and in the second week another group (Intermediate). When organizing the residential course, make sure you have enough students for each group (12). Teaching practice lessons last for 1.5



hours. On the first day each trainee teaches for 20 minutes. And then teaching practice time is organized to allow each trainee a combination of longer TP time (30 minutes and 60 minutes respectively) and observation time. Trainees are issued with blank lesson-plan sheets and they must give a copy to each observer before their lesson. After the first day not every trainee teaches each day, but everyone has to observe and each trainee is given a different observation task which usually reflects the theoretical material “covered” in the morning. During the feedback sessions each trainee shares what she feels about the given lesson, what worked, what didn’t work in the lesson and what she would like to change. After each trainee the observers (and after them the teacher) comment on the mini lessons, using their observation task sheets. Then the trainees decide on what should be taught next day and prepare their lessons in the evening. They also have some time before lunch to finish their preparation. The trainees are also required to keep logbooks in which they respond to prompts put by the trainer. Here are some sample prompts: “When I am planning...”, “One thing that surprised me today was...”, “One thing that will be difficult for me in carrying out this work...”, etc. Each morning the trainer collects the logbooks and provides some written feedback. Trainees are encouraged to make use of their logbooks for extended reflection, but this is optional.

Each seminar in the course can be used independently and I have in fact run them separately and in different combinations.

## **Course Outline**

### **DAY ONE**

- Getting to know each other; introduction to the course
- First lesson activities
- Learning and teaching a language
- Teaching Practice (TP)
- Lesson Preparation ( LP)

### **DAY TWO**

- Introduction to different methods
- Classroom management, students' seating arrangements
- TP
- LP

### **DAY THREE**

- Warmers, coolers, fillers
- Receptive skills 1: Listening
- TP
- LP

### **DAY FOUR**

- Clarification of the meaning
- Working with words
- TP
- LP

### **DAY FIVE**

- Correction techniques
- Writing
- TP
- LP

### **DAY SIX**

- Speaking
- Story telling
- TP
- LP

### **DAY SEVEN - Sunday**

- Individual trainees' projects

### **DAY EIGHT**

- Mid-term revision
- Individual feedback
- Receptive skills 2: reading
- TP
- LP

### **DAY NINE**

- Pronunciation
- Music, songs, chants and poems
- TP
- LP

### **DAY TEN**

- Classroom Tests
- Video
- TP
- LP

### **DAY ELEVEN**

- Teaching Young learners
- Coping with crisis
- TP
- LP

### **DAY TWELVE**

- Project work
- English for Specific Purposes
- TP
- Course closure - individual feedback

## Getting to Know Each Other

- Welcoming the participants of the course.
  - Snowball game. Trainees and a trainer sit in a circle. The trainer introduces her name. Throws a ball to a trainee - who repeats the trainer's name and adds her own. After one round the trainer adds where she was born: e.g. *My name's Olga and I am from Zaporizhzhia* and throws the ball to a trainee. She says: e.g. *Your name's Olga and you are from Zaporizhzhia, my name's Maria and I am from Odessa.* And throws the ball to somebody else. After everybody has talked, the trainer can add in other elements of information at will, e.g. likes/dislikes, hobby, etc
  - A group story.
    - The trainer invites the trainees to choose a piece of paper from a pile of colored paper (the more colors the better!)
    - Trainees in turn explain why they chose that particular color (the trainer can start with her example: e.g. *I chose blue because it reminds me of the ocean, which I miss so much these days...*)
    - Make something from this paper (e.g. a boat or a plane - Origami is quite popular in Ukraine and almost everybody can make a simple object.
    - A snowball story with these objects. The trainer starts by setting up a scene with her example, the trainee next to her continues the story, including her object in the story, and so on. Once the object is mentioned, it is put in the middle of the circle on the floor.
    - Trainees in pairs restore the story, trying to remember as many details as possible.
    - Together the group retells the story. The trainer asks clarification questions.
    - At the end of the activity the objects are stuck onto the top of the whiteboard - this is the trainees' classroom and their story!
3. Overview of the course. The trainer explains the structure of the course, its goals and introduces the timetable, the list of seminars (the trainer can ask the trainees to think what topics they would like to add/change).

### **First Lesson Activities**

1. Trainees in groups of three brainstorm first-lesson activities which they know (have used or heard of). They talk about each activity, its purpose and procedure. At the end the trainees make up a visual, representing their ideas. Each group assigns a speaker, who stays near their visual and explains what their visual represents to students from other groups. All other students mingle and listen to the ideas. This activity aims to help trainees with ideas to help them prepare for their first lesson.
2. The trainer gives the trainees a list of students and explains that the lesson will be an hour and a half and that each trainee will have to teach for 20 minutes. The trainees decide on the order of their mini lessons and discuss what kinds of activities they would like to have in the lesson.

## Learning and Teaching a Language

Complete the following statements with 5 ways of learning

I like to learn...

---

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### First lessons

- a. Think back to a first lesson you had as a learner. Think about the other learners, your feelings, your new teacher, your expectations, your fears, your first impressions of the subject...  
Draw a picture of your first lesson. Tell the group about your first lesson.
- b. As a learner, what do you ideally want to happen in a first lesson?  
What do you dread in a first lesson?
- c. What kind of impression would you, as a teacher, like to make on your learners?
- d. Your teacher will give you a set of cards with an example of an action that a teacher might take in the first part of a course, or a belief that a teacher might have when doing so. If you have a card with a belief, think of possible actions of a teacher, and if you have a card with an action, come up with ideas for beliefs.  
Would this be any different if you were teaching an adult/a child? How? Why?

After you have done the task in your group, compare your answers with another group. Do you have similar ideas?

*Actions in first lessons*

Establish a particular classroom atmosphere: co-operative and respectful.

*Underlying beliefs*

It is difficult and unnatural to work with strangers.

*Actions in first lesson*

Learn about learners' expectations.

*Actions in first lesson*

Present the course: point out important information about course content, ways of working, assessment.

*Underlying beliefs*

Learners should take responsibility for their own learning.

*Actions in first lesson*

Teach a typical lesson in the first lesson, saving unusual activities (introductions, etc) for the second lesson.

*Underlying beliefs*

Discipline is an important element in the classroom, and learners should be shown that early on.

*Actions in first lesson*

Pre-test learners to assess their proficiency level.

*Underlying beliefs*

A teacher must know something about her learners' personal lives to make the class interesting for them.

*Underlying beliefs*

Learners should believe that their teacher is well-qualified and interesting.

*Underlying beliefs*

Learning should be fun in order to be motivating.

Based on Tanner/Green "Tasks for Teacher Education" (Longman)

- e. Read the brief description of first lessons in the box, and note down an activity which might be appropriate for each. You may want to look at the activities for the first lesson again. Discuss your ideas with a partner.

First English lessons	Possible activity
<ul style="list-style-type: none"><li>• Twenty-eight adults; you taught them last year, which was their first year of English, and know them well.</li><li>• A group of intermediate-level 18-year-olds who are new to each other. They are also complete beginners who want to brush up their English skills in their spare time.</li><li>• A group of businessmen who are all very busy people and want to learn English as soon as possible. Their level is pre-intermediate.</li><li>• Your own first lesson in your first job. Your class is fifteen 15-year-olds who know each other well; it is their fourth year of English.</li><li>• A class of quite advanced learners who will be leaving school at the end of the term and who are taking an important English exam in two months' time. They know each other well.</li><li>• A class of twenty-eight 13-year-olds, who have a reputation for being noisy but friendly. They have been learning English and have been in the same class for two years; you have never taught them before.</li></ul>	



## **Teaching Practice**

### **Day One**

**Trainees give a 20 min lesson each. The main aims of the lesson are to get to know each other and to establish a good atmosphere in the class. When one trainee is teaching, the others are sitting behind the students and watching the lesson, paying attention to students' behavior, their likes and dislikes, and also to their level.**

**After the lesson the trainees together talk about the students, their level and needs, decide whether they are going to use a course book with them or not. If so, which one would be best for this particular group?**

**The trainees also talk about the group dynamics and see what they can do to improve the atmosphere in the group, if needed.**

**They also talk about weak students and think of ways to help them.**

**Then the trainees prepare their next lesson and do their homework.**

### **HOMEWORK**

- a) Think of a way to present a method to your fellow trainees (using a visual, a skit, etc). Your trainer will give you a handout called 'Introduction To Different Methods' with the task.**
- b) A topic for your diary: " One thing that surprised me today was..."**

### Trainer's notes

- On the first day trainees chose one of the approaches (picking out a card at random) to present to the class. They read the articles on the chosen method in Diane Larsen-Freeman's *Techniques and Principles In Language Teaching*, OUP. Each group has now prepared a visual about their method.
- ! Start the morning class with a warmer (connected with Day 1). Before the lesson write on the whiteboard under the origami objects 'Do you remember the story?'. This will keep the early-comers busy and the warmer can be retelling the group story.
- In class (day 2) the trainees take turns to present the methods to the group.
- Before the next activity it is important to elicit the difference between a method, an activity, and a technique.
- In groups of three the trainees discuss their answers to the following questions (recorded on the board or OHP):
  - a) Which of these methods have you already heard about?
  - b) Which techniques from these methods do you already use? How do they work with your students?
  - c) Which new methods or techniques do you think you might try with your students? Will you have to adapt anything for **your students**? What?
  - d) Which techniques would be good for presenting grammar to **your students**? For practicing new structures? For highlighting the new form?
- At the end the groups share their ideas with the class.

## Introduction to Different Methods

1. Read the chapter about your method from Diane Larsen-Freeman's *Techniques and Principles In Language Teaching*, OUP. Answer the following questions from the book (pp 2-3):
  - a) What are the goals of teachers who use the method?
  - b) What is the role of the teacher? What is the role of the students?
  - c) What are some characteristics of the teaching/learning process?
  - d) What is the nature of student-teacher interaction? What is the nature of student-student interaction?
  - e) How are the feelings of the students dealt with?
  - f) How is language viewed? How is culture viewed?
  - g) What areas of language are emphasized? What language skills are emphasized?
  - h) What is the role of the students' native language?
  - i) How is evaluation accomplished?
  - j) How does the teacher respond to student errors?

From 'Techniques and Principles In Language Teaching' by Diane Larsen-Freeman, OUP, pp2-3

2. Prepare a visual to present the method to your classmates in tomorrow's lesson. Think how you can make your presentation interesting and useful (!) to others. You will have only 10 min for your presentation!

## Classroom Management

Notes for the trainer:

- 1) a) Warmer. Dictation. The trainer reads the text at natural speed. Trainees listen to it and take down any important words they can. Then trainees in groups of three try to restore the text using their notes. Then the trainer shows the original on OHP and the trainees compare their versions with it.

**'...the teacher's most important job might be to 'create the conditions in which learning can take place'. If this is true then the skills of creating and managing a successful class may be the key to the whole success of a course. An important part of this is to do with the teacher's attitude, intentions and personality. However, the teacher also needs certain organizational skills and techniques. Such items are often grouped together under the heading of 'classroom management'. Classroom management involves both *decisions* and *actions*. The actions are what is done in the classroom - e.g. rearranging the chairs. The decisions are about whether to do these actions, when to do them, who will do them, etc. The essential basic skill for classroom management is therefore to be able to recognize *options* available to you, to make appropriate decisions between these options, and to turn them into effective and efficient actions.'**

*From 'Learning Teaching' by Jim Scrivener.*

- b) Trainees in their groups give examples of actions and decisions.

- 2) a) In groups of three sort the following cards into two groups. The cards contain points which teachers need to be aware of in their lessons.

WHAT WE CAN CONTROL

WHAT WE CAN'T CONTROL

Make two enlarged copies of these cards and cut them out. Give each group a set of cards and ask the trainees to arrange the cards into two groups. Encourage the trainees to explain their reasons to each other. You might consider giving the trainees some blank cards and asking them to write some more ideas on what is important in classroom management. The groups compare their answers and talk about the differences.

Lesson pace	Outside noise	Group dynamics /relationships
Seating arrangement	Natural abilities and disabilities	The weather
Space for display	The students' previous experience	Involving students in decision-making
Mutual respect	Classroom space	Fairness in class
Rules for behavior	Variety of content	An imposed course book
Lesson content	Classroom size and furniture	Tiredness of students

b) Looking at the pile of things we can control, think of precisely how this can be done. Thinking of a particular group of students, what particular features influence your choice.

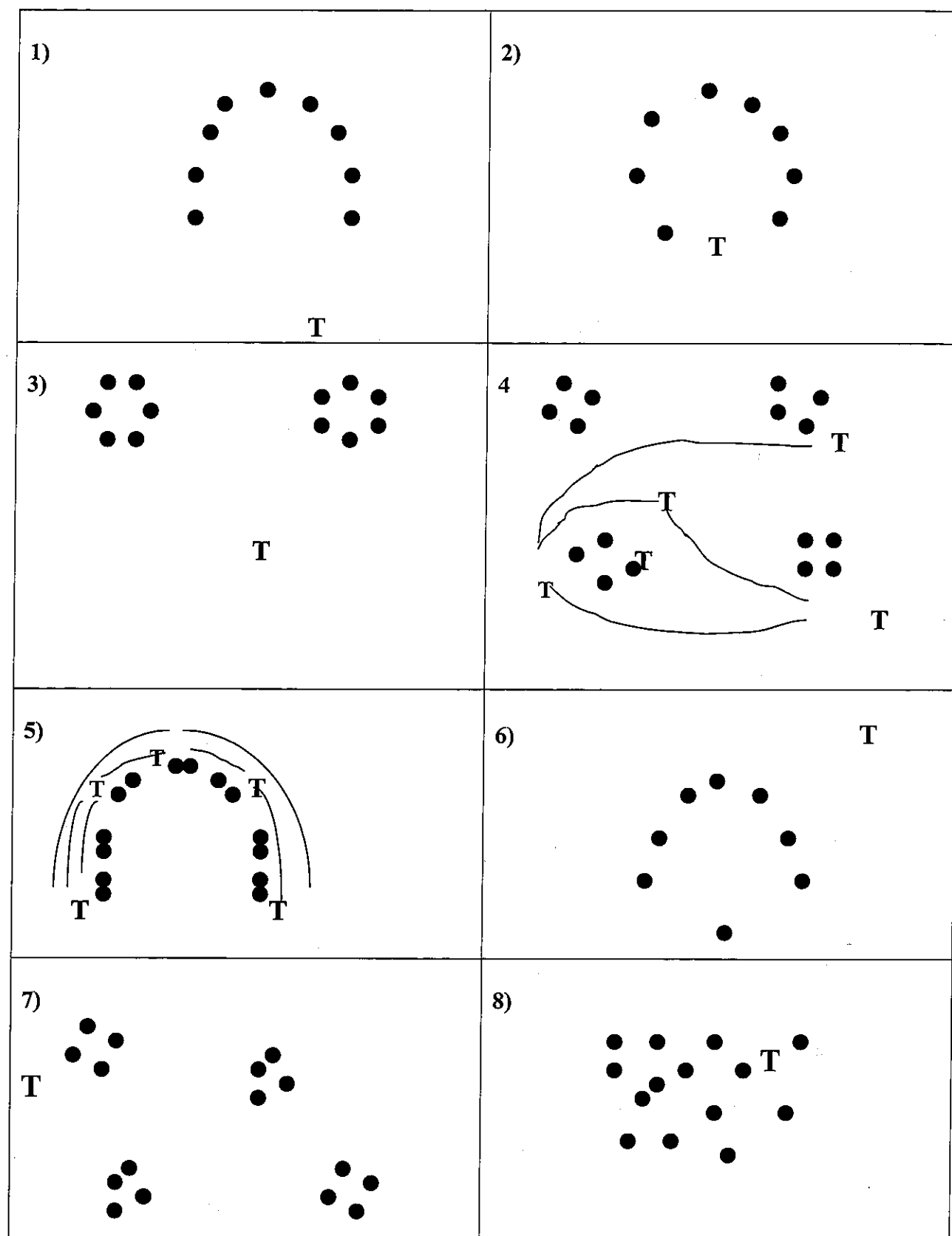
### Students' Seating Arrangements

Where the students sit in a class can determine:

- a. Their attitude to each other and to the teacher;
- b. The teacher's attitude to them;
- c. How the students interact;
- d. The types of activity they can do.

Look at the examples of the furniture arrangement in a class and decide:

- a) What activities can take place with this seating arrangement;
- b) What the role of the teacher is in each example;
- c) What the advantages and disadvantages of each arrangement are.



## CLASSROOM MANAGEMENT

Think about:	Comments
<b>The arrangement of the seating</b> <ol style="list-style-type: none"> <li>How many different arrangements did you see in the lesson?</li> <li>Were they appropriate for the activities?</li> <li>Describe the set-up of one particular group activity.</li> </ol>	
<b>Instructions/setting up activities</b> <ol style="list-style-type: none"> <li>Were changes of grouping managed quickly and efficiently?</li> <li>Did all students understand what they had to do?</li> <li>How were activities set up? (By demonstration, use of the board, etc)</li> </ol>	
<b>Pace</b>	
<b>Teacher's position, posture and manner</b> (e.g. standing, sitting down, position in class, etc) <ul style="list-style-type: none"> <li>Were these appropriate at different stages in the lesson?</li> </ul>	
<b>Student involvement</b> <ul style="list-style-type: none"> <li>Were all the students involved all the time?</li> </ul>	
<b>Use of teaching aids</b> <ol style="list-style-type: none"> <li>Were the visual aids visible?</li> <li>Was the tape recorder well used?</li> <li>Was the board used efficiently?</li> </ol>	



Trainer's notes.

## **Receptive skills 1:** **Listening**

1. Don't give the handout to the students at the beginning of the lesson. Write the following statements on strips of paper (better colored) and stick them on the walls. Students in pairs mingle and tell each other what they think the connection is between the meaning of the ideas and developing listening skills.
  - Receptive skills
  - Primary language classroom
  - Source of language
  - Build up their own ideas
  - To express themselves
  - Listen to language
  - A little above their level
  - Make the meaning clear
  - Mime, gesture and visual
  - Understand and expand their language horizons
2. **Activity One.**  
'Listen and Grab'. The trainer reads the text (see below). The underlined words are the words on the cards. The trainees listen to the text and as soon as they hear a phrase from a card on the walls, they grab the card. Touching each other is not allowed!

Text:

Receptive skills practice is extremely important in the primary language classroom providing a rich source of language from which the students begin to build up their own ideas on how the language works. This knowledge forms a base or recourse, which they will eventually draw on in order to express themselves. Let the students listen to language which is a little above their level. Make the meaning clear by using mime, gesture and visuals, and they will understand it and expand their language horizons just a little bit further.

Taken and adapted from 'Young Learners' by Sarah Philips, OUP

3. The same cards from the walls. Ask the winners to share their cards with those who have fewer (making sure the cards are distributed equally). Ask the students to sit on the floor or around one big desk. Read the text again. As you read the text, the students have to put the cards down in the order they hear them.
4. Students in pairs try to restore the whole text, using the cards as supports.
5. Now invite the whole group to restore the text, helping each other.
6. Give the handout to the students. Ask them to fill in the gaps in the first activity individually first, and then compare with their partners.  
Check the text with the class.
7. **Activity Two.** Read out the text below and ask the trainees to take notes of key words/phrases, writing in the box 'Receptive skills. An overview.'

It is almost always true that language learners understand more than they can say, and when children learn their first language they respond to language long before they learn to speak. Second language learners also have a *silent period* in which they listen to the language around them, internalize it and formulate their own personal grammar, which they adapt and expand as they are exposed to more language. Some authors argue that this period should be respected and that students learning a new language should not be made to speak (or write) until they are ready, that is, until they do so spontaneously. Many classroom activities require beginner students to respond non-verbally, or using a minimum of language. This allows them to focus on what they are listening to and to demonstrate that they have understood it, without being distracted by how to formulate their answer. The exception to this is written dictation, which requires students to produce at least some writing.

There is a tendency to think that *doing listening* is listening to the cassette that comes with the course book. Cassettes are useful for providing a different voice and accent, but the teacher is also a very important source of listening material. When, as a teacher, you go about the daily business of organizing the class, you provide some truly authentic listening material (a good reason to give as many classroom instructions as you can in English). Teachers can also give instructions for making things, or tell stories, and because you are actually there in the classroom the students can see your face, gestures, and body language, which help them understand. You are also able to interact with the students while they listen, which is after all how we listen in real life. Don't underestimate yourself.

Taken and adapted from 'Young Learners' by Sarah Philips, OUP

Then have the students compare their notes and tell each other what they think about the ideas. Ask the whole group to share their thoughts with each other. You may ask questions such as 'What is a *silent period*? Do you agree with the text? Why is it a good idea to use listening activities that don't always require a verbal response?' to stimulate group discussion.

Then follow on with the handout activities.

## Receptive skills 1: Listening

1) \_\_\_\_\_ is extremely important in the \_\_\_\_\_ providing a rich \_\_\_\_\_ from which the students begin to build up their \_\_\_\_\_ on how the language works. This knowledge forms a base or recourse, which they will eventually draw on in order to \_\_\_\_\_. Let the students \_\_\_\_\_ which is \_\_\_\_\_. Make the \_\_\_\_\_ by using \_\_\_\_\_ and \_\_\_\_\_, and they will \_\_\_\_\_ it and \_\_\_\_\_ their language horizons just a little bit further.

Taken and adapted from 'Young Learners' by Sarah Philips, OUP

2)

Receptive Skills An Overview
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### 3) Practice task.

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

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

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

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

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

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

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

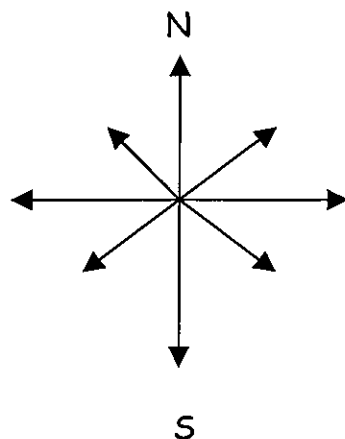
I told the class to close their books and listen, and I read the dialogue twice. Then I asked the questions. But they couldn't answer most of them. So I told them to open their books, and we read the dialogue together. Then they seemed

Teacher:

What could the teacher have done to *help* the students listen?

#### 4) The rescue

- Draw a compass on the board. Elicit the names of the four main compass points, as well as the ones in between them.



Ask them about places east of where they are and places further west. Where is Macedonia? The Arctic Ocean? Tell the students that strange things often happen in the Arctic Ocean - it is a magic place.

- You are going to tell them a story, but first they will have to look at the cards with words from the story and check if they know their meanings. Write the following words on the cards, each word separately: *sailing, logbook, captain, terrified, had boarded, northwest, got stuck, handwriting, survivors, tested, original, a deep sleep, had dreamed, save*. To make the task more challenging, you can add more words of your own.
- Ask: 'Do you think all these words are from the same story?' Let the students speculate.
- Divide the students into two groups and ask the two groups to sit together, but around you on the floor or around a big desk. Make sure all the cards are lying face up and can be seen by everyone. The students have to listen to the story (a recording of it or your reading) and look at the word cards with the words. As soon as they hear a word from a card they have to shout 'Stop!' You stop reading then. The first group (or its member) to say 'stop' gets the card with the word on it. The winner is the group with more cards.  
NB! You have to listen to the groups really carefully to be fair in your decision about who gets the card.
- After reading the story ask the winners to share the cards with the rest of the class, so that each student has a card. Ask the students to put the

cards in order. Then read the story again to check whether they were right.

- Ask the students to tell the story to each other, using the words from the story. Then tell the story as a class.

Here is the story:

A British ship was sailing in the Arctic Ocean in the 1860s, when something very strange happened. A sailor called Robert Bruce went to the captain's cabin and saw a stranger writing in the captain's logbook. Bruce was terrified, because no one had boarded the ship since they left Liverpool. When Bruce told the captain, they looked at the logbook and saw that someone had written 'Go northwest'. The captain suspected a joke and decided to find out who had done it. He told all the crew to write 'Go northwest', to test their handwriting. Not one of them had the same handwriting.

Robert Bruce was sure that he had seen the man and the captain decided to go northwest. They discovered a ship, which had got stuck in the ice. When they got to the ship, the survivors had almost given up hope. Bruce was shocked, because he had seen one of the sailors before - in the captain's cabin, writing in the logbook. The captain tested the man's writing and it was the same as the mysterious original. The stranger could not remember writing the message, but he said that he had fallen into a deep sleep at about that time. He had dreamed that he was on a ship that was coming to save them.

Note: the story can be adapted to incorporate language students have studied recently, e.g. with more descriptive use of the past continuous. This should of course be done discreetly so as not to undermine the purpose of the task, which is practice of the listening skill itself.

#### 4) Practice task

Work in pairs. Read the story.

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

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

## Warmers, Coolers, Fillers

### Trainer's notes. Warmer.

1. Start a lesson teaching short variations of one lesson.

Variation one. Teacher walks into a classroom, holding a box. Teacher greets students and points to a box: 'There is something in the box. What do you think it is? You can ask me any question, but I can only say 'yes' or 'no'. Students ask the teacher questions and finally guess what is in the box (there is a letter).

Teacher: Who do you think wrote this letter? Why?

Students guess.

Teacher: Well, let's see (distributes copies of the letter). Students read the letter and see whether their guesses were right or wrong. Then they study the structure of the letter.

Variation two. Teacher walks into a classroom and says:

'Hello, students! Today we are going to learn the structure of a letter. Let's start!'

Teacher distributes the letter and the lesson begins.

2. As a group, trainees discuss what they have seen, what was different in the lessons, what impact this difference may have on the learning of the students in the given lessons. Why do you think the teacher started the lesson with a warmer?

Elicit: It is important to begin the morning with a short, not too demanding activity which will energize people and put them in the mood for learning and also allow time for latecomers to arrive before you start the lesson. Warmers also 'tune' the learners into the topic.

3. After this activity give out copies of the handout with matching activities. Trainees match the words with their definitions. Answers: a)2; b)3; c)1.
4. Next, trainer gives series of short demonstrations of warmers, coolers and fillers. Trainees are the students! Warn the students that they don't need to take notes - they will get the handouts with the activities afterwards.



Warmers, Coolers, Fillers

a) Warmer

1) this activity gives students a break in the middle of a morning or afternoon, halfway through a double lesson, or after a difficult activity or one requiring a lot of concentration.

b) Cooler

2) is a quick activity for the beginning to get your students into the right mood for learning.

c) Filler

3) gives students time to reflect on what they have done and what they have learnt during the day. These activities will encourage students to summarize lesson content and to see its relevance to themselves.

Warmers, Coolers, Fillers**Warmers** 😊.**Ambiguous picture.**

Draw a small part of a picture. Ask the students what they think it is going to be. Encourage different opinions. Do not confirm or reject their ideas. Add a little more to the drawing and ask the question again. Build your picture up in about four stages.

**Controversial Statements.** Write a controversial statement, or a proverb, on the whiteboard (there are some examples in the BOX). Also, write the words 'agree' and 'disagree' in different parts of the board. Each student has to decide whether she agrees or disagrees with the statement. If she agrees, she stays where the word 'agree' is, and vice versa. Students in their groups give reasons for supporting their decision. Then re-group the students. In each pair of students one student agrees with the statement, another one disagrees. Students in pairs have to convince each other.

**BOX: Controversial Statements.**

1. A country gets the government it deserves.
2. Teaching is basically a matter of explaining things properly.
3. Married people are happier than unmarried people.
4. Love means saying you are sorry.
5. People work better if they are paid more.
6. Everyone is basically selfish.
7. Beauty is only a matter of taste.
8. Punishment never does any good.
9. Life in the country is better than life in the city.

**Feel the object.** Collect various objects from the students and from around the room. You can do this by asking the students to bring them to you. Put the objects into a bag. Hold the bag and then ask students to feel the objects and to try to identify them.

**Martian.** Draw a picture of a Martian on the board. Place your two forefingers on either side of your head and tell the class that you are a Martian. Pretend that you are unfamiliar with everyday objects, for example, cars, coffee, ships, music. Pretend also that you do not have a very wide vocabulary in English. The students should try to help you to understand what each object or idea is, but you must continually ask questions as if you don't understand. For example:

Martian: What's a car?

Student A: People travel in cars.

Martian: What's 'travel in'?

Student B: 'Travel' means you go from one place to another place.

Martian: But what does a car look like?

Student C: It's like a box on wheels.

Martian: What's a box? Etc.

Fillers!!!
------------

## Visualize it

1. Play some relaxing background music.
2. Ask students with eyes closed to visualize some time after the course when they will have proof that they have achieved their goals, for example: they are on holiday, they hear someone talk in English in a shop, at a dinner table, on a train, they understand, they reply and are understood. Or, they are in the office, their boss gives them a report in English to summarize. They read it, understand it, write an efficient summary, and the boss smiles in appreciation, as they hand it back. Ask them to picture their own success story very clearly, to hear the sounds, smell the smells, and feel the feelings of pride and satisfaction.
3. Ask the students in pairs or small groups to share their visualization, before moving on to another activity.

**Falling.** Clear a large space in the middle of the room. Ask students to stand together in pairs, one behind the other. Ask students to fall backwards towards their partner, who should be ready to catch them. Then they reverse roles. Ask the students to stand in tight circles, facing inwards with one student in the middle. Ask this student to fall backwards so that he or she is caught and supported by the other students in the circle, who should push him or her gently forwards or sideways so that others in the circle can catch and push him or her on.

Repeat until everyone in the class has had a turn, though if anyone really does not want to do it, you should not force them.

**Blind trust.** Clear the furniture from the center of the room, but leave a few chairs scattered around the clear area: enough to act as obstacles, but not enough to impede progress seriously.

Ask the students to get into pairs. One in each pair should close their eyes and the other should guide them round the room, taking care to negotiate the obstacles. After a few minutes they reverse roles.

\* Activities `Falling` and `Blind Trust` are used in drama to create trust and release inhibitions. By encouraging students to trust each other physically, that is, to let themselves go and put themselves in somebody else's power, a strong feeling of closeness and trust can be achieved.

#### Coolers...

**Balloon Chase.** Select a vocabulary area for review (possibly, new words or phrases from the lesson). Tell your students to stand in a large circle. Explain that the aim of the activity is to keep the balloon in the air for as long as possible. It must not touch the ground. But before they can bat the balloon up again, they must first call out a word from the vocabulary area selected for revision. Let them know before you start whether repetitions are allowed.

This frame offers almost limitless possibilities for practicing other areas of language.

\* The balloon falling towards the ground creates a visual time limit. This strongly motivates students to think fast in order to keep it aloft. This is also an excellent activity to use as part of a campaign to get students used to group co-operation.

**Have I got what I wanted?** Ask students to keep a record ('goal diary') of their progress towards their long-term goal, noting down what they have done each day or each week in class or on their own, and how this contributed to their goal.

Variation. At the end of lessons, ask students to spend a minute or two thinking about and discussing or noting in 'goal diaries' how the lesson helped them individually towards their long- or short-term goals.

**What we've done.** Ask students to think of the lesson. What worked for them, what didn't. If not, why? Is there anything they would like to change?

\* As a teacher, you may feel rather threatened by this, but it is surprising how this activity helps to build up trust between your students and you. It also helps to plan your future lessons according to their needs. Only don't forget to include something that you promised to change - otherwise your students will feel cheated. This is one of my favorite activities - don't be afraid to use it. Try it!

## **Trainer's Notes.**

Observation task for Teaching Practice:

` Take notes during the observation. Concentrate on the following questions:

**What works? What doesn't work? Why? What would you like to change in the lesson?**

Be ready to give your feedback to your group mates afterwards. Don't forget to be friendly!

## Practice activities

	Comments
What language is the activity designed to practice?	
Is it controlled/semi-controlled/free practice?	
If on paper, is this activity attractively and clearly presented?	
How are the instructions given? Are they clear and concise?	
Does the activity work? Does it provide practice of the target language?	
Is the activity interesting/appropriate for the students?	
What interaction is there? (pair work? group work?) Is this effective? Do all the students have enough practice?	
Is the time allotted to the activity appropriate?	
Is there any correction? When? (during or after the activity?) How? (T monitoring, Sts? etc) Is this appropriate and effective?	
Do you have any alternative ideas for activities to practice the same language?	

Trainer's notes.

## Clarification of the Meaning

1. **Lead-in** The trainer writes the question 'Do you understand?' on the board and invites the trainees to share their ideas whether it is helpful to ask students this question or not. Why can the question be tricky?
2. **Brainstorming** Then the trainer asks the trainees to brainstorm ways of conveying the meaning of words. The trainer writes the trainees' ideas on the board.
3. The whole class decides what to cross out (the ideas that duplicate each other), what to combine (the ideas that can go together). The trainer invites the trainees to work out which ways of clarification and conveying meaning can be used in the classroom, and which ways can be used by students during their independent learning.
4. The trainees in pairs think about the advantages and disadvantages of each idea. Then pairs share their ideas with the whole group.

Note: In my experience trainees tend to be familiar with quite a lot of ways of clarifying and conveying the meaning of words. However, the ideas of concept questions and using Cuisenaire rods are absolutely new to teachers in my part of the world. That is why at this step I include two mini-presentations of these two ideas.

### Presentation 1 (a mini-workshop)

#### Concept questions

Concept questions are particularly useful if you need to check the understanding of vocabulary items. If your aim is to check understanding of a vocabulary item such as the noun *barrel*, the questions would have to determine what the word doesn't signify as much as what it does signify. In other words, you are checking and clarifying the limits of the meaning of the item. For example, here are some questions you could ask, though you probably won't want to ask all of them:

*Is a barrel a type of container? (Yes, it is)*

*Is it made of glass? (No, it isn't)*

*Is it made of paper? (No, it isn't)*

*What's it made of? (Wood and metal)*

*Can a barrel be triangular? (No, it can't - it is round)*



*What do people keep in a barrel? (Wine, beer)*

You eliminate those things that could be confused with a barrel and leave the students with a clear impression of what a barrel actually is – a round usually wooden container with curved sides and a flat top and bottom: a beer barrel, a wine barrel.

**Practice** The trainees in pairs write down concept questions for the following words:

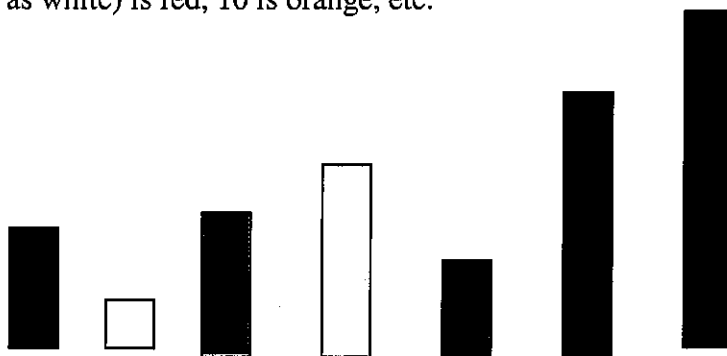
*Penguin, boring, to pass (an exam), to cheat.*

Then the pairs compare their questions as a class.

**Presentation 2 (a lecturette)** Note: Bring a box of rods to the class - you will need the rods when giving examples.

### **Cuisenaire Rods**

Cuisenaire rods are small colored blocks of wood (or plastic). They come in different lengths, each of which is a multiple of the smallest rod. Each length is a different color: 1 is white, 2 (twice as long as white) is red, 10 is orange, etc.



Originally used in primary maths teaching, Cuisenaire rods have now also come to be a very useful language-teaching aid. In this field they first became widely known as a feature of Caleb Gattegno's 'Silent Way' approach in the 1970s. Although the Silent Way remains a strong influence (and a rich source of ideas for using the rods), their use has become widespread in many other classrooms worldwide. Sometimes, in some places, the rods seem to have acquired a semi-mystical status, and to carry your box of rods into class is almost like wearing a sort of badge of EFL-eliteness. If you can get past that, then you may well find the rods are an excellent and very versatile tool.

So what can you do with them? That's a little like asking *What can I do with a blackboard?* for the rods are simply a visual aid in the same way that your board is. The difference lies in the

fact that the rods are tangible; we can pick them up and move them around; a picture or an arrangement made with them can be altered many times.

Some ideas on how to use rods:

- **The rods can be themselves.**

e.g. You can use them to demonstrate the meaning of prepositions of place (the trainer demonstrates prepositions *in*, *on*, *under*):

on



- **The rods can represent other things.**

1. e.g. teacher: 'Show me *in front*'. Student A puts one rod near another one and says: 'the dog is lying in front of the fireplace'. The teacher asks other students what they think. Student B: *It's not clear*. Teacher asks students: *Can anyone make it clearer?* Student C takes two more rods and with three rods 'builds' a fireplace. He then puts some 'armchairs' into the imaginary room. Then he takes 'the dog' and puts it right in front of the fireplace.
2. The rods can represent phonemes, syllables, word and sentence stress.  
e.g. The trainer shows the stress pattern of the word *circumstances* with intentionally wrong stress. Then she asks the trainees whether the stress is correct and asks a trainee to correct the stress pattern:



- **You can create a story with the rods**, because they easily 'become' objects. You can tell a story with every little detail. If needed, you can always come back to any part of the story and ask your students to tell the class what happened at that point in the story. E.g. The trainer tells the Pied Piper story, using the rods:

*Once upon a time there was a town Hamelin* (the trainer 'builds' some buildings). *The people in the town had a problem* (the trainer takes a lot of the smallest white rods and puts them all over the 'town'). *What do you think the problem was?* (students guess, the trainer helps them by showing that the white objects could move quickly). One student guesses: *The town was full of rats!* The trainer: *Yes, The town was full of rats. There were rats in the street, in the houses, in the schools, in the shops, even in the beds!*

*'We must get rid of the rats!' the people said. 'But how?'*

*Then, one day, a strange man came to the town* (the trainer introduces a new rod). *He wore a tall hat and had a flute. 'I can get rid of the rats', he said. 'What will you give me if I take them all away?'*

***'Lots of money!' said the people.***

***So the Pied Piper started to play his flute. Strange music came out of the flute, and soon rats came out of all the shops, houses, and schools. The road was full of rats! They all followed the Pied Piper.***

(Now the trainer takes a couple of blue rods and 'makes' a river and a bridge.)

***The Pied Piper let the rats over the bridge,***

(The trainer takes two big black rods and makes a hill)

***Up the hill,***

***Down the hill,***

***Round the castle*** (the trainer 'leads' the Pied Piper over the castle),

***Along the road*** (shows the road), ***past the little house*** (presents the little house),

***Through the garden of the big house*** (shows the garden),

***Into the wood*** (introduces the wood),

***Out of the wood,***

***And into the river.***

Trainer: Now, do you remember where the Pied Piper led the rats first? Students look at the rods and say: over the bridge.

The trainer checks whether the students remember the prepositions of movement from the story by asking about the route the man took, pointing to various places in the town.

Then she asks the students in pairs to retell the story, looking at the rods. Then the whole class tells the story, one by one.

### **Practice.**

Trainees in pairs do the following task. Then the class compares their ideas. Which of the following approaches/techniques so far discussed in this seminar would you choose to convey the meaning of the words below? NB. These items would be taught at different levels and at different lessons.

- |             |            |             |                |
|-------------|------------|-------------|----------------|
| 1. mist     | 4. outside | 7. slippers | 10. skyscraper |
| 2. pliers   | 5. burglar | 8. awful    |                |
| 3. freezing | 6. twins   | 9. lava     |                |

Trainer's notes.

## **Working With Words**

### **1. Introduction. Scrambled Paragraph.**

The trainees work in groups of three to put a set of words in a sensible order to make a paragraph. The words are written on separate index cards. Each group is working with their own set of cards. Here is the paragraph:

We forget 80 percent of new information within 24 hours. Remembering words is often a real problem for our students, which leads to disappointment, frustration and demotivation. It is clearly necessary to create opportunities in the classroom for students to practice what they have learnt. In this seminar we will experience some activities that can be used for vocabulary reinforcement.

Groups compare their versions. Then they make the necessary changes. Next, the trainer asks the trainees to close their eyes and listen to the original paragraph twice. Then the groups look once more at their versions and make any necessary final alterations.

**2. Practice.** The trainer presents the activities described in the handout. The trainees are the students.

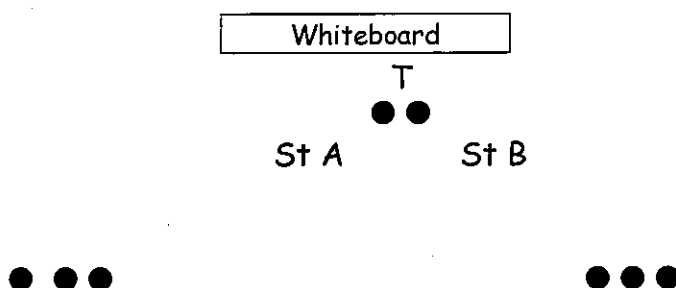
Don't forget to tell the trainees that they will get the list of activities after the seminar!

## Working With Words

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### Back-to-board activity

Divide the class into two teams. Each team sends a representative, who sits on a chair with her back to the whiteboard. The seating arrangement looks like this:



**Group A**

**Group B**

On the whiteboard, the teacher writes a word she wishes to revise with her students. Students in groups have to explain the word in English to their representative. Miming or speaking other languages is not allowed. The team whose representative first says the word, gets a point. Then the groups change their representatives.

\*When the students get the idea of the game, you can ask one of the students to write the words on the whiteboard.

### Blackboard Bingo

Write on the board 10 to 15 words you would like to review. Tell the students to choose any five of them and write them down.

Choose any word from the list and give a definition of the word. Students listen for meaning and match this definition with their words. If the students have written down one of the words you explain they cross it off. When they have crossed off all their five words they tell you by shouting 'Bingo!' Keep a record of what you say in order to be able to check that the students really have heard all their words.

### Noughts And Crosses.

Draw a chart like this on the whiteboard:


In each cell of the chart write a different word which you want to revise. Divide your class into two groups. One group is called 'Noughts' and the other one 'Crosses'. The groups in turns choose one word from the chart and explain it. If the 'Crosses' gives a correct definition of the word, they get a 'cross' written in the cell of their word. And if 'Noughts' are correct they get a 'nought'. The aim of the game is to have a straight line of crosses or noughts. The line can be in a vertical, horizontal or diagonal direction.

For example, in this game the Crosses won:

anxious X	lonely O	mean O
innocent	extraordinary X	tough
nasty	Ocareless	obedient X

### Index Card activities

Ask your students to choose five new words they want to remember from this lesson.

Give each student five index cards. Ask them to write these words separately on the cards. Then students sit with a partner and put their word cards in a pile.

Together with the partner the students take one card at a time and give a definition of the word.

After this practice one student in each pair takes all the cards. He/she takes one card and, without showing the word to his/her partner, the student explains the word. The partner has to guess the word. Then they change roles.

Finally, each student in a pair takes any five cards from the pile and changes her partner. Now each student has a different partner. The students explain the words from the cards to their new partners.

Note: You can keep these cards in a box and use them from time to time for revision.

## TEACHING VOCABULARY

	Word/phrase 1	Word/phrase 2
<b>Meaning</b> -How is the meaning conveyed? -How is the meaning checked? -Is it clear for the students?		
<b>Form</b> -Is the part of speech made clear? How? -Do students learn how to spell the words?		
<b>Pronunciation</b> -Do students hear a clear model? -Do all the students practice saying the word? -Is pronunciation corrected? How? -Is pronunciation highlighted on the board?		
<b>Use</b> -Does the teacher point out (if necessary) aspects of style? connotation?		
<b>Practice</b> -What different types of practice are used? -Are they effective?		
<b>Student involvement</b> -Does the teacher elicit the word? How? - Does the teacher personalize the word?		



Trainer's notes.

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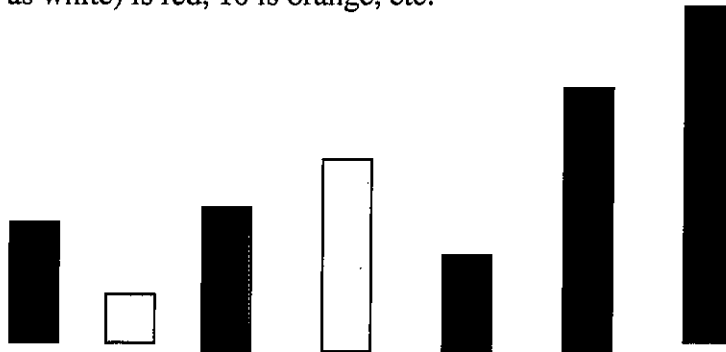
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- |             |            |             |                |
|-------------|------------|-------------|----------------|
| 4. mist     | 4. outside | 7. slippers | 10. skyscraper |
| 5. pliers   | 5. burglar | 8. awful    |                |
| 6. freezing | 6. twins   | 9. lava     |                |

Trainer's notes.

## Working With Words

### 3. **Introduction. Scrambled Paragraph.**

The trainees work in groups of three to put a set of words in a sensible order to make a paragraph. The words are written on separate index cards. Each group is working with their own set of cards. Here is the paragraph:

We forget 80 percent of new information within 24 hours. Remembering words is often a real problem for our students, which leads to disappointment, frustration and demotivation. It is clearly necessary to create opportunities in the classroom for students to practice what they have learnt. In this seminar we will experience some activities that can be used for vocabulary reinforcement.

Groups compare their versions. Then they make the necessary changes. Next, the trainer asks the trainees to close their eyes and listen to the original paragraph twice. Then the groups look once more at their versions and make any necessary final alterations.

4. **Practice.** The trainer presents the activities described in the handout. The trainees are the students.

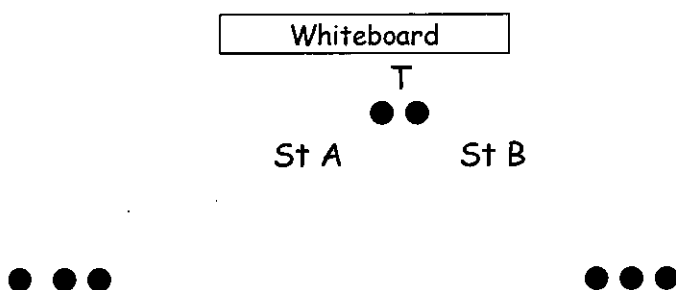
Don't forget to tell the trainees that they will get the list of activities after the seminar!

## Working With Words

We forget 80 percent of new information within 24 hours. Remembering words is often a real problem for our students, which leads to disappointment, frustration and demotivation. It is clearly necessary to create opportunities in the classroom for students to practice what they have learnt. In this seminar we will experience some activities that can be used for vocabulary reinforcement.

### Back-to-board activity

Divide the class into two teams. Each team sends a representative, who sits on a chair with her back to the whiteboard. The seating arrangement looks like this:



### **Group A**

### **Group B**

On the whiteboard, the teacher writes a word she wishes to revise with her students. Students in groups have to explain the word in English to their representative. Miming or speaking other languages is not allowed. The team whose representative first says the word, gets a point. Then the groups change their representatives.

\*When the students get the idea of the game, you can ask one of the students to write the words on the whiteboard.

### Blackboard Bingo

Write on the board 10 to 15 words you would like to review. Tell the students to choose any five of them and write them down.

Choose any word from the list and give a definition of the word. Students listen for meaning and match this definition with their words. If the students have written down one of the words you explain they cross it off. When they have crossed off all their five words they tell you by shouting 'Bingo!' Keep a record of what you say in order to be able to check that the students really have heard all their words.

### Noughts And Crosses

Draw a chart like this on the whiteboard:


In each cell of the chart write a different word which you want to revise. Divide your class into two groups. One group is called 'Noughts' and the other one 'Crosses'. The groups in turns choose one word from the chart and explain it. If the 'Crosses' gives a correct definition of the word, they get a 'cross' written in the cell of their word. And if 'Noughts' are correct they get a 'nought'. The aim of the game is to have a straight line of crosses or noughts. The line can be in a vertical, horizontal or diagonal direction.

For example, in this game the Crosses won:

anxious X	lonely O	mean O
innocent	extraordinary X	tough
nasty	Ocareless	obedient X

### Index Card activities

Ask your students to choose five new words they want to remember from this lesson.

Give each student five index cards. Ask them to write these words separately on the cards. Then students sit with a partner and put their word cards in a pile. Together with the partner the students take one card at a time and give a definition of the word.

After this practice one student in each pair takes all the cards. He/she takes one card and, without showing the word to his/her partner, the student explains the word. The partner has to guess the word. Then they change roles.

Finally, each student in a pair takes any five cards from the pile and changes her partner. Now each student has a different partner. The students explain the words from the cards to their new partners.

Note: You can keep these cards in a box and use them from time to time for revision.



## TEACHING VOCABULARY

	Word/phrase 1	Word/phrase 2
<b>Meaning</b> -How is the meaning conveyed? -How is the meaning checked? -Is it clear for the students?		
<b>Form</b> -Is the part of speech made clear? How? -Do students learn how to spell the words?		
<b>Pronunciation</b> -Do students hear a clear model? -Do all the students practice saying the word? -Is pronunciation corrected? How? -Is pronunciation highlighted on the board?		
<b>Use</b> -Does the teacher point out (if necessary) aspects of style? connotation?		
<b>Practice</b> -What different types of practice are used? -Are they effective?		
<b>Student involvement</b> -Does the teacher elicit the word? How? - Does the teacher personalize the word?		

Trainer's notes.

## Writing

Many teachers think that to be able to write in a foreign language is not as important as to speak, read and listen. As long as the students can communicate, teachers say, they will survive and even succeed in the language. We teach them a minimum - to spell and to connect letters into words, that's enough.

However, this is not true. To be able to write well is as important as the other skills. I also believe that writing helps to develop speaking skills.

Writing is a powerful means of communication. If a person has good writing skills, they will succeed in many life situations – being able to write a contract, a CV, a letter, a summary, a letter of complaint, etc. will help a lot. This 'writing communication' is everywhere and we cannot leave our students without this powerful tool.

- a) Ask the trainees to look at the chart of types of writing in their handouts and in groups of three to brainstorm ideas to fill in the chart. Then compare the answers as a group. Here are some possible answers:

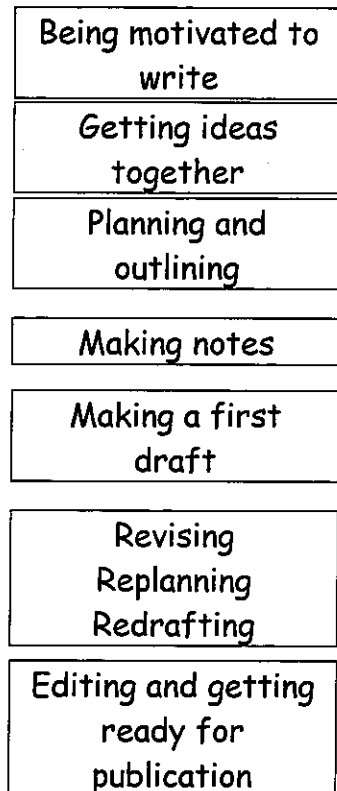
### Types of writing

Personal writing	Public writing	Creative writing	
Diaries Journals Shopping lists Reminders for oneself Packing lists Addresses Recipes	Letters of - enquiry - complaint - request Form filling Applications (for memberships)	Poems Stories Rhymes Drama Songs Autobiography	
Social writing	Study writing	Institutional writing	
Letters Invitations Notes - of condolence - of thanks - of congratulations E-mails Telephone messages Instructions - to friends - to family	Taking notes while reading Taking notes from lectures Making a card index Making notes for a presentation Summaries Synopsis Reviews Reports of - experiments - workshops - visits Essays Bibliographies	Agendas Minutes Memoranda Reports Reviews Contracts Business letters Public notices Advertisements	Posters Instructions Speeches Applications CV Specifications Note-making (doctors and other professionals)

Taken from 'Writing' by Tricia Hedge, OUP 1997

- b) Stages of writing** Do this activity before talking about the three major activities or groups of writing. Enlarge and cut out the cards given below. Shuffle them and give each pair of students the task of putting them in order.

‘Writing is a messy process that leads to clarity’  
Shaughnessy (1977)



This is a simplified representation of the writing process, though. The process of composition is not a linear one, moving from planning to composing to revising and to editing. It would be more accurate to describe writing as a recursive process, in which the writer moves backwards and forwards between drafting and revising, with stages of replanning in between.

It is also worth mentioning that the amount of time spent on any part of the process depends on the type of writing. For example, you probably won't spend as much time on writing a letter to a friend as on writing a report for a colleague.

After this activity follow on with the handout.

## Writing

1. Work in groups of three and write down examples of types of writing under the appropriate headings in the chart.

### Types of writing

Personal writing	Public writing	Creative writing
Social writing	Study writing	Institutional writing

Taken from 'Writing' by Tricia Hedge, OUP 1997

*When designing a writing program for a group of students, it is sensible to draw up a checklist of writing relevant to the group, or to have an elaborated list, such as the one above, from which to draw items.*

2. *The process of writing is often described as consisting of three major activities or groups of activities:*

1) Pre-writing

a. *What is the purpose of this piece of writing?*

b. *Who am I writing this for?*

2) Writing and reviewing.

3) Editing.

## ***Pre-writing activities***

### Gathering information

*In the 'getting ready to write' stage students often seem to be blocked - they have no motivation to write, they don't know what to say or how to organize their ideas. The following activities will help students to 'get started' before writing an autobiography.*

- *Lead-in. Describe your own earliest memory. You can share with the students some of your childhood photos if you wish.*
- *Ask the students to think for a minute and then to tell each other their memories.*
- *Tell the students that they are going to write an autobiography, which is a personal history. Students choose exactly what they want to put in it.*
- *Give out copies of the chart below and ask the students to tick the topics they have memories of and that they might want to write about. Suggest that they add any other topics they can think of.*

<i>Things to write about</i>	<i>Tick here</i> ✓
<i>My family</i>	
<i>Where I was born</i>	
<i>My house</i>	
<i>My toys</i>	
<i>My relatives</i>	
<i>A special day</i>	
<i>The day we moved house</i>	
<i>The day I went to hospital</i>	
.....	
.....	

- *Elicit suggestions from the class as to how they can find out about their early childhood, and who they can ask. Show the students a family tree (possibly yours) and ask:*
  - *What is this?*
  - *Can you make one for your family?*

- *Who can you ask to help you in your family? Are there any friends of the family you could ask?*
- *Then ask students to think carefully about what they can ask. Put them in groups to make a short questionnaire like the one below, filling in topics and people to ask.*

<b><i>What can you tell me about?</i></b>	<b><i>Grandparents</i></b>	<b><i>Parents</i></b>	<b><i>Aunts and uncles</i></b>	<b><i>Older brothers and sisters</i></b>
- <i>My parents when I was very young</i>				
- <i>My house</i>				
- <i>My brothers and sisters</i>				
- <i>My personality</i>				
- <i>Special occasions I remember</i>				
.....				
.....				
.....				

- *Have open-class feedback and write down the ideas for the questionnaire on the board.*
- *Ask the students to conduct their 'research' as homework and make notes from which they will write their first draft of 'My earliest years', the first part of their autobiography.*

*This activity can be extended into writing an autobiography with several chapters.*

### Observing and note-making

*This activity, like the previous one, seems to be more suitable for children and teenagers. However, many elements, organization, etc. can be successfully transferred to other EFL situations with older learners.*

- *Bring a snail to class in a small jar, so that it can be clearly seen. Show it to your students and ask them to describe what they can see. Encourage further 'talk' by asking questions and gently guiding the discussion.*
- *Draw a chart like the one below on the board and ask the students to remember what they discovered about the snail. As they make suggestions about its color, appearance, and movement, fill in words and phrases in the chart on the board.*

<i>What color is it?</i>	<i>What does it look like?</i>	<i>How does it move?</i>
<i>Green shell</i>	<i>Long and flat</i>	<i>Slowly</i>
<i>Black body</i>	<i>No legs</i>	<i>Silvery trail</i>
	<i>Two feelers</i>	
	<i>Eyes at tip of feelers</i>	

- *The children then use the chart to build up their own short description of the snail.*

### *Who am I writing for?*

*In the class students can write to each other, to you or to an imaginary recipient. Also they can write to their colleagues or friends, as they may wish.*

*Here is an example of the kind of writing you can arrange with your students.*



### Sharing journals with your students

- *Supply your students with booklets and tell them that they are going to be their personal journals. The booklets will remain in a special place and may be taken home only after discussion with you. After the course the students will take the journals home.*
- *The students should write in these booklets on any topic or in any style for ten minutes only.*
- *Tell the students that their writing is not evaluated or marked. (Students gain language advantages in other ways.)*
- *The journal entries are responded to by you in the journals, creating a dialogue-in-writing record.*

*Note: If you don't have time to do this activity during the lesson, you can have your students do it at home. If you want, you can have this journal writing in the form of letter writing - in this case you won't need a booklet.*

***NB!*** *Always treat the journal writing as a private activity and do not bring the journals into general class discussion.*

*Your students can also write for publication (in a class/school magazine, poster, etc). Below is an example of a writing project which I did with a group of 7-year-olds.*

### My Study and Change Book

*Before each lesson I would draw a picture of a monster and write a text next to it. Here is an example of the first page:*

## Chapter 1

*This is Harry the pizza monster. Harry eats lots of pizzas.*

*His body is blue and white.*

*He has got 6 arms and 4 legs. His head is yellow and his hair is green.*

*He has got a big red mouth.*

*His arms are blue and his legs are pink.*



*We read the chapter together and looked at my picture. Each student got a copy of the story. Their homework was to make up a story of THEIR monster and draw a picture of it. At the beginning of the next lesson we looked at each other's work and talked about their monsters. At the end of the lesson I gave them a continuation of my story and suggested they write a continuation of theirs.*

*At first my students were able to write only short stories. Most of their stories were copies of mine with some changes. In time my students became more independent and creative. And they had fewer and fewer mistakes. Those 'My Study and Change' books became a record of the students' development.*

## Editing

- *As an editing activity I ask my students to read their work to each other. The listener, if something is not clear, may ask the writer questions. The writers take notes and edit their work afterwards. This activity helps students develop a sense of audience, a sense of direction, a sense of development.*
- *Editing also means 'marking' for a lot of teachers. Many teachers prefer not to award their students grades, but to use the simple strategy of writing comments at the end of a piece of work. However, a more detailed assessment is useful periodically, especially with motivated students who like to monitor their own development and assess progress in the various components of skilled writing.*

*It can be useful to involve your own students in the design of a grading scheme and in negotiating and prioritizing criteria. This has the advantage of raising students' awareness of what makes a good piece of writing and it prevents misunderstanding about the role and system of grading in your school.*

*Here is an example of grading criteria:*

	excellent	good	adequate	inadequate	weak
<u>A. General development</u>					
1. Interest and force of content					
2. Development of ideas					
3. A sense of audience and style					
<u>B. Specific components in writing</u>					
4. Grammatical structure					
5. Complexity of sentence structure					
6. Use of vocabulary					
7. Spelling					
8. Punctuation					
9. Presentation (neatness, handwriting, etc)					

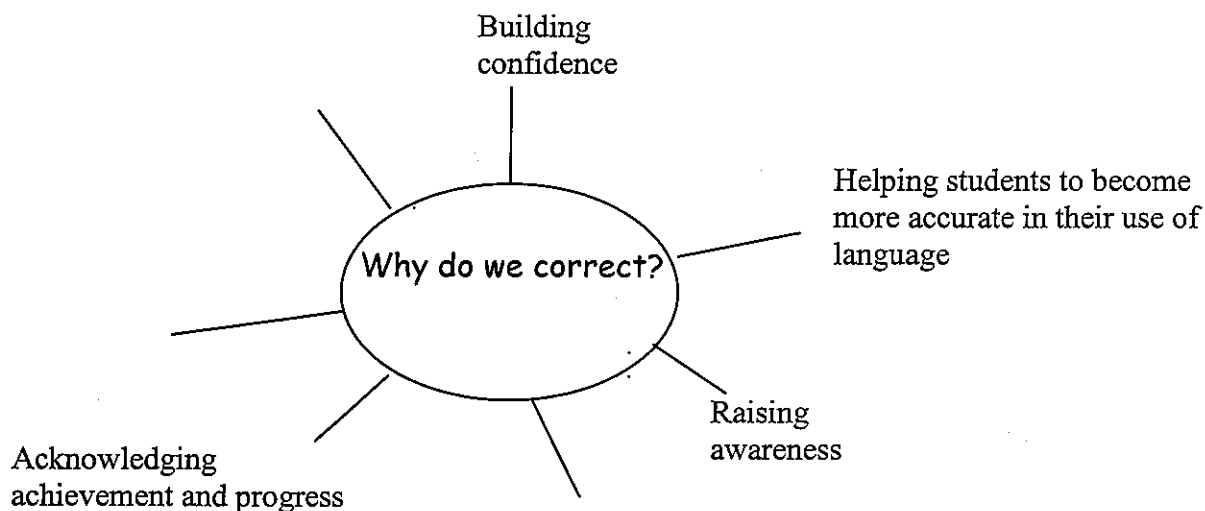
*Taken from 'Writing' by Tricia Hedge, OUP 1997*

Trainer's notes.

## Correction Techniques

NB. In this seminar we will concentrate on the correction of oral errors.  
See the seminar on writing for correcting writing errors.

1. Introduction.
  - Ask the trainees to read and comment on the three approaches to error correction given in their handout. Use their comments as a basis for a discussion of the significance of students' errors and the importance of correcting them.
  - Now discuss *when* it is important to correct students' errors. Make the general point that it depends on the kind of activity we are doing and the aim of the activity: whether we mainly want students to produce *accurate* language or whether we want them to express themselves freely and develop *fluency*.
2. Brainstorming. Why do we correct? The trainer draws the following mind map on the board and invites the trainees to give ideas. For example:



3. Answers for the first activity on the handout (matching errors with their descriptions):  
1f, 2g, 3c, 4h, 5i, 6e, 7d, 8a, 9b.

## Correction Techniques

### 1. Introduction.

Here are three teachers' approaches to correcting errors.

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

Teacher A:

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

Teacher B:

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

Teacher C:

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

**2. Match the errors in the following list with their descriptions.**

Errors	Descriptions
1) He like his garden.	a) pronunciation ( / I / vs. / i: / )
2) Where you did go last night?	b) wrong word choice
3) The secretary ( □ □ □ ) is in the office.	c) pronunciation ( word stress)
4) Give me one butterbread!	d) grammar ( wrong tense)
5) My thchool is new.	e) vocabulary ( incorrect collocation)
6) After three years they made a divorce.	f) grammar ( verb-noun agreement)
7) I am here since Sunday.	g) grammar ( word-order)
8) I'm going to heat you.	h) vocabulary ( incorrect word and rude!)
9) Yesterday there was a huge manifestation about rising prices.	i) pronunciation / s / vs. / θ /

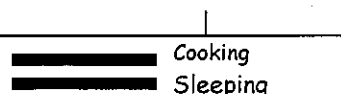
**3. Five teacher decisions to be made when working with errors :**

- 1) Decide what kind of error has been made (form? meaning? use?)
- 2) Decide whether to deal with it (is it useful to correct it?)
- 3) Decide when to deal with it (now? at the end of the activity? later?)
- 4) Decide who will correct (teacher? student self-correction? other students?)
- 5) Decide on an appropriate technique to indicate that an error has occurred or to enable correction.

**4. Some ideas for indicating/correcting errors:**

- Tell them (e.g. There is an error in this sentence).
- Ask the student. Ask the student: 'What did you mean to say?' (A teacher cannot correct reliably unless she is clear about the intended meaning.)
- Facial expression: surprise, frown, raised eyebrows, interest.
- Finger correction (hold on to the `error finger` - e.g. the third word)
- Repeat sentence up to error (e.g. They looked for a ...?)

- Echo sentence with changed intonation or stress (eg You go to a disco yesterday?)
- Ask a question (e.g. Was this last week?)
- Draw a time line on the board (e.g.

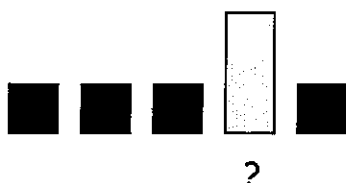


- Draw spaces on the board to show the number of words in a sentence. Indicate which word is the problem.

e.g. She \_ \_ \_ \_



- Use Cuisenaire Rods for the same purpose:  
e.g.



- Write the problem sentence on board for discussion.
- Use humour! (e.g. Student: I went to the party with your husband. Teacher (frowns): With my husband? Student: No! With my husband.
- Use the phonemic chart to point at an incorrect phoneme.
- The 'chain'. If student A makes an error, the teacher elicits a correction from student B. If she also fails to get it right then he gets another student- C- to help her. This is where the chain begins: C corrects B. Only when B has got the idea does B then correct A. A then gives the correct answer to the teacher.

**Task:** Read the following examples of learner errors and decide on an efficient way of indicating and/or correcting what is wrong. Work with your partner.

- I am boring with this seminar!
- I enjoy to ski.
- He written a novel.
- I go to the cinema last Saturday.
- I like washing television.
- I'd like sime information about the train times.

### Correction

Error	Type Grammatical? Vocabulary? Pronunciation? Communicative, etc.	Stage of lesson Controlled? Less controlled? Free activity?	Would you correct it or leave it? When? On the spot? Later?	How would you correct it?
1. Hello, Mike! How do you do? Fine, thank you.	Communicative?	Free (in a role play)	Correct after	Ask when we say 'How do you do?' Contrast with 'How are you?'



Trainer's notes.

## Speaking

I have included various types of speaking activities that can be done in class. Activities # 1, 2 and 4 show how you can exploit pictures to prompt your students to speak, in activity # 8 you will need LEGO or Cuisenaire Rods. For the others all you need is to make up a stimulating situation to make your students think and speak.

Overall, the aim of this seminar is to make the trainees aware of different types of speaking activities, to show them that each task needs careful planning. I also want to show the trainees simple ways of getting students to communicate with each other in the classroom - all they need to do is to be creative while designing a task. And being creative means thinking of everyday situations in which we use language.

Note: If the group is working fast, get all of them to demonstrate. If not, select the ones you want to demonstrate, and talk through the rest.

After you have done the activities give out the chart of types of speaking activities and ask the trainees to write each activity into the right place in the chart. Then ask them to pinpoint the major ingredients of each type. After that ask each trainee to take one type and develop another activity.

At the end of the seminar, ask the trainees to think of their own students. What topics/situations might be interesting for them? How can they find out?

## Speaking

### 1. A Group Photo.

Select a picture from a magazine with a group of people in different postures on it. It will be good if the people are not posing for the photo. Ask for a volunteer and give her the picture. Her task is to organize people to stand (sit, etc.) in the same way as the people in the picture. She cannot show the picture to the others and she can only speak, not move or touch the other students.

When the group 'photo' is ready, show the whole group the original picture. This 'group photo' can be the beginning of the group's photo album.

N.B. It is important for all the students to be involved, so try to find a photo with the same number of people as you need for the picture.

### 2. Who has the picture?

Select a picture (from a newspaper or a magazine) with a scene on it.

Ask for two volunteers and take them outside the room.

Show them the picture and tell them to look at it for 2 minutes and remember as many details as possible. Then give the picture to one of the students and give a blank piece of paper to the other. When in class, the student with the blank has to pretend that she in fact has a copy of the picture. Ask the students to come back into the room and sit in front of the group, looking at their pictures. The group have to ask the two students questions in order to find out who has the picture and who is pretending to have it.

NB! It is important that the group don't see the pictures, so put the paper and the picture on a piece of cardboard or a textbook.

### 3. "Fog over the mountain"

Divide the whiteboard into four columns. At the top of each column you write:

I saw	I heard	I touched	I smelled

Each student chooses one and writes a few words, e.g. "the fog over the mountain". All of the students must write something in one column and it must relate to their weekend experience (if class is on Monday). Then they ask each other specific questions about what they wrote, e.g. "What mountain was it?" "Do you like fog? Why?"

Acknowledgment: I am grateful for this activity to my SIT advisor, Alex Silverman.

### 4. Gift of the gab/'grab'

The students form pairs. Each places a coin in the palm of his/her left hand, which is held out towards the partner - no curled fingers!

The object of the activity is to engage the partner in conversation and to distract his or her attention so that the coin may be taken. (In order to prevent premature grabbing, no coins may be taken for at least one minute.)

It can be given a tighter structure by handing out slips of paper to everyone on which the topic they are to talk about is written. (Ask the students to write the topics they wish to talk about beforehand, take all the cards, shuffle them and then distribute.)

### 5. Picasso dictation

Ask a student who likes drawing (or wouldn't mind trying) to come to the board. Stand between the group and the student with your back to the student and show the group a picture of a person. Tell them that they have to describe the person in the picture in as much detail as possible, so that the

student can draw from their words. When the group decides that the copy is ready, show 'Picasso' the original. If you take the whole activity light-heartedly, the students will have fun and speak a lot!

## 6. Describe me!

Divide the class into pairs. Give each student the letter A or B. Tell the A students to close their eyes and put their heads on their arms on the desk. Now tell the A students to describe what their neighbor B is wearing. B should help by asking questions and commenting.

If there is time, reverse roles so that student B cannot see. Student B should then attempt to describe the classroom. Student A should respond but not confirm or reject B's description.

## 7. Eureka!

- Put the following list of inventions in random order on a handout or OHT. Do not include the dates!

Gunpowder	1000	Printing	1440
Atomic bomb	1945	Microscope	1608
Wheel	3000 B.C.	Telephone	1876
Screw	200 B.C.	Motor car	1885
Paper	105	Aeroplane	1903

- Ask the students to work in pairs to decide on the approximate date for each of these inventions. When they have done this ask them to put the inventions in the order of their appearance, with the earliest inventions first. Allow them to check the answers with you.
- Now ask each pair to choose from the list the three inventions that have had the most positive effect on civilization, as well as the three that have had the most negative effect. They should discuss their choices with another pair and agree on a joint list.
- Finally, have a feedback session in which each group presents its list. See if the class can come to a consensus.

- Students are likely to have different interpretations of the words 'positive' and 'negative'. This is worth exploiting, so allow them to settle the argument themselves.

## 8. Time capsule (a pyramid discussion)

Explain to your students that they have to bury five objects in a time capsule, which will represent everyday life today when it is opened in two hundred years' time.

As soon as the students grasp the concept, ask each of them to prepare a list of five objects. There is no limitation as to size, weight, etc.

Divide the students into pairs, then fours, and then eights. At each stage they should reach a consensus about what should be included in the list of five objects.

End the session by getting each group to report the details of their five objects to the rest of the class.

Note: Some students are often frustrated by the need to build consensus or some groups achieve this in different ways (e.g. somebody agrees to "go along"). It might be interesting sometimes to have groups orally process how they achieved consensus if there initially was none.

## 9. Building a model

Construct a model from LEGO pieces (or Cuisenaire Rods). Provide enough LEGO pieces or rods for four groups of students to construct the same model. (Provide extra pieces if you want to make the task more difficult.)

Divide the class into working groups of four. Give each group a collection of LEGO pieces and explain that they are to be used to build a model, which is the same as the one in the next room.

Each group has to appoint an observer who can go and look at the model and report to the group, so that they can build an exact copy of the model. The student who is the observer can go back and forth as many times as they wish but should not 'build' at all. The task has to be completed in fifteen minutes and none of the other members of the group must see the model.

When they have finished, each group should work with the observer so as to prepare a report of the steps they took in completing the task. They should also

consider ways in which they might have done better. The report and the recommendations should be presented to the class for a general discussion.

## 10. Airport

Make sufficient copies of the following task sheet.

### **Instructions for the ground staff**

You are in charge of a flight to Australia. The flight is due to close in twenty minutes. It is fully booked and none of the passengers at the desk have seats although they all have confirmed tickets. You expect there will be three seats available in about fifteen minutes, but you are not sure of this, and you do not want to tell the passengers in case there are none left. Until then you cannot accept luggage or give anyone a boarding card. Your aim is to calm the passengers down and get as many of them as possible to accept \$150 compensation and take another flight as soon as possible. The next available flight is in six hours' time, and you think there might be seats but you cannot check because the computer is not working. At the end of fifteen minutes you and your colleagues have to decide on which three passengers you will take. Find a way of telling the other passengers.

### **Instructions for passengers**

You are booked on a flight to Australia. Decide on a role, e.g. a man or woman going to visit her relatives, a scientist speaking at a conference, etc. Approach the desk. Do not change your role. Try your best to get on the flight by talking to the staff and/or the other passengers.

Taken and adapted from 'Conversation' by Rob Nolasco and Lois Arthur, OUP 1997

Set the task up with a brief general discussion about air travel. Find out whether any of the class have ever been seriously delayed or overbooked. Ask them to recount what happened, how the different types of passengers reacted, etc.

Now divide the class into passengers and ground staff. There should be one member of the airline staff for every three or four passengers. Once the students have been divided up, give each group its instructions.

Monitor the role-play.

Follow up the task with an evaluation of how the various conflicts were handled or resolved.

## 11. Case study

Tell your students the story below. Ask the students to draw a plan of the scene. Then they need to find out what happened. You can answer only 'yes' or 'no'.

### The story

A man was found dead in a telephone box near the sea. The receiver was hanging down and the glass of the telephone box was broken on both sides.

### Solution

The man had caught a very big fish. Excited, he had phoned his wife to tell her about the fish. When his wife had asked him about the size of the fish, he had shown her the size. Unfortunately, he broke the glass of the windows, cut his wrists and bled to death.

## Types of Speaking Activities

Info gap	Consensus building	Description	Giving Instructions

Trainer's notes.

## Storytelling

Lead-in. At the beginning of the lesson write down four questions on the board: WHY? WHAT? HOW? WHO? Elicit answers to these questions as they relate to storytelling in the classroom. Here are some possible answers:

WHY? Interest/motivation/ all four skills/clear context/memorable/realistic...

WHAT? Fairy tales/science fiction/comics/horror/detective/adventure/love...

HOW? Mime/pictures/photo stories/chain story/ordering/finish the story/jigsaw reading/group writing/acting...

WHO? Teacher/student/students/tape/book/video...



## Storytelling

### 1. A Candle Story.

- *Switch off the light or close the blinds. Teacher sits on the floor (optional, but creates a special atmosphere). Light a candle and put it on the floor in front of you. Ask your students to sit around you and tell them the story:*

#### Skeleton of the story.

There was a family some time ago.  
A woman went to a field with her baby.  
Suddenly she heard a noise.  
She went to the village and saw a lot of men talking.  
She held the baby closer and went home.  
Her husband came home and told her he had to go to the war.  
In the evening the boy couldn't get to sleep - wanted his father.  
His mother told him to look at the glow of the candle.  
It was his father, she told him.  
It was OK for the boy.  
5 years later - same noise.  
The woman and the boy walked to the center of the village.  
They met the boy's father - men had come back from the war.  
The man said: 'I am your father!'  
The boy replied: 'My father comes to me at night with the candle.'

- After the story. Lights on! Ask the students to work in pairs and to describe the clothes people were wearing in the story (or to describe the time, the place, etc)

## 2. Jigsaw listening.

- Divide the class into two groups.
- Tell the horror story (see below) to both groups separately with these minor changes: *midnight- two o'clock; woman- girl; telephone box- lake; a policeman- a forester.* While telling the story, show your feelings, mime, so that the students 'live' through the story.
- While the first group is listening to the story, ask the other group to go outside the classroom and try to remember as many horror stories as possible in order to occupy their time outside.
- Swap groups. The first group is now outside. And the group that was outside is now inside. The group now outside retells the story to each other. Meanwhile inside the classroom the telling of the story will have been completed.
- Put the two groups together. SA-SB. Students in pairs tell the story to each other and find 4 differences in their stories.

### The girl on the motorbike.

#### Skeleton

Dark night. A motorbike speeding along the highway - Clive Taylor was hurrying home.

Very little traffic.

2am. Clive reached a dangerous bend at the top of the hill. Didn't slow down. Suddenly saw a girl in the middle of the road. Clive had to swerve to avoid her - she didn't move.

She asked him to give her a lift. She said there had been an accident. He couldn't see a car or any other people. The girl didn't explain.

Clive told her to get on the pillion and to hold tight. As she did so, he suddenly felt very cold. The girl was wearing only a party dress and wasn't cold.

They rode on down the hill. Clive tried to talk to her - she didn't reply. At one point Clive thought he heard her shouting something, but he couldn't hear what it was.

At the bottom of the hill there was a phone box. Clive pulled off the road and stopped. When he turned round, he froze in horror - the girl wasn't there. Looked all round and called out, but there was no sign of her. She had gone.

Then Clive remembered the shout that he had heard. Had the girl fallen off the pillion? Rode back, checked the place - no sign of her. Rode down the hill very slowly - no girl. She had disappeared. Clive was desperate. Rode to the nearest town and told the police. The police asked him to describe the girl. The police didn't seem very worried.

The police told him that 10 years ago there had been an accident on that hill. A girl and her boyfriend had been on their way back from a party, when she had fallen off the pillion of the motorbike and been killed. Since that time several motorcyclists had seen the girl. The accident had happened at exactly five past two.

### 3. Cooperative telling.

- Explain unfamiliar words from the story you are going to tell.

*Tell the first section of the story and give first instructions. Invite the students to continue the story. Record the whole activity, so that you can come back to it for detailed study.*

**Tip.** This exercise can also be done in writing.

### Two brothers.

A mother leaves her two young sons alone in her hut while she goes to the market.

*Describe the hut.*

When she is away, raiders attack the village and carry the boys off into slavery.

*Describe the leader of the raiders.*

The boys are sold to different masters, but promise each other that whoever finds freedom first will buy freedom for the other. The first son is lucky: he gets a good master and learns a trade. Eventually he buys his freedom.

*Describe the first brother's master.*

The second is sold to a bad master. He becomes ill, and in the end becomes his own brother's slave. His brother doesn't recognize him, and ill-treats him.

*Describe the ill-treatment.*

The slave makes friends with his own brother's little daughter. She brings him food from her own plate. He tells her his story.

*Tell the story the slave told.*

The first brother notices his daughter slipping away to the slave quarters.

*Finish the story.*

Taken from 'Once Upon a Time' by John Morgan and Mario Rinalucci, CUP, 1991

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### **What not to do**

There are no recipes for storytelling, but there are very clearly things one should NOT do:

**Don't** tell stories you don't like, or are out of sympathy with.

**Don't** rate the story above the listener: tell a story that is accessible and potentially interesting to the listener (as opposed to being just a story you like).

**Don't** become preoccupied with 'getting the language right'- your telling will become nervous or flat.

**Don't** tell from notes.

### Teacher Language - Instructions

Instruction	Gesture	Comment
Listen everybody	T cupped hand to ear	Concise and clear
I wonder if you'd mind getting into pairs because we're going to do an information gap activity. I'll just explain what that is...	None	Students weren't sure. Instruction was long and complex. Demonstration would be useful.

Written assignment: Focus on the Learner
--

Comment on factors that you feel have been significant for your teaching of this particular group of students and their learning. If you wish add any relevant comments based on your observation of colleagues teaching the same group.

You should consider the group as a whole, and as individuals, according to the following criteria:

- Age/stage of development
- Motivation
- Culture/ Possible previous learning experience
- Personality
- Needs and interests
- Learning preferences (e.g. speaking vs. writing, concern with accuracy, preference for particular skills/activities)
- Strengths and weaknesses

Give specific examples from the classroom to support your views.

From this draw some general conclusions about factors that influence teaching and learning.

(750-800 words)

## Trainer's notes

**Revision**

1. a) The first activity is a review of some key ideas associated with each seminar. The trainees come up with the associations themselves. For this activity the trainer will need to prepare a set of cards showing the names of the seminars the group has already covered in the first week. These are:

- Getting to know each other: Introduction to the course
- First lesson activities
- Learning and teaching a language
- Introduction to different methods
- Classroom management
- Warmers, coolers, fillers
- Listening
- Clarification of the meaning
- Working with words
- Correction techniques
- Writing
- Speaking
- Story telling

Write the names of the seminars on index cards, each one separately. It would be good if you could find colored cards, using as many different colors as possible.

b) Bring the cards to the class. Hold them facing you. Tell the trainees that the names of the sessions you have already covered are on the cards. Make sure that all notebooks are closed!

When a trainee gives the name of a session, display the corresponding card on the floor.

c) When all the cards are on the floor, ask the trainees to think of three key words that come to their mind when they think about the content of the course. Give out more blank cards to the trainees. They should write their key words on the cards, each one separately.

d) Collect the cards with the names of the seminars and the cards from the students. Shuffle them all. Now play dominoes with the trainees: distribute the cards equally to

each trainee. Go first to set an example. Place a card on the floor and ask the person sitting next to you to place one of her cards next to yours. Now there are two ideas on the floor - the trainee has to combine them into a sentence that makes sense. For example, you placed a card with the word 'warmer'. The trainer places a card with 'different types of memory' on it. The trainee says:

*Warmers, at least some of them, should include pictures in order to activate students' visual memory.*

If a trainee can't find a good card to continue, she may pass. Continue until nobody has any cards left.

NB: The words on the two cards may or may not be related, i.e. they may well come from different seminars and not be related. The idea of the activity is to push the trainee to find a relationship, even if it is not immediately apparent.

2. If you wish, you may talk through the next activity to give the trainees an example of one more revision activity. If time allows, you can do it in the class - use the cards from the previous activity. You may need to ask the trainees to think of some more key words/ structures/ideas and write them on index cards, each one separately. Let the trainees keep the cards with them.

First let the trainees discuss the answers to the questions on their handout. Ask them to share their answers with the whole class.

Then give each trainee some blue tack and ask the group to 'build' their wall (indicate the place in the room where they can do it). Give them some time and when the group is ready ask them to explain why they put certain words as the foundation, why some words are at the top, etc.

**NB!** It would be a good idea to start the second activity with a song 'Another Brick in the Wall' by Pink Floyd. Play the song and then ask the trainees whether they agree with the words in the song or not.

3. After this seminar there is individual feedback. Ask the trainees to think about
  - what works for them in this course
  - what doesn't work and why
  - what they would like to change
  - what did they do that helped/didn't help maximize their learning?

Go to a separate room and invite a trainee at a time. Listen to the trainees, try not to interrupt. Ask clarification questions if needed.



## Revision

### A Curriculum Wall

Work in groups and answer the following questions:

- a. How is the learning/teaching process like a house?
- b. What are the 'bricks'?
- c. What is the 'furniture and décor'?
- d. What factors will make the 'furniture and décor' vary?

The learning-training-teaching process may be likened to a house. There are foundations and supporting walls - certain concepts, attitudes, approaches that underpin the learning situation and support the teacher. The bricks function as techniques, strategies and skills. Some arrangements may lead to row upon row of semi-detached houses that all look the same. Others may lead to an originality that may only suit a few. Similarly, the furniture and décor of the house could be likened to the teaching content. The type and arrangement of such furniture and décor will vary according to the personality of the inhabitants (i.e. teacher and students) and to the type of house (i.e. school and classroom). Moreover, traditional/contemporary teaching content and methodology seem to become fashionable and go out of fashion again in a very similar manner to traditional and contemporary décor.

Trainer's notes.

## **Receptive skills 2:**

### **Reading**

This is a demonstration lesson that aims to give the trainees the opportunity to experience various reading activities and to show some new ideas on how to approach a reading lesson.

Follow the lesson plan below. After the lesson ask the trainees in pairs to remember the stages of the lesson. Write the stages on the board. Then ask the trainees to think of their own students. How can they adapt this lesson for use with their students? What changes might they need to make? Why?

### **PETER'S BEACH LESSON PLAN**

#### **OBJECTIVES:**

1. Students will be able to read text first for global meaning, then for more detailed comprehension.
2. Students will be able to write a short passage related to the text.

#### **PRE-READING**

- a) Write BEACH on the board. Ask Ss for images and vocabulary associated with the word.
- b) Talk about Ss' own experiences at the beach.  
What's your favorite beach? What color is the sand? What season do you like best at the beach? What were other people doing there?
- c) List key words from Peter's Beach. Any unfamiliar words here?  
sun sand beach house water sea stone shells throw clouds fishing boats nets imaginary Peter

These words are from the piece you are going to read. What do you think it is about?

#### **READING**

- a) Pass out story. S's read silently once.
- b) Turn it over and with a partner, reconstruct the story, as much as you can remember.
- c) Read the story. Clear up any questions or disagreements you had about the text.
- d) S's tell the teacher the story. She acts it out with rods.
- e) Is there any critical vocabulary that you still don't understand?

f) S's read it one more time, silently.

**POST-READING (options)**

a) Ask for details of S's images of Peter's Beach:

What does Peter look like? hair color? age? height / weight? Is he shy? Friendly?

What's his family like?

Why is he at the beach? summer vacation? permanent home? New England?

What does the house look like? empty? expensive? cozy?

b) Expand one aspect of the story.

c) Draw the scene. Draw your feelings about the scene, then write about them.

d) Write the next chapter. Write your own beach story. Write Peter's Beach in your own words.

## Receptive skills 2: Reading

### PETER'S BEACH

IN FRONT of the house there was a beach. Peter liked to stretch on the sand when the sun was warming it. From the back door of the house he would walk along a path as far as the sand, and stand at the water's edge looking at the sea. When nothing very interesting was happening on the water, he would go down on his knees and take a handful of sand. Through his fingers the sand ran till only small stones and shells were left. Then with a large sweep of his arm and with as much strength as he could muster Peter would throw them away as far as he could.

At other times he would lie on his back and gaze up at the clouds, his hands idly searching the sand at his sides. He never stopped playing with the sand and feeling it run through his fingers, however much he was absorbed by the changes in the clouds.

Occasionally some fishing boats came close enough to the beach for Peter to see what the fishermen were doing. Then with his hands clasped he would look and look, while his whole body moved with the boat from side to side. When the fishermen drew in their nets or cast them into the water, Peter would do the same with an imaginary net of his own from his place on the beach.

On the small beach Peter had a world of his own.

### Listening/Reading

Stage	What?	Comment	Alternative
Lead-in			
Pre-teach key vocabulary			
Gist task			
Listen/read Complete task			
Feedback			
More intensive tasks			
Listen/read Complete task			
Feedback			
Language work and further skills			

## **Pronunciation**

Trainer's notes.

This seminar assumes that teachers are familiar with the basic sound system of English (which is the case in this part of the world).

Follow the activities in the handouts.

If time allows, at the end of the seminar it would be useful to ask the trainees to choose a particular pronunciation problem their students have and design an activity that would help the students. Then have mini presentations of the activities.

## Pronunciation

1. Discuss with a partner and then share your ideas with the class:

- Why is it important to work on pronunciation?
- What elements go to make up pronunciation?
- How do you know what aspects of pronunciation to focus on?
- When should you focus on pronunciation?

2. Think about your students' pronunciation. What are their main problems? Fill in the chart with your partner.

Vowels	Consonants	Stress	Intonation

### 1. Focusing on a problem sound.

a. Some chewing gum fun ☺ (learning how to pronounce sounds θ and ð).

*Bring enough chewing gum for each student and yourself. Stick a piece of chewing gum to your upper alveolar ridge and ask the students to do the same. When everybody is ready, read out the following words to your students, one word after another, and ask the students to repeat the words. Here are some words with these sounds:*

Mother, father, brother, clothes, weather, thick, thin, feather, broth, theater, throw, thirteen, these, thirty, those, thumb, etc.

*Note: This fun activity usually has amazing results - the students very rarely have any further difficulties in pronouncing these sounds.*

b. **Tongue twisters** (practicing particular sounds).

*e.g. I miss my Swiss miss, my Swiss miss misses me.  
I miss the bliss that Swiss kiss gives me.*

2. **Word stress.**

Take small cards. Write down on one card a word you want to practice with your students. On another card write the stress pattern of the word.

e.g.

government

■ . .

Prepare as many cards as you need for each student in your class. Each student gets one card. The task is to match the words with their stress patterns. The students can't show the cards to each other.

3. **Rhythm. JAZZ CHANTS.**

Set an example by reading the chant aloud and tapping the rhythm of it with your hand. The students listen and follow the text. Then invite your students to join you in reading aloud with the rhythm. After that divide the class into groups of 4-5 students and ask them to invent their rhythm for the chant. After the groups are ready, you can have a real concert!



## Banker's Wife's Blues.

Where does John live?  
    He lives near the bank.  
Where does he work?  
    He works at the bank.  
When does he work?  
    He works all day  
    And he works all night,  
    At the bank, at the bank,  
At the great, big bank.  
Where does he study?  
    He studies at the bank.  
Where does he sleep?  
    He sleeps at the bank.  
Why does he spend all day, all night,  
All day, all night,  
At the bank, at the bank?  
    Because he loves his bank  
    More than his wife  
    And he loves his money  
    More than his life.

Taken from `Jazz Chants` by Carolyn Graham, OUP

### 4. Intonation.

Drama is very useful in practicing intonation. In the given example the teacher shows a picture of a VERY old car and tells the students that this car is for sale. Then the students stand up and work in pairs. Student A is a salesman, student B is a customer. Both students can communicate using only two words - OLD and EXPENSIVE (the words are on the whiteboard).

## Music, Songs, Chants and Poems

This seminar is divided into four parts - Music, Song, Chants and Poems. I suggest that you start each part with a bit of theory - invite your students to give their ideas to fill in the chart given on the first page of their handout. Here is an example of possible answers for the Music section.

### Music

Why?	highly memorable, highly motivating, relaxes, energizes, calms down, stimulates, harmonizes, encourages bonding, comforts, increases attentiveness, etc.
Who?	All ages and levels
When?	At different stages of the lesson - for active lecture presentations, concert readings, storytelling, relaxation, for background music, stretch breaks, welcome backs, etc.
What?	Classical music, slower music, popular music, background music, etc.
How?	See ideas on the trainer's handout.



## Music, Songs, Chants and Poems



Why?	
Who?	
When?	
What?	
How?	

### **Music**

Quite simply, music is good for you - physically, emotionally, and spiritually. It can strengthen the mind, unlock the creative spirit, and, miraculously, even heal the body.

Don Campbell

### My favorite moment

Music in this activity encourages going within, helps release creativity.

- Find a dreamy piece of music to play.
- Prepare questions to guide the students through a visualization using their senses.

For example:

- See a picture in your mind.

- Look at the top right-hand side of your mental picture. What can you see there?
- Look at the top left. What do you see?
- Now look at the middle.
- Notice the lighting. Where is it coming from? How bright is it?
- 'Unfreeze' your image. What can you hear now?
- Can you smell anything?
- What can you feel with your hands, or on your skin?
- Are you in the picture? Etc.
- In class Tell the students they should just relax as they listen to the music. If they wish, they can close their eyes.
- Ask them to imagine a favorite moment in their childhood and to hold it for a moment, like a photograph in their minds. Each time you give an instruction, speak softly but clearly, and allow time between instructions for students to understand what they are supposed to do and see.
- Ask the students the questions you have prepared.
- After a short pause, they open their eyes and tell a partner what it was they saw, heard, smelt, felt, and tasted. Those who wish to can then share with the whole class their favorite moments. Replay the music in the background.

Variation 1 The students can describe their favorite moments in writing, and then read them to the class.

Variation 2 You could read a student text without saying the student's name. The others can try to guess whose composition it is.

## Stream of consciousness writing

- Find a dynamic piece of music with lots of mood changes (for example, Mozart's Symphony No.25).
- Explain to the students that you are going to play a short piece of music (2-4 minutes). They are to begin writing as soon as the music starts and should not stop while the music is playing. They should not worry too much about spelling and grammar - what you want is a large amount of writing. They should write whatever comes to them.
- In this activity only the music offers a stimulus (e.g. mood changes) to help activate the writing process. Some students may find it problematic to start being creative only with the help of music - they need a bit more to get their creative

juices flowing. Any word or visual stimulus would help them, so have some provocative photos or drawings available! For some more linear or spontaneous types of students tasks like these would help: "Can you imagine a nature scene that the music suggests?" or "Can you see people performing some actions that this music suggests?"

- When they have finished writing, students are usually interested in reading each other's work. Ask them to exchange papers and replay the music while they are reading.

**Note:** As this is a fluency exercise, you should not correct spelling and grammar, but rather comment on the amount of language produced, the quality of images and vocabulary, and the ideas. After making positive comments on the content you might want to encourage the students to work in pairs to edit their writing and find any mistakes.

## Songs

### What you can do with songs

- Jumble lyrics - students in pairs have to put them in order. Then listen and check. You can cut lines of lyrics, phrases or words, depending on the level of the students.
- Give each student a word (phrase, line) of the song to listen for. Play the tape. As the students listen they have to arrange themselves physically in the order in which they hear their word, expression, etc. Advanced students working in small groups can each be given a line from a verse and asked to arrange themselves physically in the order in which they think they will be before they hear the song.
- Delete some of the words from the lyrics. Ask the students to guess what the words in the gaps are. Then listen and check.
- Ask the students to brainstorm the titles of their favorite songs. Write them on the whiteboard. Divide the students into groups and ask them to make up a story, in which all the phrases from the titles have to be used. Then the groups compare their stories.

- Choose a song that has a strong story (for example, *The Boxer*, *Help Me Make It Through The Night*). Give out the handouts with the lyrics of the song. Ask your students to read the song and change all the verbs from present to past (or adjectives and verbs to give the opposite meaning, etc.) Let the students do it in pairs and then discuss the differences in the two versions.
- Choose a song with a story (for example, *Tom's Diner*, *Thank You For the Music*, etc.) and write the lyrics in the form of a letter. Add a heading, an address, an introduction (*Dear...*) and the ending. Change some words in the lyrics so that the students don't recognize the song. Have a lesson on the structure of a letter (or some grammar points/ vocabulary/idioms). Work on the language of the letter as much as you need and then tell the students that you have a sound version of the letter on the tape. Ask the students to listen and find the differences between the two versions (the words you have changed). The students will have a good laugh afterwards!
- Song Bingo. Write on the board 15 words from the song. Ask the students to draw a chart like this in their notebooks:


Tell the students to fill in each box of the chart with any word from the board. Then play the tape. Students listen and cross out the words they hear in the song and which they have written in the chart. As soon as they cross out all words, they have to shout 'Bingo!'.

- Write the lyrics of a song on an OHP transparency. Make about 10 changes in the words. Play the song and let the students see the lyrics on OHP. Then have open-class correction of the words.
- Write down about 20 words from the song on the board. Tell the students to choose any three words and remember them. Tell them that you are going to play the song. Every time the students hear one of their 3 words they have to change their position - either stand up or sit down. The students listen carefully, move and have fun!

- (Good especially for children) Take as many cards as there are students in the class. Choose the words you want to practice from the song. Write down each word on a separate card twice. If, say, you have 12 students, there will be 6 words written on 12 cards. Give out the cards to the students. Students sit in a circle. Every time students hear their words they have to change places with any other student who also stands up.
- Let students listen to the song 'She's Leaving Home' by The Beatles. Then ask the students why they think the girl left home. How did she feel? Did they have similar feelings when they were teenagers? Why do teenagers leave home? Is the 'generation gap' problem common in their country?

**Tip 1.** All these activities are not only for having fun with your students. It's true they raise interest and excitement about English. But don't forget to have some language work on the language of the song afterwards! For example, ask each student what new words/phrases they have learnt from the song. Ask them to make up a sentence with one of the new words/phrases and tell the class.

**Tip 2.** Songs can also be quite useful in teaching by example and through context the latest in slang or new expressions, especially if your audience is teenagers.

**Tip 3.** Don't do all the work by yourself! Ask the students to bring the tapes, lyrics, etc of THEIR favorite songs. The students will be very happy to help you.

## Chants

The activities introduced here are really for students of all ages, although they may be more frequently used with small children. In many ways, children are the easiest students to use music and song with.

The age-old technique of asking students to perform actions with words was first described as Total Physical Response (TPR) by James Asher (1965). The idea is that if students can move and do what is said (either by someone else or themselves) matching words to the actions, language is learnt more deeply. It is encoded kinesthetically as well as through ears and eyes.

With some TPR songs, the students are merely asked to move - they sing only when they are ready. The music ties words and motion together, and increases memorability. The music allows students to be silent, yet still to show comprehension through their actions. Later, when the

songs come to be sung, they are sung in group discourse, hence putting no individual too much in the limelight. TPR allows students to have their silent period as advocated by Krashen (1985).

### Drop-a-word songs

Find a song with a steady rhythm, a catchy tune, and which can easily be mimed. A popular children's song of this sort is *My Hat It Has Three Corners* (or Feathers). This starts out as a TPR song in which actions accompany the words. Gradually the words are left out, and only the actions remain. (Everyone has to sing internally in order to get the actions right.) The code of the actions is the following: 1= my (hand on chest); 2 = hat (hand on head); 3 = three (show three fingers); 4 = corners (hand on elbow); 5 = negative verb (shake finger *no, no*).

My hat it has three corners

1 2                      3              4

Three corners has my hat

3              4                      1 2

And had it not three corners

5                      3              4

It would not be my hat.

5              1 2

#### In class

- Sing the song once on your own with all the actions.
- Then sing a few words at a time with the actions. Ask the students to repeat after you. Then try it again line by line.
- Finally, sing the whole song a couple of times through.
- After they have learnt the song and the actions, the students sing it again but leave out the word *my*, and just perform the action. Then they sing it again, this time leaving out *my* and *hat*, and so on until they have eliminated the four main words. At the end, it can be fun to try to sing it (or mime it, rather) all the way through, without any words.

#### Acknowledgement

I learnt this idea from my SIT Hebrew teacher, Nancy Margalit. Thanks to Nancy I discovered the value of TPR songs and chants - I don't remember much about Hebrew, but this song (its Hebrew version) is in my mind forever!




## Physical Break Chant

Physical break chants are poems which can be easily mimed. They are another example of TPR activities. They can be used as a break between other activities when students are tired and need some physical activity. Physical break chants are not only a good way of letting off steam. Children and young teenagers like a certain ritual element to their language learning and Physical Break Chants are just like that. And with PBCs, unlike many Nursery Rhymes, the language needn't be either too childish or too obscurely archaic.


If you like the idea of composing your own physical break chant, here are a few guidelines to help you make it memorable and effective.


### PHYSICAL BREAK CHANT:

You're a tree.  Grow tall!


You're a small rubber ball. 

You're a scarecrow in the rain. 

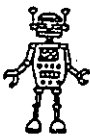
You're a bird. 


You're a plane. 


You're a fork. 


You're a spoon. 


Now you're walking on the moon. 


You're a robot. 

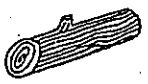
You're a chair. 


You're a flea in someone's hair. 

You're an egg. 

You're a frog. 

You're a jelly. 

You're a log. 

You're a jumping kangaroo. 

Now sit down and just be you!

Here is a sample of a Physical Break Chant.

- Use rhyme.
- Devise mime gestures to go with the words.
- Alternative stretching and contrasting, immobility and movement.
- Include touches of humor.

Illustrate it with cartoon pictures. Devise mime gestures to go with the words and learn the chant by yourself. Ask the students to repeat lines, or parts of lines, after you, while doing relevant movements. When they are familiar with the actions, tell the whole chant through once, encouraging them to do the actions as you do them.

Repeat the chant. The students should say more as you fade out. But be ready to come back in if and when needed.

## ...and Poems.

You can involve your students in poem writing. This could be the first experience of writing poems for many of your students. Who knows, maybe after this kind of activity some of your students will find a new talent in themselves!

This is a sample of a group poem.

- Visually divide your board into three parts.
- Elicit numbers from one to ten and write them in the first column.
- Elicit nouns - names of things you can see on the beach - and write them in the third column.
- Elicit 'beach' adjectives - they go in the second column.
- Students make up phrases from the words as a group: a student takes one word from each column and puts the words into a phrase (e.g. 10 fun dolphins). The first student starts with number 10, the next with 9 and so on.
- The board in my example will look like this:

1.	Yellow	Towels
2	Hot	Shells
3	Big	Seagulls
4	Wet	Swimsuits
5	Nice	Stones
6	Huge	Sandcastles
7	Noisy	Waves
8	Fun	Children
9	Friendly	Dolphins
10	Lazy	Jellyfish
	Colored	Sunglasses
	Tanned	Cap
	Beautiful	

- Teacher asks the students to repeat their phrases in order, this time the students need to say the phrases quicker.
- When the student with number 1 tells her phrase, the teacher finishes with the phrase: 'and me!'
- Now ask the students to write down their own poems.
- (Optional) If your students like drawing, ask them to illustrate their poems and then display their works.

Here is the poem that we wrote as a group with my 10-year-old students:

**The Beach.**

10 fun dolphins  
9 beautiful sandcastles  
8 nice shells  
7 funny children  
6 wet swimsuits  
5 noisy waves  
4 lazy seagulls  
3 big jellyfish  
2 huge sunglasses  
1 colored towel

...and me!

**Acknowledgement.**

I am grateful for this idea to Antonia Clare, my inspiring teacher trainer.

### Timing

This observation task focuses on timing of different activities during the lesson. If you can, have a look at the teacher's lesson plan with projected activities and timing and make a note of them below. During the lesson, check that the activities take place and note how long each takes. Comment as to whether the time spent was appropriate. If the actual time spent was longer or shorter than that allocated, can you account for this? (e.g. Activity not challenging enough, teacher responded to unexpected student difficulty, etc).

Activity	Time allocated in plan	Actual time	Comment

## Classroom Tests

Teachers often say that testing is a matter for 'experts' outside the class, and not something that they can be involved in themselves. In my seminar I want to show teachers how important it is to be aware of different testing techniques, and how tests can be used informally in the class to give useful information to both the teacher and the students.

Begin the seminar by discussing the potential value of regular test results.

- They tell the teacher what the students can and can not do and therefore how successful the teaching has been. They also show which areas need to be covered/ revised in the future.
- Tests tell the students how well they are progressing, and where they need to work more in the future. Regular tests will encourage students to take their learning seriously. Also, if students have tests regularly, they get used to the process, which reduces stress during the test itself.

Then follow the activities in the trainees' handout. The answers for the exercises are given below.

### 1. What should we test?

Answers: 1- grammar, 2- writing (and grammar, vocabulary), 3- listening (and vocabulary), 4- vocabulary, 5- reading or listening (and vocabulary).

### 2. Testing receptive skills.

#### a) Make general comments about testing the 'receptive' skills of reading and listening:

- If the aim is to test reading or listening skills, students should not be asked to write too much.
- The questions should test comprehension of the main 'message' of the text, so they should focus on main points rather than on individual details.
- The students should not be able to guess the correct answer without understanding the text.
- The questions should be relatively easy for the teacher to set and mark.

#### b) Discuss the four question types. Ask the trainees to comment on the good and bad points of each.

- A. *True or False?*: It is easy for the teacher to make up good questions which cover the main points of the text. The questions only test comprehension and are easy to mark. The main problem with this type of question is that students can guess the answer. If the choice is only between True and False, a student has a 50% chance of being right each time. The chances of guessing are reduced by giving three choices: *True, False, and Not given*.
- B. *Multiple choice*: This kind of test is very easy to mark, it tests only comprehension and there is only a small chance of guessing the right answer. But it is very difficult to write good multiple choice questions - often they are either too easy or confusingly difficult, or focus on minor details of the text.
- C. *Open-ended questions*: They are easy for the teacher to write, but can be difficult to mark.
- D. *Information transfer*: Instead of answering a question, the student has to record information from the text in a different form, e.g. by completing a table, labelling a picture, drawing a diagram. This test is a good way of testing comprehension of the main points of a text, although it may not show whether the student has understood the text completely.

Make the point that none of the tests is either good or bad - each one has its good and bad points and is useful in its own way. It is usually best to include a mixture of different types of questions, each focusing on different parts of the text.

c) If time allows, choose a text from the course book the trainees are using in their teaching and ask the trainers to make up a series of questions to test reading comprehension, using any of the types you have discussed.

### **Listening comprehension tests.**

Tell the trainees that the same kinds of questions can be used to test listening comprehension as for reading comprehension. Tell them to imagine that the same text as for the previous reading activities is read out by the teacher as a listening test. Discuss what differences there should be in the questions. Try to elicit the following points from your trainees:

- The questions should be simpler and there should be fewer of them. In listening the students can't go back to the text - they have to keep what they heard in their minds. The text itself should also be short.
- In listening we can test students' ability to recognize words and phrases which would present no problem in reading. So we could include questions which could be asked directly from the text, e.g. The leaves are made into flour. True/False/Not given. In listening comprehension tests we should give very little for our students to write, so open-ended questions should have very short answers (one-two words).

## Testing grammar and writing.

a) Make the following points about testing grammar and writing:

- It is very easy to test grammar - there are definite answers, marking is easy, etc. Because of this there is a tendency to focus only on grammar in writing tests.
- If tests only focus on grammar, they will not show us how well students can write to express meaning.

b) Answers to the activity from the handout. Possible order:

1. A - It tests forms of the verbs out of context.
2. D - The student has to choose the verbs that fit the context and then write them in the correct tense.
3. C - The student has to change the form of verbs and also add words.
4. E - The student has to supply complete phrases that fit the context.
5. B - This is a completely free sentence writing test.

### *Marking freer writing tests.*

This kind of test should also be mentioned by the trainer. The most natural kind of writing test is one which simply requires the student to write freely in English. The students in such a test are free to write what they like and they are likely to make many mistakes of various kinds. However, the test will tell us very little about what they can or cannot do, or how much progress they have made.

There are two ways of marking such a test:

- We could count all the mistakes the student has made, and subtract, say, half a mark for each mistake. This is called '*negative marking*'.
- We could give, say, three marks for each sentence. If a student has written the sentence more or less correctly, they are given three marks; if they have made some mistakes, but the sentence can be easily understood, they are given two marks; if the sentence is very hard to understand, they are given one mark. This is called '*positive marking*'.

However, there is an issue with evaluating such a test. It is about risk-taking. If free writing is graded by a subtraction or negative marking system, or even with the three mark system, you in a way discourage students from risk-taking with the language. I.e. there is no credit given for the overall quality of the writing or the degree to which they tried to express difficult ideas or new structures.

### Oral tests

If we want to encourage students to speak, we should give oral tests from time to time; otherwise, students will always regard speaking as less 'serious' than the other skills. Speaking is difficult to test, especially with large classes. In speaking tests it is impossible to test all students at the same time - each student (pairs or groups of three) must be tested in turn.

The problem with the topics given is that in everyday life we seldom give speeches on a given topic. What usually happens is communication between two or more people - they talk about this topic, express their opinions, etc. If a student is given a task to talk about something, she might not say much because she wouldn't know who the listener was. She could also prepare a speech and learn it by heart beforehand. The test won't be valid in this case. It would be much more useful and practical if the topics were turned into communicative tasks.

e.g. Tell each other about your best friends.

If you decide to test your students with a communicative task, you should think about the criteria you are going to use. A chart like this may be useful:

	1	2	3	4	5
<b>Grammar and vocabulary</b>					
<b>Discourse Management</b>					
<b>Pronunciation</b>					
<b>Interactive Communication</b>					

Total \_\_\_\_\_

**Note:** *Grammar and Vocabulary* refers to the accurate and appropriate use of syntactic forms and vocabulary in order to meet the task requirements. *Discourse Management* refers to the ability to link ideas and language together to form coherent, connected speech. *Pronunciation* in general refers to the ability to produce comprehensive utterances. More specifically, this refers to the production of individual sounds, appropriate linking words, word stress, stress timing, highlighting of words to indicate information or to enforce a message, and the use of contrasting pitch levels to convey the intended meaning. *Interactive Communication* refers to the ability to interact in the discourse by initiating and responding appropriately and at the required speed and rhythm to fulfill the task requirements. It includes the ability to use functional language to maintain or repair interaction, and a willingness to develop the conversation.

### Feedback

A teacher can return a test with a grade and indications of where the student got things wrong (the usual kind of response), but a teacher can go beyond that and write a paragraph of overall evaluation which points out to the student, or highlights, what they know and don't know, based on the results of the test, and, crucially, what they need to do about it. In other words, with "feedback" on a test, a teacher can point the student in the direction they need to go to remedy problems or learn precisely what it is they apparently have not learned sufficiently well.

**Task:** Have the students share their tests with the group. Ask the others to listen carefully and then give feedback on each other's tests. If possible, have the tests as part of practical lessons during teaching practice.



## Classroom Tests

### 1. What should we test?

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

- grammar
- vocabulary
- spelling
- pronunciation

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

- listening
- reading
- speaking
- writing

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

Imagine you are testing students to find out these things:

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

Which main area would each test focus on?

Think of five questions like these about your own students.

## 2. Testing receptive skills

Read this text, and answer the questions.

The dagona tree, which is common in the dry regions of Africa, has an unusual appearance. The fully-grown dagona is about twenty feet tall and has a thin trunk, about nine inches across. The trunk is bare for most of its height and the spiky branches, which have many small leaves, stand out from the top of the trunk, giving the tree the appearance of a large brush stuck in the ground.

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

(fictional description based on a text from *Reading for a purpose* Book1: N.J.H. Grant and S.O. Unoh)

### **A. True or false?**

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

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

### **Multiple choice**

Choose the correct answer.

- The dagona tree is:
- a) common in parts of Africa
  - b) found on sandy regions
  - c) common throughout the world
  - d) unusual in dry regions of the world

- The tree looks like a brush because the branches:
- a) are long and thin
  - b) are stuck in the ground
  - c) have many small leaves
  - d) grow out from the top of the trunk

### Open-ended questions

Give short answers to these questions.

What does the fruit look like?

The fruit has four uses. What are they?

Why is the bark good for making ropes?

### Information transfer

Complete this table.

<i>Part of tree</i>	<i>Use</i>
a) flesh of fruit	Food, drink, flour
b) skin of fruit	
c)	

Taken from 'Teach English' by Adrian Doff, CUP 1988

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

### 3. Testing grammar and writing

Look at these tests.

Which ones mainly test *grammar*?

Which ones mainly test *writing skills*?

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

(1= grammar, 5= writing).

A.

Give the past tense of these verbs:

meet, go, understand, hit, say, write, take

B.

What did you do before the lesson?  
Write *three* sentences.

C.

Write these notes as full sentences to form a coherent text. Put the verb into the correct form.

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

I/ buy/newspaper/look/advertisements.

I /see/interesting/job/shoe factory.

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

Fill in the gaps with suitable verbs.

Yesterday John..... lunch in a restaurant. Then he .....his friend Hugh and they .....to a football match together. When they arrived, they.....thirsty, so they.....some Coke.

D.

E.

Fill in the gaps with a suitable word or phrase.

- 1) I feel so tired! I..... at five o'clock this morning.
- 2) There used to be a cinema in this town, but it .....last month.
- 3) When I was a boy, we.....a large house by the sea.

#### 4. Oral tests

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

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

Even if you ask your students a good topic, what might be a problem?

Think of five other topics that you could use, and write them down. How could you make them communicative?

If you decide to test your students with a communicative task, you should think about the criteria you are going to use. A chart like this may be useful:

	1	2	3	4	5
<b>Grammar and vocabulary</b>					
<b>Discourse Management</b>					
<b>Pronunciation</b>					
<b>Interactive Communication</b>					

Total \_\_\_\_\_

**Note:** *Grammar and Vocabulary* refers to the accurate and appropriate use of syntactic forms and vocabulary in order to meet the task requirements. *Discourse Management* refers to the ability to link ideas and language together to form coherent, connected speech. *Pronunciation* in general refers to the ability to produce comprehensive utterances. More specifically, this refers to the production of individual sounds, appropriate linking words, word stress, stress timing, highlighting of words to indicate information or to enforce a message, and the use of contrasting pitch levels to convey the intended meaning. *Interactive Communication* refers to the ability to interact in the discourse by initiating and responding appropriately and at the required speed and rhythm to fulfill the task requirements. It includes the ability to use functional language to maintain or repair interaction, and a willingness to develop the conversation.

### Task:

Work in groups of three. Prepare a test to give to your class. The test should focus on *one* of these skills: reading, writing, listening, speaking. Use any of the techniques you have discussed in this unit.

## **Self-evaluation sheet**

Complete this after you have given the test.

1. Which skill did you test: Reading? Listening? Writing? Speaking?
2. Briefly describe what happened in the test.

**Think about these questions.**

In general, how successful was the test?

What were its good points?

What were its bad points?

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

Could most students do the test easily?

How did they react to it?

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

Did anything surprise you?

What did the students learn about their ability?

How did you prepare the class for the test?

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

What did you do after the test?

Would you give the class a test like this again?

If so, what improvements might you make?

## VIDEO

Trainer's notes.

1. Follow the activities described in the trainees' handout. I decided to include many activities on this topic, as other trainers wishing to use this seminar might not have enough time to find videos for all of the activities and might find it profitable to talk through the activities.
2. It is worthwhile inviting the trainees to share their own ideas on using video after presenting the activities from the handout. Having taught for some time, they are sure to have some great ideas and useful tips!
3. At the end have a short brainstorming session on the advantages and disadvantages of using videos in a language class. What problems may occur? How can we avoid them?

## VIDEO

### 'Paper the screen' (Elementary upwards).

This is a good warming up activity, which can be used before doing some further work with the video. It aims to lead the students to the topic of the lesson.

- Choose a still on a video that is in some way unusual. Excerpts from a news broadcast are excellent as they collect a great diversity of images in a short period of time.
- Before showing the still, cover the screen with twenty or so pieces of paper so that the screen becomes a mosaic of paper with only small random parts of the image showing through. Slightly dampening the paper will make it adhere to the screen long enough for the activity. (Post-it labels can be used too.)
- Ask the students to watch the first still and guess the subject of the partially concealed image. Use the yes/no technique: students ask questions, but the teacher, or another student (who has seen the screen) can only reply 'yes' or 'no' to each question. Each 'yes' answer gets a piece of paper removed, until the identity of the scene is determined.

### 'Spot the items' (Good for beginners and children).

- Choose a video clip about five minutes long which shows a variety of objects. ('Wizadora', OUP contains a number of unusual objects.) Watch the video a couple of times and make a list of between five and ten items for the students to look out for. Choose some obvious things and some others that are more hidden. (You can also think of



items that are not in the video, and some misleading ones.) Copy the words on to a worksheet and make photocopies for the students, or write them on a poster or the board.

- Let the students watch the video once.
- Show them the list of items, and check that they know all the words. Explain that they have to watch the video again and look for the items.
- The students work in pairs and note down the names of what they see.
- Let them watch the video again and check the list.
- Play the video again: this time the students stop you when they see a word on the list (they shout out 'Stop' - you pause the video), and the students tell you what it is.
- Follow-up: Ask the students in which order they saw the things, to practice *first, second, third, before, and after*.

### 'Video witnesses'

- Prepare a brief video sequence with lots of action (a film like 'Speed', 'Mr. Bean' or the TV show 'Unsolved Mysteries' will do). The sound should be turned off.
- Divide the class into two groups. Group A are witnesses to a crime, group B are policemen. Arrange the room so that students A can see the screen, and Students B are facing their partners A and can't see the screen:

TV

SB SB SB

SA SA SA

- Tell the students that students A have witnessed a crime. They are now being interrogated by the police. Their job is to describe everything they see on the screen to the policeman (Student B). It is important to describe the scene in detail.

- Each policeman (Student B) listens to a witness (Student A) and takes notes.
- After the activity put the students back into two groups, with all the A students together in one group and the B students in the other.
- The policemen (SB) with the help of their notes have to restore the sequence of events.
- Students A think of what the punishment might be for the criminal (or why he did it).
- Then the policemen report on what they think happened, with the rest of the class comparing their report to what actually happened.
- Sts watch the video again and then the group of students who played the police, state how their version differed from the actual version on the screen.
- Then the witnesses (as well as the policemen) speculate on what might have happened before or after the crime.
- Follow-up. As a follow-up activity you can have a class discussion about whether it is possible, say, to have no crime in a country. Or you can have your students write about the end of the story, etc.

### Act out a scene

- Choose a 5-10 minute video clip with dialogue.
- Show it to your students with the sound off.
- Invite the students to think of what the people in the dialogue might be talking about and write their own script for the clip. Repeat the clip again as many times as needed.
- Ask students to act out their dialogues.
- (Optional) You can have their dialogues videoed. Ask for volunteers to be a cameraman!
- (Optional) You can play the clip again with the sound on if the students want.

Note: You can find the best episodes for this activity in the Headway Video series. The ones I tried were 'The working Lunch' from Headway Intermediate (about a jealous husband) and 'Introductions' from Headway

Pre-Intermediate (about the first meeting of a girlfriend with the boyfriend's parents). A great film for this activity is 'The Graduate' (the episode where Mrs. Robinson and Ben first meet in his room).

### 'Split moves'

- You will need:
  - A three-minute video sequence involving three or more people, with conversation, including movements and gesture.
  - An audiocassette of the soundtrack.
- In class: Divide the class into two groups. Use two different rooms or corners.
- Group A watch the video without the soundtrack and write a dialogue to go with the pictures. Group B listen to the audiocassette you have made. They decide what the characters are doing during the dialogue, for example sitting or standing, giving each other papers, and so on. They decide what the tone of voice reveals about the expression on people's faces. They rehearse the movements that accompany the speech in time to the conversation.
- Ask groups A and B to come together. Group B mime the interpretation of the action. Group A tell them where their mime resembles or deviates from the video they have seen.
- Group A read out the dialogue they have devised. Group B tell them where they have produced dialogue similar to or different from the soundtrack.
- Both groups then watch the video with the soundtrack.
- Variation. Instead of doing a mime and writing down the dialogue, the two groups may simply talk to each other about their impressions. Lessening the demands on the students makes the activity less sophisticated, but perhaps more accessible for some learners.

NB: Video dialogues for this activity should be readily comprehensible and well articulated.

## Culture comparison

- Select a sequence that illustrates several features of the target culture (e.g. UK, USA) that are different from the students' own culture (for example, in the film 'The Father of the Bride' there is an episode which describes the first meeting of a groom with his future parents-in-law).
- Ask the students to take a sheet of paper and draw a line down the middle. At the top of the sheet they write on one side of the line the name of the target culture and on the other side of the line the name of their own country.
- Tell the students that you are going to play a sequence containing information about the target culture. Their task is to find three things that are different in their country from what is shown in the sequence.
- Play the sequence. Allow the students to take notes.
- After viewing, the students complete their notes on their sheets and tell their neighbor what they have discovered.
- The pairs share their ideas with the class.

*NB: You have to be careful not to overgeneralize while giving this lesson. For example, a wedding may be in a Jewish family, and be very different from other US weddings. Also, a scene may be presented in a comical or semi-comical way, and so there is some distancing going on.*

### 'Analyzing commercials'

- Select one or more commercials that provide enough relevant information and discussion points for this activity. Make enough copies of the chart below for each student.
- Distribute the chart. Go over it with the students to make sure they understand the kind of information required.
- Tell the students that you are going to play a TV commercial. Their task is to complete the chart with information from the commercial.
- Play the commercial, several times if necessary.
- The students work individually to complete the chart.
- As they finish, ask students to compare their answers with those of another student.
- Play the commercial again. The students confirm or modify their answers.

## TV commercial information sheet

### Product information:

Brand/company name \_\_\_\_\_

Product/service \_\_\_\_\_

About the product \_\_\_\_\_

About the retailer/sales assistant \_\_\_\_\_

### Consumer information:

About the purchaser \_\_\_\_\_

About the user (may be the same as the buyer) \_\_\_\_\_

Other information (concerning changes the product will make in the life of the consumer)

\_\_\_\_\_

### Language used:

'Plus' words \_\_\_\_\_

'Minus' words \_\_\_\_\_

Action words \_\_\_\_\_

Made-up words \_\_\_\_\_

### The strategy for selling the product:

What can you tell about the sound/music? (loud, not loud, music or not, etc)

\_\_\_\_\_

What can you tell about the image? (fast paced/fast editing, clear or not, color or not, etc.)

\_\_\_\_\_

What strategy did the creators have in mind in making this type of commercial  
(e.g. celebrity endorsement, product comparison, emphasis on cost, status symbol, etc.)?

\_\_\_\_\_

\_\_\_\_\_

Taken and adapted from 'Video In Action' by Susan Stempleski and Barry Tomalin, Prentice Hall 1990

## Focus On the Students

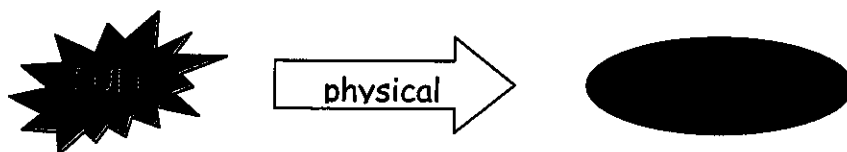
The Students	Comments
...seem to be enjoying the lesson	
... are motivated. What does the teacher do to keep them motivated? And how motivated is the teacher?	
...are involved in and contribute to the lesson	
...interact both with each other and the teacher	
...know what they are doing	
...appear confident and can learn from their mistakes	
...do a variety of activities and practice different skills	
What exactly are the students learning?	
Would you like to be a student in this class? Why (not)?	

## Teaching children

One seminar is obviously not enough to cover such a vast area as teaching children. However, it can highlight the differences and similarities between teaching children and adults, and also show how young learners tend to differ according to their age. As such, this seminar has a more theoretical slant than my other seminars, which are devoted to developing skills. The latter contain numerous activities (actually most of them!) suitable for use with children. I hope that after this seminar teachers will think more deeply about how to teach children, these very special language learners.

I am also offering my own ideas as to how I would answer the questions raised in the seminar, just to give the trainer an idea of what could be added to the trainees' answers.

### 2. features which are generally present in a YL lesson



- toys, posters, prefer the imaginary

*World, realia, lots of demonstration, physical, noise, performance, short term goals, they like routines, shorter activities, pictures, etc.*

- features which are generally present in an adult lesson  
pairwork/groupwork discussions, silence, analysis, specific needs, ESP, long activities, charts/tables, black and white

! Before doing the activities #4, have a lead-in activity with your trainees. Prepare the cards, as shown below, for each trainee separately. They shouldn't show their cards to each other.

Task: Imagine that you are this child. Write down what you are dreaming about.

Then the 'children' read out their dreams and the rest of the group guesses how old the child is and whether it's a boy or a girl.



Cards:

A 10-year-old boy	A 14-year-old girl	A 3-year-old girl
A 7-year-old girl	A 4-year-old boy	A 13-year-old boy

#### Activity #4- possible answers.

a)

Pre-schoolers (3-5)	Juniors (6-10)	Adolescents (11+)
<ul style="list-style-type: none"> <li>- crave attention</li> <li>- physical needs are important</li> <li>- move freely</li> <li>- limited world</li> <li>- prefer to play on their own</li> <li>- parents are very important</li> <li>- confusion between real and imaginary associations</li> <li>- self-centered</li> <li>- the mood changes every 5 minutes</li> <li>- play</li> <li>- no interaction</li> <li>- don't remember what was before</li> <li>- obey rules</li> <li>- short attention span</li> </ul>	<ul style="list-style-type: none"> <li>- start communicating more with other children</li> <li>- idolize their teachers</li> <li>- don't explain their likes and dislikes</li> <li>- start to question things</li> <li>- have school readiness skills</li> <li>- need the teacher to help focus</li> <li>- lively/noisy</li> <li>- can work as a group</li> <li>- understand the difference</li> <li>- need to move/calm down</li> <li>- love being creative</li> <li>- need teacher's approval</li> <li>- short attention span</li> </ul>	<ul style="list-style-type: none"> <li>- friends are very important</li> <li>- don't think parents &amp; teachers are very important</li> <li>- want to be independent</li> <li>- over-sensitive</li> <li>- like groupwork</li> <li>- self-conscious</li> <li>- 'hormones'</li> <li>- definite interests</li> <li>- competitive</li> </ul>

NB: These features are just generalizations and are certainly not true of all members of these groups.

#### b) How to deal with these age groups

Pre-schoolers (3-5)	Juniors (6-10)	Adolescents (11+)
<ul style="list-style-type: none"> <li>- Fun - like to play with language</li> <li>- Lots of praise, teacher's attention</li> <li>- Can deal only with things which are related to their lives</li> <li>- Love repeating</li> <li>- Don't be too ambitious with this age</li> </ul>	<ul style="list-style-type: none"> <li>- Short and varied activities</li> <li>- Movement</li> <li>- Like to experiment (problem solving, start to make things up)</li> <li>- Need to be focused</li> </ul>	<ul style="list-style-type: none"> <li>- Don't put them on the spot</li> <li>- Let them discuss things with each other</li> <li>- Need freedom</li> <li>- Listen to them! (the only people who listen to them are their friends)</li> </ul>

😊 😊 😊 Teaching children 😊 😊 😊

## Major differences between teaching children & adults

1. Work with another teacher. Read and complete the statements below.  
Discuss your answers.

Children learn English because...	Adults learn English because...

2. Implications for teaching both groups. Think about YL classes you have seen/taught, note down some ideas and then compare them with your partner.

\* features which are generally present in a YL lesson

\* features which are generally present in an adult lesson

\* features which are common to both

3. What are the major differences between teaching Young Learners and Adults?

These ideas represent some features specific to teaching either adults or YL. Sort them out into two columns (some of them could describe teaching in both groups):

- Fun
- student-centered
- visual
- materials linked to interest
- clear expectations
- same topic, analyzed in detail
- autonomous learning
- grammar up front
- lots of material
- teacher-dependent
- same topic, different activities
- less formal grammar focus
- physical
- short activities

Young Learners	Adults

#### 4. Learner profiles and Implications for Classroom Management

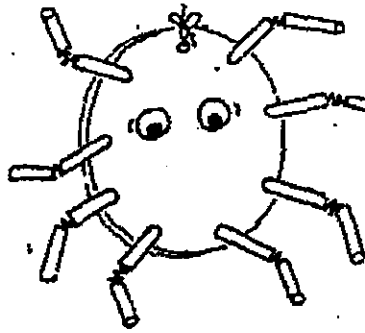
- a) Think of any children you know or have taught. Write down the **characteristics** you associate with the different age groups.

Pre-schoolers (3-5)	Juniors (6-10)	Adolescents (11+)

- b) How to deal with these age groups

Pre-schoolers (3-5)	Juniors (6-10)	Adolescents (11+)

### Practical activity 1



a) Look at the diagram of a spider mobile. Write a set of instructions for an eight-year-old class (at near beginner level) for making the spider mobile.

b) - How did you make the language of instruction clear for a class of eight-year-olds?

-How might you exploit these instructions in an EFL classroom?

-How did you feel as learners while making the mobile? How would you exploit the making of a spider mobile as a Language teaching activity in an EFL classroom?

-How would you adapt this activity to suit:

an eleven-year-old group? a five-year-old group?

taken from 'Teaching Children English' (CUP)

Practical activity 2. Look at the pictures below and write the instructions for a 5-year-old class:

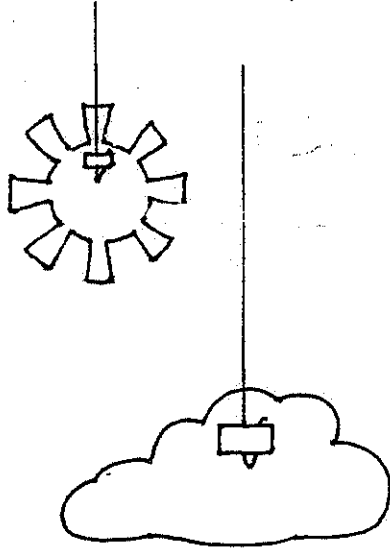


Figure 1

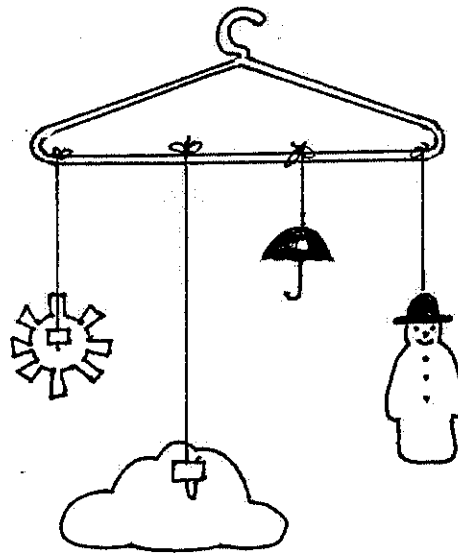
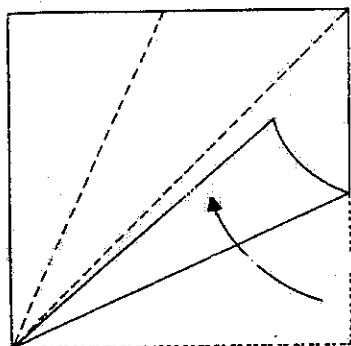


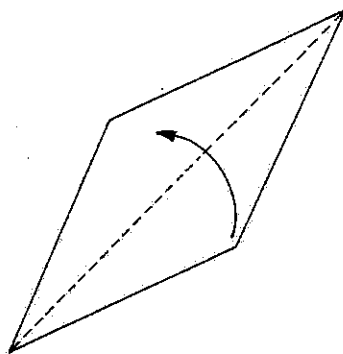
Figure 2

Practical activity 3. Now write the instructions for a group of 12-year-olds for the following activity:

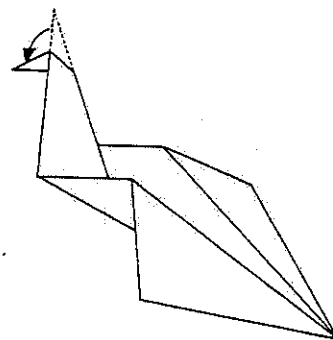
**How to make a traditional Japanese bird from a square piece of paper**



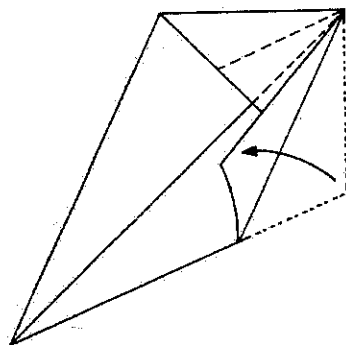
1



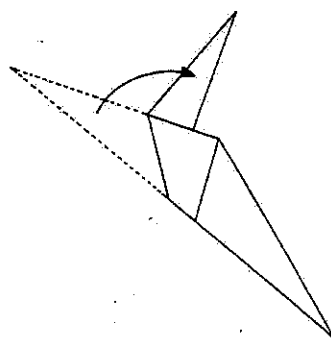
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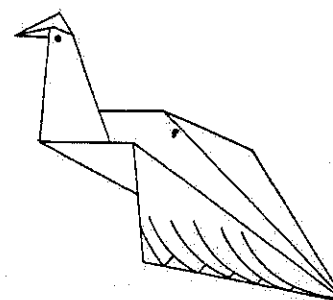
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2



4



6

## Coping With Crisis: Some Group Problems

It would be best if you could ask the trainees to think of their own problem students or situations. In this case they may find solutions to their own problems. To do this, ask the trainees 2-3 days before the seminar to think of their own problem students and write the problems on pieces of paper and give them to you. You should type each problem/situation on a separate piece of paper, so that there is enough space for comments. Before the seminar stick these papers on the walls of the classroom. After a brief introduction you can start the seminar by dividing the trainees into pairs and asking them to read each problem, think of possible solutions to the problem and write them underneath each text. If you have, say, 6 trainees, you should have a minimum of three pieces of advice for each situation. Then give each trainee one of the wall sheets and ask her to read out the problem and then give a solution. Invite the trainees to say more if they wish. Usually this leads to a hot discussion. After that move to the second activity, where the trainees have to match each problem with the type of conflict.

Below is a list of some situations my colleagues have shared with me. Most of them are teachers of children, which is why the problems are about younger learners. However, they are typical for adults as well. Some of the problems are my own. I am giving these here in case you cannot get your trainees to come up with their own examples and you might want to use my situations. Divide the trainees into groups of three and give each group some problems. Ask them to think of possible solutions. Then move to the second activity, where the trainees have to match each problem with the type of conflict. After that have a lecturette about ways of coping with crises. It would be good to ask the trainees to think of their own students and their problems and share them with their group mates (if you haven't done so at the very beginning of the seminar).

In a group of nine extremely active and hyper-energetic 9-year-old boys I have two very shy girls. The kids like working with each other (boys and girls), but the boys never give the girls a chance to say a word. As a result the girls almost never get a chance to speak (except pair work).

Teenagers are on strike!

They want Jason, the teacher who was before me in this group for more than a year. He is British, young, handsome, attractive, strong, and artistic. I am not, whatever I do. They want Jason, Jason, and nobody else!



A 9-year-old boy suddenly starts screaming and shouting in the middle of the lesson with a blank look in his eyes. He seems to be oblivious to what is going on in the lesson. The other children, on the contrary, have been participating well. His behavior scares the others and some girls start crying. The children forget about the lesson and panic. The atmosphere is spoilt. This happens almost every lesson.

There are 2 boys (10 years old) in a group of nine children. The rest of the kids are nice, energetic, but really *nice*. These two boys can't sit for a second without hitting or pinching each other. If they sit in different parts of the room, they constantly throw things at each other and say things. The other kids find it annoying. These two really enjoy it- they are good friends and this is how they attract each other's attention.

And now some 'adult' problems:

There is a young man in the group who comes to lessons, folds his arms on his chest, looks very bored and from time to time rolls his eyes. The group, on the contrary, is very enthusiastic about the lessons and works very hard. He is very rude to others and students are simply afraid of sitting next to him. He never has a textbook or even a pen. When you ask him to work he replies with swearing. Approaching him and talking to him nicely hasn't helped.

There is one student in a group of military students who seems to have bad energy. He has a high rank, and he always knows what is best for him and for others. He is not happy about the ways I teach - what the group needs is grammar drills for all 5 hours of each lesson (it was a 4-month intensive course, when students studied 5 days a week). Every time there is a speaking or listening activity he interrupts the whole activity and starts arguing with the teacher. The other students don't agree with him, but they have lower ranks, and they don't want to have problems at work. So they choose to follow what their 'leader' dictates to them. Again, talking to him face to face, explaining why I am giving them this or that activity, doesn't help.

In a group of adults there is one older and one younger man sitting next to each other. The younger man is constantly humiliating the older one - laughing at him, calling him names, not letting him work. I put the two into different parts of the room, tried to confront his actions during the lessons. The younger student stopped doing these things openly, but still continues secretly. The whole group enjoys the situation. The older man's progress is next to nothing.

At the end of the seminar share a happy outcome:

I once taught an intensive 3-month course to adults. The students met every day for five hours and had to study very hard, because the program was very intensive. From the first days of teaching the group I felt that the atmosphere in the class was very cold. Getting to know activities and warmers wouldn't help. Then I realized what the problem was. All students in the group had strong personalities. Most of them were high fliers in different spheres and each student thought that she was exceptional and didn't want to spend their precious time with other students, who were 'not important to them' as they said – they would simply refuse to work with each other.

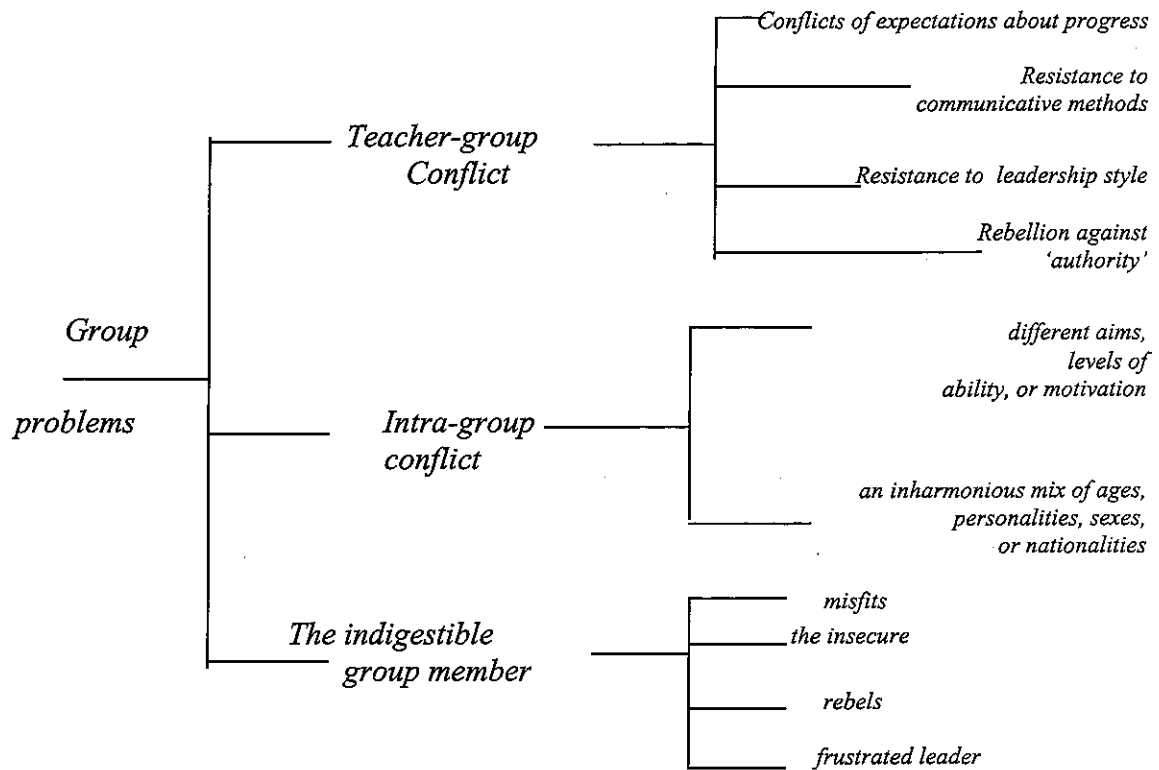
**Solution:** Once I understood what the problem was I started giving the group a lot of jigsaw activities (listening, reading, writing, speaking). The students were not able to complete the task without talking to each other. And as they wanted to be the best, they had to communicate! This helped the students to become tolerant, and then interested in each other.

## **Coping With Crisis:** **Some Group Problems**

In this seminar I want to take a brief look at what happens when you fail to pre-empt potential problems with groups. The first point I want to make is that you are not alone, and that your difficulties are not necessarily the result of inexperience or inadequacy on your part. The second point is that conflict and confrontation are not necessarily negative experiences, and may indeed lead to a positive outcome. Finally, not all group conflicts can be solved. The belief that the teacher is responsible for every group problem can lead to much unnecessary guilt and soul-searching. By offering a classification of some typical group problems, together with examples of those problems, and a tentative outline of strategies for coping with crisis, I hope to offer some help, or at least a feeling of solidarity, to teachers who experience some difficulties with a group.

On the next page there is a diagram showing three main potential sources of problems with groups: teacher-group conflict, intra-group conflict, and the 'indigestible' group member. Look at your case study and match it with the right place in the diagram.

### Sources of problems in groups



*Taken from 'Classroom Dynamics' by Jill Hadfield, OUP 1997*

### Responding to problems

- *Try to pre-empt the problem by using both cognitive and affective exercises at an early stage in the group life.*
- *Open up a channel for keeping in touch with the opinions, feelings, and reactions of individual students.*
- *Do exactly what you were doing before (wait till the problem resolves itself).*
- *Change your teaching style.*

- *'Break the mold' (regrouping students, changing the teachers, etc).*
- *Confront the problem*

## Some strategies for coping with conflict

- **Listening**

- *Really make an effort to listen to what the speaker is saying instead of mentally preparing your own counter-arguments while he or she is talking.*
- *Make eye contact with the person who is speaking.*
- *Show through body language that you are listening; don't betray irritation or impatience.*
- *Don't interrupt and don't react defensively as soon as the speaker stops.*
- *Instead of leaping in immediately with your own counter- arguments, acknowledge what the speaker has said in some way, make a positive comment if you can, or ask for an explanation of anything you didn't quite understand.*

- **Stating your case**

- *Insist that participants in the debate say 'I think', 'I feel', not 'We all...'*
- *Discourage people from making direct and hurtful accusations. A good way of doing this is by insisting that instead of making statements beginning with 'You' and focusing on the other's person behavior, people make statements beginning with 'I' and focusing on their own reactions to their behavior.*
- *Don't allow generalizations, ask people to be more specific.*

- *If things get overheated or the argument starts to go round in unproductive circles, take a break by asking the group to write instead of speak or playing some music and asking them to close their eyes and relax for a few minutes.*

- **Make sure all views are represented**

*Discussions can easily get taken over by a vociferous and opinionated minority and it can be hard to get more timid or less passionate group members to put forward their opinions. Make sure everyone has a chance to speak and that no one is speaking 'on behalf of' others.*

- **See the other point of view!**

*This, of course, is the stumbling block in most conflicts! Ask people to summarize what has just been said before they reply to it.*

- **Find a solution**

- *Solution visualization (ask the students to visualize a possible positive outcome).*
- *Brainstorming solutions. Divide the students into pairs and ask the groups to think of as many possible solutions to the problem as possible and to write them down. They should write down whatever comes into their head, however unlikely or bizarre the suggestion seems. They should not reject ideas simply because they don't agree with them, but write everything down. Then write them all on the board.*

*This exercise is a way of getting group members to think laterally and see possibilities outside their own point of view.*

## Classroom Atmosphere

Things to look at	Comments	If you were teaching this class, what precisely would you do differently? Why?
<ol style="list-style-type: none"> <li>1. Is the lesson lively and personal?</li> <li>2. Is the atmosphere authoritarian or democratic? (Is the teacher generally democratic but nevertheless "selectively authoritarian", so that one or two students are unfairly treated?)</li> <li>3. How much laughter do you hear in the class?</li> <li>4. Is the situation under control or out of control?</li> <li>5. Are there any discipline problems? If so, how are these coped with? If not, what's the secret?</li> <li>6. Is the teacher adaptable in dealing with different personal needs of the students?</li> <li>7. Does the teacher appear to know the students well and appreciate individual differences in their personalities and learning styles?</li> <li>8. Are the students often called by their names?</li> <li>9. Is the atmosphere safe for the students to contribute without having to worry about making a mistake or being laughed at?</li> <li>10. Is the teacher imposing her will on the class? If so, is it justified?</li> </ol>		

Trainer's notes.

## Project work

Every time I bring up the question of doing projects with students, teachers of my country (as well as in our neighboring countries) lose interest in the conversation. The teachers say that in a non-native environment it is impossible to have students work on English projects outside the classroom.

The teachers have a point. It is true that in countries where English is everywhere long-term projects are easy to organize and sustain. Nevertheless, my experience suggests that it is not so much the language environment that matters as the sense of motivation and commitment to the project. The material can be found, if one is willing to look for it.

In this seminar I will show what kind of projects are possible in a non-English environment. I have used them all with my students and they have been a success and I hope that they will inspire my trainees to do projects with their students.

I decided to give a talk about my experience and so this seminar will have the form of a lecture. At the end of the seminar the trainees will get a handout.

Note: Smores are easy to cook: take a stick and put a marshmallow on it. Hold it over an open fire until the marshmallow starts melting. Then put the marshmallow on a biscuit and put a piece of chocolate on top. Cover it with another biscuit. It's ready!



## Project work

Projects are an excellent way of encouraging students to take responsibility for their own learning. Although the stimulus for a project may have initiated with the teacher, a single student or a group of students, the selection and success of a project depends on the interest of the class as a whole in the topic. Once initiated, projects are highly motivating for students.

Students who are unaccustomed to the idea of student-centered language work can be motivated to work on larger projects initially through participating in communicative activities graded with respect to the freedom of student input, then by working on 'mini' projects which could later become the basis of or stimulus for other project work.

Students studying English outside the target language community do not have guaranteed access to the target language outside the classroom. However, there are a number of useful sources of English language materials such as embassies, banks, travel companies, as well as native English speakers who may be resident or visiting.

### Advantages of project work.

- Students are responsible for their own learning.
- Students practice language for which they have identified a need.
- The target language is used in real situations.
- Skills are integrated, not treated in isolation.
- Students have the opportunity to practice in the classroom language required outside.
- Extends the communication skills acquired in class.
- Provides an incentive for students who have reached a 'learning plateau', particularly at intermediate levels.
- Language is used for a specific purpose.

- Students decide on the nature of the project and its language requirements.
- Individual students become deeply involved in a project and cooperate closely.
- Deeper personal relationships are formed between students and between students and teacher.
- The end product is tangible.
- Students gain self-confidence.

### **The teacher's role**

While students are involved in project work the teacher acts mainly as consultant or facilitator. In class students will use the teacher as a language resource, and outside the class to deal with practical problems. Students require careful monitoring to check on their language needs in class, and their language use in and out of class. The teacher may also need to deal with personal problems, such as loss of motivation mid-project.

## **DEVELOPING A PROJECT (STAGES)**

1 *Stimulus*. Initial discussion of the idea—comment and suggestion. The main language skills involved: speaking and listening, with possible reference to prior reading.

2 *Definition of the project objective*. Discussion, negotiation, suggestion, and argument. The longer the total time available for the project, the more detailed this phase will be. Main language skills: speaking and listening, probably with some note-taking.

3 *Practice of language skills*. This includes the language the students feel is needed for the initial stage of the project, e.g. for data collection. It also introduces a variety of language functions, e.g. introductions, suggestions, asking for information, etc., and may involve any or all of the four skills (particularly writing, in the form of note-taking).

4 *Design of written materials*. Questionnaires, maps, grids, etc., required for data collection. Reading and writing skills will be prominent here.

5 *Group activities*. Designed to gather information. Students may work individually, in pairs or in small groups, inside or outside the classroom. Their

tasks will include conducting interviews or surveys, and gathering facts. All four skills are likely to be needed.

*6 Collating information.* Probably in groups, in the classroom. Reading of notes, explanation of visual material, e.g. graphs. Emphasis on discussion.

*7 Organization of materials.* Developing the end product of the project.

Discussion, negotiation, reading for cross-reference and verification. The main skill practiced, however, will be writing.

*8 Final presentation.* The manner of presentation will depend largely on the form of the end product — chart, booklet, video display or oral presentation — and on the manner of demonstration. The main skill required is likely to be speaking, but could be backed up by other skills.

This scheme can, of course, be adapted to suit the requirements of individual projects.

Taken from 'Project work' by Diana L. Fried-Booth, OUP 1990

## Project ideas

### How do you make American Smores?

- Start by comparing the eating habits of people in the USA or UK with those of your students.
- Compare the price of food and its availability.
- You can discuss with your students the differences between national and regional dishes.
- If practicable, have a picnic with your students, where you can have a demonstration cookery lesson.
- Your students can cook their own national dishes (these two stages are optional).
- Ask students to think of their favorite (national) dish.
- Divide the class into two groups and ask them to prepare a recipe booklet of their favorite recipes in English. Tell the students that you or your English-speaking friend is very interested in this country's cuisine and would like to try to cook some dishes. Promise that you would send their booklets to the friend, but only if you are really going to do so.
- After the booklets are ready, ask the groups to swap the booklets.
- What happens after is that the booklets provoke great interest and the students want to try to cook each other's recipes. If you didn't do it before this stage,

have a cooking party with the students, entertaining the other teachers and students to a tasting session.

**Note 1:** Cooking can be difficult to organize. Have this project without cooking! Even talking about the students' favorite food is enough to get them to work on the project. After reading each other's recipes the students, I am sure, will be interested to try and cook some of the dishes at home. You can have class feedback on whether they succeeded in cooking or not.

**Note 2:** If you decide to share the booklets with your English-speaking friend, ask her to give the students her feedback.

## English Everywhere

*This project is good for all ages (excellent for children) and works well even with complete beginners.*

- *In one of your very first lessons ask your students what English words they know. Write the words on the whiteboard. You will be surprised by the number and complexity of the words!*
- *Ask the students where they see these words in their everyday life. Most of the words the students see in advertisements, on labels, etc.*
- *Get your students to bring their labels, wrappers, packets, etc., to the lesson.*
- *In class have your students look at each other's things.*

*Ask questions to keep the interest level higher and to give students more ideas as to where the different things may come from:*

*- What have you got, Michael?*

*- I've got a chocolate wrapper from Switzerland.*

- *Divide the class into groups. Give each group a box and tell the students that what they have today is only the beginning of their project. Tell them that during the next month they will bring more things with English on them to the class. The more they bring, the better. The students will collect the things in the boxes you gave them.*

- *Then on the previously assigned day, bring large sheets of paper, markers, glue, etc. to the class.*
- *Tell the students to prepare displays of everything they have. Tell them to work in their groups.*
- *When the displays are ready, have a presentation of the posters.*
- *If students ask you about the meaning of the words, don't be in a hurry to answer them - ask the class if anyone knows the word first.*
- *In this activity students will learn many new words from the posters and from each other. They will also be very surprised by how many words they already know, which will give them more confidence.*
- *The things on the displays will vary from chewing gum to packets of cigarettes depending on students' age and interests.*

## Video Guide

*If you have new native speakers of English coming to your school as teachers every year, ask your students to help them. Tell them that when new teachers arrive at your school, it is very difficult for them to get around, as they are not familiar with the place. This could provide a starting point for discussion on how the situation could be remedied. You could suggest that the newcomers would be grateful if the students could prepare a video that would tell them what is what in the city. Also, if you want to attract more native speakers to work in your school, tell the students that this video would be a great 'hook' for the prospective teachers - they would be very interested to come and work in the school if they knew more about the place.*

*You will need a video camera for this project.*

- *Ask the students what places of interest could be useful for their video. Then with the whole class make up a list of places that could be included in the project.*
- *Ask the students to bring all materials they have about the places they have chosen.*
- *With the whole class draw up a timetable to allocate which student will present which place.*
- *Don't forget to choose a director of the whole film and a cameraman (or two).*
- *You should agree with the students about the timing for each episode.*
- *Allow a period of time to carry out the assignments. Help them if they ask you.*
- *When the video is ready, your students might want to edit it.*
- *Watch it when it is ready! It is a lot of fun.*

- *Ask the students if they are satisfied with their work and whether the video is ready to be given to the target audience.*
- *Do some more editing, if needed.*
- *Show the video to the new teachers (or send it to the recruitment center).*
- *Get feedback from the teachers afterwards! It would be best if you could invite the new teachers to the class to talk to the students.*

## A Horror Picture Story

I was once working on a 'Horror' topic with my teenage students and I wanted them to practice some writing. This is the project we did. Everybody, even those least interested in English, was really excited about working on this project. We displayed the picture stories in the school's hall and my students became very popular among the other students. The posters inspired some other teenage groups to start their own projects.

- Divide the class into two groups. (I had boys and girls.) Tell the groups to think of a horror story. Teenagers don't need any help to get started making up a story of this kind. With other age groups and topics you might consider having some lead-in activities.
- Tell the students that they will have to make a picture story from their story.
- Each group will get a camera. They have to take pictures of each episode and then arrange them on a poster with speech bubbles.
- Brainstorm with both groups the procedure of the project:
  - Writing the 'steps' of the story.
  - Thinking of what pictures are needed for each step.
  - Decide who will have which role; what costumes the actors will need, where the pictures will be taken.
  - Take pictures.
  - Write speech bubbles for each picture.
  - Arrange the pictures with the speech bubbles on a big piece of paper.
- When the groups are ready, get the groups to present their horror stories and then display the stories in the school hall. Make sure others don't damage them!

## Tape Exchange

This project will encourage learner independence and interaction outside the classroom.

- Prepare a handout describing how the activity works and what students are to do (see below).
- Go over the handout with your students and clear up any questions they may have. You can give the other class the same handout, so that they understand what is going on.
- A few days before the cassettes are due in, remind the students.

Remarks Although this activity can be done within one class, it seems to work better if the students exchange cassettes between classes, so that the students do not know who the other person is. It is also more natural for the form of communication. It is not natural when they know and see the other person every day. It is also fun for the students to meet their partner at the end of the year.

### Handout

#### Music tape exchange

1. At home, record one of your favourite songs at the beginning of a 90-minute cassette.
2. Write your English/secret names and the name of the song and the artist(s) on the cassette.
3. After you have recorded the song, record yourself introducing yourself with your English/secret name (not your real one). Record yourself talking about the song for as long as you like. (You may want to prepare notes, but avoid reading them. Try to speak freely.) You might like to talk about some of the following:
  - Why you chose the song
  - What you like about the music and/or the lyrics
  - What you know about the group
  - What the song makes you think of
  - When you usually play this song.
4. Please bring your recorded cassettes to class on...
5. When you hand me your cassettes, I will give them to students in one of my other classes. The students do not know you.
6. The other students will listen to your song. They will then introduce themselves and comment on the song. They will then record a song they like and comment on it for you. They will also write their English/secret name on the cassette, with the title of their song.
7. They will return the cassettes to me and I will give them back to you. After that, it is up to you to continue if you wish. At the end of the year, we will have a party and you will be able to meet your cassette-partner face to face.  
Note: There are three rules you must keep:
  - No reading of comments
  - No recording in your own language
  - No time limit.

*Taken from 'Music & Song' by Tim Murphey, OUP 1998*

Trainer's notes.

## Demystifying ESP

Many teachers don't teach English for Specific Purposes (ESP) because they mistakenly believe that they have to be experts in the particular field. This seminar will attempt to put right such misconceptions and provide some tips on how to get a new ESP group started.

5. **Warmer.** Trainer gives out a real letter, which one of my medical students has kindly agreed to share. He received it from his American colleague at a time when they were planning a serious operation on a Ukrainian patient. The student understood everything but one phrase, and he was really worried about this phrase, as he was sure it contained important information. Here is the e-mail letter:
- 

Sergey,

The plan for the surgery depends a lot on his examination before the surgery. He will have a temporary tracheotomy in order to protect his airway during and after surgery. It will probably be removed in 1 week. We may need to remove  $\frac{1}{2}$ - $\frac{3}{4}$  of the tongue and possibly part of the mandible. We will try to reconstruct it with a pectoral's myocutaneous flap or a free flap from the fibula with skin and muscle. It may also require splitting the jaw for better access and visibility. He will probably have some difficulty with speech and possibly swallowing after surgery.

How are things in your part of the world?

Seth

-----

- The trainees' task is to read the letter and in pairs identify the level of the student.



Answer: **early elementary**

So, the student approached me and asked me to help him understand the phrase he needed. I read the letter and... (At this point it would be good to share with the trainees how I felt when I saw the letter - worried that I could not understand every single word, that I felt I needed a special dictionary, or a consultation with an expert, etc).

- The next task for the trainees is to find the sentence which the student was struggling with.

Answer: **'How are things in your part of the world?'**

The trainer explains that this is a typical situation in teaching ESP. The students are experts in their field. The terminology they are using is well known to them, as it is usually international. However, they have problems with everyday communication and connecting ideas.

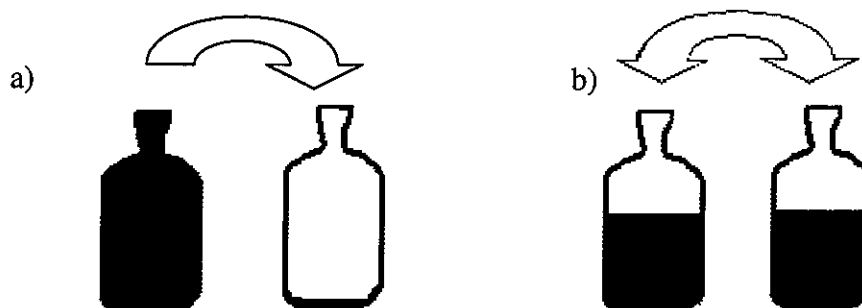
6. **Introduction of an ELT tree.** The trainer introduces the ELT tree on OHP. She talks through the branches of it and explains the abbreviations, paying more attention to ESP branches.

Now the trainer suggests that it is possible to be a teacher of all these branches of ELT. And says that they will try to work out how to do it by the end of this seminar.

## 7. Scenarios

- 1) Task: Read the following scenarios of ESP lessons. Then get into small groups and identify the drawbacks of each approach.
- 2) The trainer invites the groups to share their answers with the whole group.

3) Then the trainer draws the following pictures on the whiteboard:



The trainer explains that the illustrations show the process of learning in ESP, that one bottle represents the teacher, and the other one the learner. The arrows show the direction of giving and getting knowledge.

The trainer asks the students to match the following scenarios with the illustrations.

Answers: **Scenario 1 and 2- illustration a; scenario 3-illustration b**

The trainer invites the trainees to share with the group what they think about these learning processes.

4. **Alteration dictation.** The trainer reads the text sentence by sentence. The trainees write their own ideas about the sentence.

Teaching ESP in fact means teaching specialist terminology. That is why it is terribly boring. At the same time, it is also very demanding for the poor language teachers who need to understand all the specialist terminology and problems. After a couple of years, however, teaching ESP is nothing more than just routine. Translation of the same lengthy specialist texts, followed by questions to be answered and reproduction of the content. There isn't much sense in asking the students what they want to learn as all the course content is clearly stipulated by the students' employer(s) who have requested the course.

The trainees compare their answers in small groups and then share their sentences with the group. The trainer leads the discussion so that it follows into the last stage of the seminar - what to do before teaching a new ESP group.

5. The trainer shares the poem with the group and introduces the Needs Analysis handout. She asks the trainees to think of a particular student and go through the points of the handout bearing in mind this student's needs.

Trainees share their answers with their partners.

6. Divide the trainees into pairs to do the practical task. Then check the answers as a class.

## Demystifying ESP

### 1. ELT TREE

Taken from 'English for Specific Purposes' by Tom Hutchinson

*ESP: approach not product*

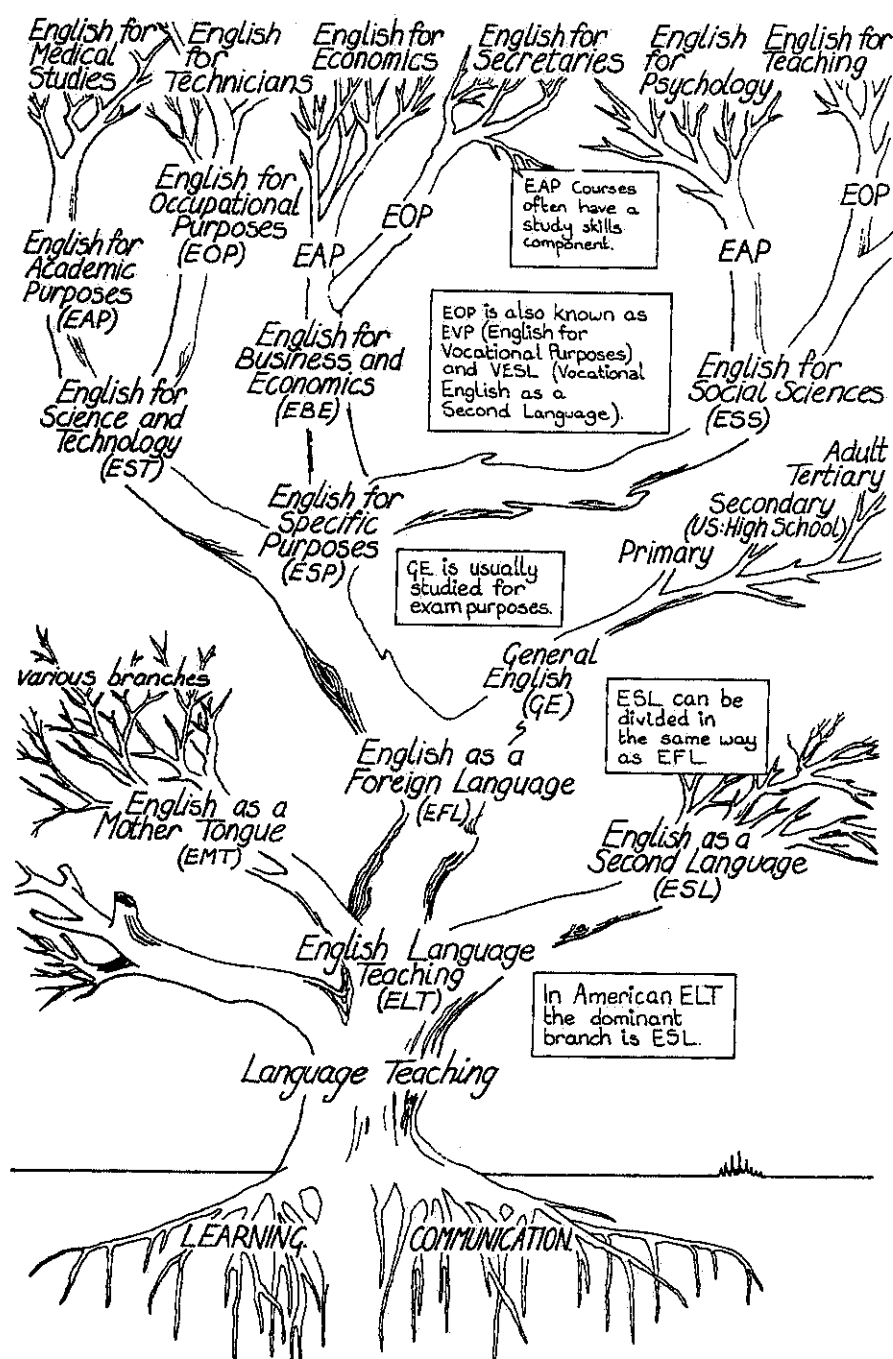


Figure 3: The tree of ELT

## 2. STAGES IN THE DEVELOPMENT OF AN ESP TEACHER

### SCENARIO 1 [CONTEXT]

After a few years teaching in the school system and to adult learners, the teacher now works in a private language school in Ukraine. The head of the school informs him/her that a group of 8 people (4 men and 4 women) from the same company would like English lessons. The learners all work for a well-known sausage producing company. They are at pre-intermediate level. The course is open-ended and two ninety-minute classes per week are scheduled.

### SCENARIO 1 [APPROACH]

The teacher decides to concentrate his/her teaching on the specialist vocabulary which is believed to be what the learners need in order to do their job better. A general English course book is chosen (Headway), but an emphasis is placed on those units which deal with the specialist vocabulary in question, for instance food vocabulary, measurements and recipe/menu language. After a while the students lose motivation claiming that much of what is being taught they know already.

### SCENARIO 2 [CONTEXT]

After a few more years teaching both general and special groups, the teacher is given a class of employees from a local sugar producing company. Again, the level is about pre-intermediate and the course length is 14 weeks (two sessions per week).

### SCENARIO 2 [APPROACH]

In view of the experience in his/her career with the `sausagemen` the teacher decides to do 2 things in the first lesson: test the class to see their `real` level, and find out what the learners use English for in their work. He/she finds out that the students need to describe processes, negotiate deals with foreign customers and attend meetings held in English. This terrifies the teacher as he/she knows nothing about sugar production (and isn't interested). The teacher decides to use a familiar book (Headway) and teach what he/she is familiar with, hoping that the learners feel the same. The course ends after 14 weeks and is not renewed.

### SCENARIO 3 [CONTEXT]

Still concerned about teaching learners with `specific` needs, the teacher is surprised a couple of years later to be asked to teach a course for a group of military engineers. It is a three-month intensive course intended to equip them to go to a `trouble spot` and clear mines, build pontoon bridges etc. Their level is pre-intermediate.

### SCENARIO 3 [APPROACH]

A book is chosen called Flying Colours because it is the only one with enough copies left in the cupboard. However, it is supplemented by military magazines, pictures and assorted realia. The teacher also asks the learners to bring in anything of a military nature from home to add spice to the lesson. As the course goes on the teacher starts to feel that he/she is really the student and is learning a lot about military life. He/she, however, sometimes feels guilty that the learners don't seem to be learning anything new.

## TARGET SITUATION ANALYSIS FRAMEWORK

I keep six honest serving-men.  
(They taught me all I knew.)  
Their names are What and Why and  
When  
And How and Where and Who.

Rudyard Kipling

- WHY is the language needed?
  - for work, study, training, a combination of these?
- HOW will the language be used?
  - medium: speaking, writing, reading
  - channel: telephone, face to face
  - types of text/discourse: manuals, correspondence, talks, lectures, informal conversation etc
- WHAT will the content areas be?
  - subjects: political, military, current affairs
- WHO will the learners use the language with?
  - native/non-native speakers
  - level of knowledge of the receiver: layman, expert, student
  - relationship: colleague, counterpart, superior, subordinate, equal
- WHERE will the language be used?
  - physical setting: classroom, office, barracks, at home/abroad
  - human context: in meetings, on the telephone,, alone
- WHEN will the language be used?
  - at the same time as the ESP course or after it
  - frequently, every day, seldom, rarely

Adapted from English for Specific Purposes ( T.Hutchinson and A.Waters) CUP 1987

### Practice task:

Look at the following examples of typical ESP students' mistakes. With your partner decide what the problem is and how you can help the students in each case:

- 1) *The autonomic nervous system is separated into two parts, both structurally and functionally. This is called the sympathetic and parasympathetic systems.*
- 2) *What is consist of The Vertical Reference Unit?*
- 3) *A students was asked to write instructions on how to operate the Voltage Limit control:*
  - a. *You set the Voltage limit control to mid-range.*
  - b. *You set the V-A switch to 5ma.*
  - c. *You connect a 10K, 5%,  $\frac{1}{2}$  W resistor across the OUTPUT terminals.*
- 4) *Horizontal shaft windlasses usually made of a self-contained unit with the windlass and the prime mover mounted on the same bedplate.*
- 5) *If a battery will be fully charged there will be a high percentage of acid in the electrolyte liquid.*
- 6) *Between the many statistical studies of data from the IGY (International Geophysical Year) are some analyses by Davis.*

## BOARD

	Comments
1. Physical <ul style="list-style-type: none"> <li>a. Was the board visible to all students?</li> <li>b. Was the layout clear? (e.g. Did it appear overcrowded or disorganized?)</li> </ul>	
2. Was the teacher's writing legible?	
3. Was new language highlighted effectively? How could this have been improved?	
4. Was the board work complete? (e.g. no unfinished sentences)	
5. Did the teacher use the board for <ul style="list-style-type: none"> <li>a) clarifying points on the spot?</li> <li>b) correction (e.g. grammar, spelling)</li> </ul> Give examples of the above, either where it was done effectively or where it could have been used.	
6. Could any of the following have been appropriate? <ul style="list-style-type: none"> <li>a. tabulation (e.g. a substitution table)</li> <li>b. display of visuals</li> <li>c. prompts for practice</li> <li>d. preparation (e.g. giving information for an activity)</li> </ul>	
7. What did the students write down and take away? Was it representative of the silent points of the lesson, and would the students have understood it several days later?	



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