ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

Д.И.Ходжаева, Н.Ш.Валиева

ЧЕТ ТИЛЛАРНИ ЎҚИТИШНИНГ ИНТЕГРАЛЛАШГАН КУРСИ

(ЎҚУВ ҚЎЛЛАНМА)

5111400- Хорижий тил ва адабиёти (тиллар бўйича инглиз)

Тақризчилар:

З.И.Расулов, филология фанлари доктори (DSc), доцент

Н.А. Кадирова, филология фанлари бўйича фалсафа доктори
(PhD)

**Ўқув қўлланма Ўзбекистон Республикаи Олий ва ўрта махсус
тахлим вазирлигининг 2022 йил 30 декабрдаги 429-сонли
буйруғига асосан нашр этишга рухсат берилган. Қайд қилиш
рақами 429-409.**

Чет тилларни ўқитишнинг интеграллашган курси амалий фан бўлиб, барча тил кўникмаларини интеграллашган ҳолда ўқитишни назарда тутади. Ушбу фан талабаларни чет тилини ўқитиш услублари билан батафсил таништиради ҳамда келгуси касбий фаолиятларида дарсни шу усулда ташкил этишга йўналтиради. Фан аудиторияда ўргатилаётган чет тилидан асосий алоқа воситаси сифатида самарали фойдаланишга ва талабаларнинг касбий ихтисослашувини ривожлантиришга хизмат қилади.

Фанни ўқитишдан мақсад талабаларнинг хорижий тил бўйича эгаллаган билим, кўникма, малакаларини касбий ва илмий фаолиятда эркин қўллай олишларини таъминлаш, талабаларни тил бўйича эгалланган билимларни баҳолаш назарияси ва амалиёти билан таништириш ҳамда баҳолаш мезонларининг мақсад ва вазифаларини тўғри белгилай олишга ўргатиш ҳисобланади.

Фаннинг асосий вазифаси умумэътироф этилган халқаро меъёрларга кўра талабаларнинг ўрганилаётган чет тилини С1 даражада эгаллашлари учун зарурий билимларни интеграллашган тарзда ўргатиш ва мулоқот малакаларини ривожлантиришдир.

Мазкур ўқув қўлланма 5111400 – Хорижий тил ва адабиёти (тиллар бўйича инглиз) таълим йўналиши талабалари учун мўлжалланган бўлиб, дарсни режалаштириш модули чет тилини турли ёш гуруҳларида ўқитиш усуллари ва методларини ҳамда ўқитиш жараёнида юзага келиши мумкин бўлган ёш билан боғлиқ муаммоларни бартараф этиш, таълим йўналиши ва касбий ихтисослашув хусусиятларини эътиборга олган ҳолда ҳар хил гуруҳларда чет тили самарали ўқитилишини ташкил этиш ҳақида умумий маълумотлар бериш орқали уларнинг касбий тайёргарлигини оширишда беқиёс ўринга эга.

MODULE 6: Planning for teaching and learning
CONTENTS

INRODUCTION

The module *Planning for teaching and learning* is compulsory for English majors, 30 hours in Semester 5.

Aim

By the end of the course students should be able to evaluate ready-made lesson plans and plan their own lessons and sequences of lessons.

Objectives

By the end of the course students will

- be able to interpret a syllabus and consider it while planning a lesson; be aware of different factors influencing lesson planning (level and age of learners, learners' needs, time, number of learners etc);
- be able to set aims, objectives and learning outcomes of lessons and sequence of lessons appropriately;
- be able choose appropriate frameworks for a lesson according to the educational purposes;
- be able to choose relevant activities/tasks for different stages of a lesson (starting, middle, ending) and linking them with each other;
- be able to choose different materials and resources (e.g. technology, visual aids) to aid teaching;
- be able to critically evaluate ready-made lesson plans from the Internet;
- be able to decide whether or not to deviate from a plan (and reasons for this).

Approaches to teaching and learning

- Reflection as a learner and as a teacher
- Task-based practical work
- Discussion of key issues
- Article discussion
- Analysing educational documents (e.g. syllabus)
- Evaluating lesson plans from the Internet
- Designing a lesson plan
- Self-study

Learning outcomes
- By the end of the course students should have developed an ability to evaluate the appropriacy of readily available lesson plans to a particular context;
- an ability to design a lesson plan for a certain context.

PRESETT, British Council, 20

TOPIC 1. UNDERSTANDING AND WORKING WITH SYLLABI USED IN SCHOOLS, LYCEUMS AND COLLEGES

A syllabus is an expression of opinion on the nature of language and learning; it acts as a guide for both teacher and learner by providing some goals to be attained. Hutchinson and Waters define syllabus as a statement of what is to be learnt and reflects of language and linguistic performance[1]. This is a rather traditional interpretation of syllabus focusing as it does on outcomes rather than process. However, a syllabus can also be seen as a "summary of the content to which learners will be exposed[2]. Ur (1998) defines that A syllabus is a document which consists, essentially, of a list. This list specifies all the things that are to be taught in the course(s) for which the syllabus was designed (a beginner's course, for example, or a six-year secondary-school programme): it is therefore comprehensive. The actual components of the list may be either content items (words, structures, topics), or process ones (tasks, methods). The former is the more common: see Unit Two for some of the possibilities. The items are ordered, usually having components that are considered easier or more essential earlier, and more difficult and less important ones later. This ordering may be fairly detailed and rigid, or general and flexible.

The syllabus generally has explicit objectives, usually declared at the beginning of the document, on the basis of which the components of the list are selected and ordered.

Another characteristic of the syllabus is that it is a public document. It is available for scrutiny not only by the teachers who are expected to implement it, but also by the consumers (the learners or their parents or employers), by representatives of the relevant authorities (inspectors, school boards), by other interested members of the public (researchers, teacher trainers or textbook writers). Underlying this characteristic is the principle of accountability: the composers of the syllabus are answerable to their target audience for the quality of their document.

There are other, optional, features, displayed by some syllabuses and not others. A time schedule is one: some syllabuses delimit the time framework of their components, prescribing, for

example, that these items should be dealt with in the first month, those in the second; the class should have completed this much by the end of the year. A particular preferred approach or methodology to be used may also be defined, even in a syllabus that is essentially content-based. It may list recommended materials – course books, visual materials or supplementary materials - either in general, or where relevant to certain items or sections.[3] According to Jim Scrivener, a syllabus provides a long-term overview. It lists the contents of a course and puts the separate items in an order. In some schools, the syllabus may simply be the course book- "Get to Unit 17 by half term" – whereas in others, there may be a much more detailed requirement. Having a syllabus can be a great help, setting out clearly what you are expected to cover with your class. It can be a burden, too, if it is unrealistic for your students in terms of what they need or are likely to achieve within a certain time.[4]

Syllabus is the explanation about basic standards of competence and competence into the subject matter, learning activities and achievement of competence indicators[5].

The Differences between Curriculum and Syllabus

Syllabus and Curriculum are two words that are often confused as words that have same sense. Strictly speaking they are two different words that give different meanings. Syllabus refers to the program or outline of a course of study. Curriculum on the other hand is a word that refers to the subjects that are studied or prescribed for study in a school or in a college.

A curriculum is typically a guideline set out for educators that prescribes what they need to teach their students. It tends to outline the subjects that need to be taught, as well as methods for ensuring that each student has indeed learned the necessary materials. On the other hand, a syllabus is a more descriptive list of the concepts that will be taught in a particular class.

Kinds of Syllabus

A syllabus provides a focus for what should be studied, along with a rational for how that content should be selected and ordered. This section explains the suggested types of syllabus; it is not, of course, exhaustive, but includes the main types that you may come across in practice or in your reading:

1. Structural Syllabus

8

This type is talk about the material that constructs material structurally. For instant, the following sample of heading from the table of contents of grammar class is obviously organized around structures:

Chapter 1: Verb Tenses
1-1 The Simple Tenses
1-2 The Progressive Tenses
1-3 The Perfect Tenses
1-4 The Perfect Progressive Tenses
1-5 Summary Chart of Verb Tenses
1-6 Spelling of –ing and –ed Forms
Chapter 2: Modal of Auxiliaries and Similar Expression

2. Lexical Syllabus

A list of lexical items (girl, boy, go away…) with associated collocations and idioms, usually divided into graded sections. One such syllabus, based on a corpus (a computerized collection of samples of authentic language) is described in Willis, 1990.

3. Grammatical-lexical Syllabus

A very common kind of syllabus: both structures and lexis are specified: either together, in section that correspond to the units of a course, or in two separate lists.

4. Situational Syllabuses

This type is talk about material based on context, condition or situation.

Example:

A selection of main heading from the table of contents of Brinton and Neuman (1982) reveals an overall organizational structure that is basically situational:13

Introduction
Getting Acquainted
At The Housing Office
Deciding to Life Together
Let's Have a Coffee

5. Topical Syllabuses

This type is talk about material based on the topics.

Example:

Some of the main heading from the table of contents of Smith and Mare (1990) will illustrate a topical syllabus:14

Unit 1 Trends in Living
1. A cultural difference: Being on Time
2. Working Hard or Hardly Working
3. Changing Lifestyles and New Eating Habit
Unit 2 Issues in Society
1. Loneliness
2. Can Stress Make You Sick
3. Care of The Elderly: a Family Matter
4. Functional Syllabuses

This type is talk about materials with typically organized: semantic uses, or meaning packets, called functions (after van Ek & Alexander 1980).

Example:

A few of the heading from the table of contents of Jones and Baeyer (1983) will exemplify a typical functional syllabus: 15

1. Talking about yourself, starting a conversation, making a date.
2. Asking for information: question techniques, answering techniques, getting more information.
3. Getting people to do things: requesting, attracting attention, agreeing, and refusing.
4. Talking Past event: remembering, describing experiences, imagining what if...
5. Conversation technique: hesitating, preventing, interruption, and interrupting politely, are bringing people together.

5. Notional Syllabus

This type is talk about some categories some like distance, duration, quantity, duality, location, size and so on.

Example:

A sample of the unit heading from the table of contents below:

Unit 1 Properties and Shape
Unit 2 Location
Unit 3 Structure
Unit 4 Measurement 1 (of solid figure)
Unit 5 Process 1 Function and ability
Unit 6 Action in sequence

6. Skill-Based Syllabus

This type is talk about the ability to use and continue to learn the material.

Example:

Some of the main heading from the table of contents of Barr, Clegg, and Wallace will provide an example of a skill-based syllabus.16

Scanning

Key Words Topic Sentences

Reference Word

Connectors

7. Task-Based Syllabus

This type is talk about the syllabus that only gives the students task or assignment.

Example:

A sample of the main heading from the table of contents of Jolly (1984) provides an example of a task-based syllabus.17

1. Writing notes and memos

2. Writing Personal Letters

3. Writing Telegram, Personal ads And instruction

4. Writing Description

5. Reporting Experience

6. Writing to Companies and Official

The Importance of Curriculum in Language Teaching

An effective curriculum offers good impression on many sides. It provides administrators, teachers and students with good impact.

1. Impact on Administrators

A curriculum allows administrators to provide a dynamic educational program for current and prospective students. Schools, colleges and universities attract students with a variety of quality, competitive and flexible program curricula.

2. Impact on Teachers

A curriculum offers teachers the ideas and strategies for assessing student progress. A student must meet certain academic requirements in order to go to the next level. Without the guidance of a curriculum, teachers cannot be certain that they have supplied the necessary knowledge or the opportunity for student success at the next level, whether that level involves a high school, college or career.

3. Impact on Students

A curriculum gives students an understanding of what must be accomplished in order to obtain a degree. Without such knowledge, students would be lost in a maze of academic courses that seemingly

leads nowhere. They would have no assurance that they are taking the proper subjects toward a diploma or a degree. A curriculum promotes a sense of order and structure in the pursuit of academic success.

Activity 1

Look at a syllabus for a *Paragraph Writing* course in Sample 1. Can you identify its specification? Do you find what to teach and when? Do you find what to assess? What else do you find in a syllabus?

Course Title	**Paragraph Writing**
Course Description	This course trains basic skills in paragraph writing. Sentence writing, paragraphing, grammar, word choice, punctuation, and organization will be practiced.
Objective	Upon the completion of this course, students will be prepared to craft a well-written paragraph.
Learning outcomes	Identify components of a paragraph (topic and supporting sentences). Construct complex and compound sentences. Identify paragraph types (narrative, descriptive, argumentative).
Course Outline	Week 1: Sentence level skills.
	Week 2: Introduction to a paragraph
	Week 3: Writing a topic sentence
	Week 4: ....
	Week 12: Writing a concluding sentence
Assessment	**Test**: on identifying components of a paragraph, sentence combining and/or expanding, punctuation. **Paragraph writing.**

Activity 2

Fill in the following table with 4 appropriate descriptions of curriculum development as compared to syllabus design.

Curriculum	Syllabus
For example 1) Curriculum is for a program	1) Syllabus is for a subject
2)	
3)	
4)	

Activity 3

In the following box five teachers describe how they use their syllabuses. Consider on your own or discuss with colleagues: with whom do you identify most closely? With regard to the teacher you feel you identify with most closely: what is it about his or her statement that you feel in sympathy with? What alterations would you need to introduce to make it express your own position more precisely? With regard to the others: what is it about their approaches that you reject, or that is irrelevant to your own teaching context? If you found yourself in their situation, how would you use the syllabus?

Some comments follow.

How teachers use the syllabus varies very widely between different countries and institutions, and depends on financial resources as well as on teaching approach.

Where there is no lack of resources to invest in the drawing-up of very detailed syllabuses and the purchase of a wide variety of teaching materials teachers may find it most effective to work mainly from the syllabus as the basis of their programme, drawing on specific materials as they need them, as Anna does.

Anna: The syllabus of the language school where I teach is very comprehensive: it includes grammar, vocabulary , functions, notions, situations and gives references to material I can use. I use it all the time and could not do without it. When preparing a teaching session or a series of sessions I go first to the syllabus, decide what it will be appropriate to teach next according to its programme, plan how to combine and schedule the components I have selected, and take the

relevant books or materials from the library as I need them.

Joseph: There is a syllabus, but we don't have to use it; nor is there any fixed course book, although the college recommends some certain ones. Personally, I simply ignore the syllabus, since I prefer to do my own thing, based on the needs of my [adult] students, I use materials and activities from different sources (teachers' handbooks, textbooks, enrichment materials, literature) which are available in my institution's library in order to create a rich and varied programme that is flexible enough to be altered and adapted to student needs during the course.

Maria: They made us read the national syllabus in my teacher - training course, but I haven't looked at it since. What for? In my [state] school we use a class course book which lays out all the language I have to teach, as well as giving me texts, exercises and ideas for activities. I assume the ministry would not have authorized the book if it didn't accord with the syllabus, so there is no reason for me to double-check if I am teaching the right things.

Lilly: I possess the syllabus, and look at it occasionally, but mostly I work from the course book that my school chose for the class. It's just that sometimes I get a bit fed up with the course book and want to do something different: so then I" do my own thing" for a bit, using the syllabus as a retrospective checklist, to make sure I'm still reasonably on target with the content… after all, I am being employed to teach a certain syllabus, I can't stray too far.

David: The school where I work cannot afford to buy course books for the children, so I have the only book; I also have an officially authorized syllabus. Everything I teach I take either from the syllabus or from the course book. I don't add material of my own; for one thing, the authorities do not approve; for another, I am not confident enough of my knowledge of the language I am teaching- I might make mistakes.

Cambridge University Press 1996

14

References:
1. Hutchinson, T. & Waters, A. 1987. *English For Specific Purposes: A Learning Centred Approach.* Cambridge: Cambridge University Press. 80
2. Yalden, J. 1987. *Principles of Course Design for Language Teaching.* Cambridge : Cambridge University Press. 87
3. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*, Cambridge University Press, p 179-183
4. Jim Scrivener,1994. Learning Teaching, Macmillian Publishers Limited Companies, p.147-156
5. Abdullah Idi, M. Ed. 2007. *Pengembangan kurikulum Teori & Praktik,* Jogjakarta, Ar Ruzz Media. 45
6. English Curriculum and Material Development ,Penulis: Pryla Rochmahwati, M.Pd ,editor: DR. Ahmadi, M.Ag, Cetakan Ketiga 2017 ISBN : 978-602-9312-26-3, p.7-11.

TOPIC 2. WHAT GOES INTO LESSON PLANNING AND LESSON PLANS

The lesson is a type of organized social event that occurs in virtually all cultures. Lessons in different places may vary in topic, time, place, atmosphere, methodology and materials, but they all, essentially, are concerned with learning as their main objective, involve the participation of learner(s) and teacher(s), and are limited and pre-scheduled as regards time, place and membership.

The following areas could go into lesson or course plan:
• classes and people
• language patterns
• language skills
• combinations
• literature
• culture
• study skills
• other subjects

Everyone in the classroom – whether teacher, teacher assistant or language student – needs to learn about these things in order to be able

to teach them, or to refine their own understanding of them. It is rather obvious fact state that we sometimes forget that teachers can learn and learners can teach. Teachers need to learn how students are thinking about something already before they can settle on the best starting point and way to proceed. We also need to continue to refine our own understanding of what we teach and how we learn. Students can help us to understand more about their language, literature and culture if it is different from our own, as well as about their professions, interests and views on the world. By having a fresh 'beginner's mind' (a Zen concept), students will notice, categorise and connect information in unusual ways that can enhance our own rather more fixed ways of looking at what we teach.[1]

Once you have prepared your lesson you will feel much more confident walking into the classroom and you will soon be able to relax.

Points to consider when writing the plan

1. What is the main topic of the lesson? If the activities in the lesson have a logical link then the learners will be able to follow you and the lesson, more easily.

2. How can I arouse their interest? Begin the lesson by involving the children straight away. Show them a picture, photo or object to capture their attention and indicate which topic the lesson is based on.

3. How can I challenge them? Every learner, whatever their age or level needs to be challenged. If there's no challenge then there's no learning. If there's no learning, there's no motivation. Think about what they already know and make sure your lesson isn't just teaching them the same thing.

4. How much should I review what they've already done? Having said you should challenge them, you can and should review previous words and work in general. Teaching a word one lesson doesn't mean that all the learners have actually learnt it for the next. Incorporate previously taught language in new situations to give the learners more practice.

5. What are the objectives of the lesson? It's vital to always think about 'why' they are doing an activity, game or song. Everything on your plan should be educational. If you don't know what an activity is teaching the learners then take it off your plan.

6. What vocabulary do I want to teach them? If you prepare beforehand exactly what words you are going to concentrate on and how you are going to present them you will be better equipped to explain them clearly to the children.

7. How can I explain the activities? You should prepare, at least mentally, how you are going to explain each activity. Explanations should be short, clear and visual. Don't forget to demonstrate and check their understanding by getting one or two of them to demonstrate for you. Also decide how you are going to write on the board. You can draw a diagram on your plan to remind you so that it's clearer for the learners.

8. How much detail do I need on my plan? If you're working from a book then don't forget page numbers. As a guideline, imagine that someone else has to cover your class. They should be able to read your plan and teach your lesson.

9. What order should I teach the activities in? As a very general rule you can start with an introduction to the lesson, introduce the new language, give the children some controlled practice and move onto freer practice. Finally review what they've done and get feedback from the children themselves about what they did.

10. What problems might I have? If you're not sure if an activity will work; if you think it's too hard or too long then take time before the lesson, at the planning stage, to think about how to resolve any problems that could arise. Problems could be activity related or time-table related, student related or even teacher-related. Taking those extra minutes when planning to think about possible solutions could avoid you having a disastrous lesson.

Extra tips
- Have a lesson plan template that you can just fill in and print off.
- Have your plan to hand at all times during the lesson.
- Tick the activities that worked well as you do them.
- Make any extra comments at the end of the lesson about what worked and what didn't to help you plan your next lesson.
- Plan a series of lessons that are linked to the same theme to have coherence to your lessons.
- Have extra activities ready just in case they finish early. This can be for both mid-lesson for quick finishers or at the end of the lesson if your plan is shorter than you imagined.

- Remember to allow time for preparation, action and reviewing.
- An example of controlled practice is when you provide sentences with missing words. The learners need to fill in the gap to talk to their partner and in this way everyone produces similar language. Freer practice is when you set up the situation, for example meeting someone new, and you let the children decide on their own role-play language using what they know and what they have recently learnt. You will probably do more 'freer practice' with older primary learners than the younger ones who have limited language at their disposal.

Check-list of what to include
- Materials
- Aims/ Objectives
- Outcomes
- Anticipated problems
- Procedures
- Estimated time for each activity
- Explanations
- Interaction patterns
- Board work
- Page numbers (if working from a text book)
- Extra activities
1. Follow-on activities
- Lesson evaluation – what you would do differently next time or what went well

Sample Lesson Plan Template

TOPIC		
Course Type: **Semester:** ☐S1 ☐S2		**Time:** **Groups:**
Lesson Outline		
1. 2. 3.		
Aims:	**Learning Outcomes:**	

	By the end of the lesson the SS will be able to…
● ● ● ●	

Materials used:	Preparation (Aids and Equipment)		
1. 2. 3.	☐ flashcards ☐handout(s) ☐ poster ☐ pictures ☐ music ☐ video material ☐ power point presentation ☐ visuals	☐ whiteboard ☐ markers ☐ blackboard ☐ flipchart ☐ scotch ☐ scissors ☐other:- _____	☐ computer ☐ LCD projector ☐ OHP ☐TV/DVD player ☐ tape-recorder ☐other: - _____

Type of Assessment		
☐ on going assessment		☐ on going assessment
☐ participation	☐ quiz / test	☐ mid-term assessment
☐ homework	☐ presentation	☐ final assessment
☐ peer editing	☐ project	☐ independent work assessment
☐ other: _____	☐ other: _____	

Activity Type:		Lesson Length: (hours/days)
☐ individual discussion	☐ plenary	In-Class Time: 80 min Out-of-Class Time:
☐ small group	☐ other _____	
☐ whole class (teacher-students)		

Teaching Model:		Students will be engaged in:	
☐ concept attainment	☐ presentation	☐independent activities	☐ pairing
☐cooperative learning	☐problem-based instruction	☐cooperative learning	☐whole group
☐ discovery learning	☐ skill attainment	☐ peer tutoring	☐ a project
☐ direct instruction		☐ designing visuals	☐ lecture ☐other:

Steps and Time	PROCEDURE	
	Teacher Activities	Student Activities
1.Introduction (…. minutes)		
2.Main part (… minutes)		
1. Closure (… minutes)		
Reflection on Lesson Implementation		

(Above the table: ☐ role-plays)

Activity 1

Ask participants to think of one thing find easy about lesson planning and preparation and one thing they find difficult about lesson planning. Give them a minute or two to think about this then ask them to walk around the room sharing the things they like and the things they find difficult with other participants.

When they have finished ask them to share some of the ideas together.

Activity 2

In pairs, participants match the terms for different components of a lesson plan in the box (numbered 1–11) with the descriptions of the components of a lesson (lettered A–K).

1. Procedure	2. Interaction pattern	3. Timetable fit
4. Stage		
5. Main aim	6. Timing	7. Aids
8. Assumptions		
9. Personal aim	10. Anticipated problems and solutions	
11. Subsidiary aim		

A. The most important aim, e.g. the teacher's main aim could be to teach the present perfect or develop listening skills.

B. What the teacher would like to improve on in his/her teaching, e.g. *To reduce the time I spend writing on the whiteboard.*

C. The details of exactly what is going to happen in each stage of a lesson, e.g. *students practise the language of complaints in a role-play in pairs.*

D. A section of a lesson. Lessons work through different steps such as lead-in, presentation, controlled practice, etc.

E. When teachers plan lessons, they think about how long each activity will take and they usually write this on their plan.

F. The things that a teacher uses in a class, e.g. handouts, pictures, flashcards. When teachers plan lessons they think about what things they will need.

G. When teachers are planning a lesson, they think about what their students might find difficult about the language or skills in the lesson so that they can help them learn more effectively at certain points in the lesson.

H. When teachers think about what they believe their students will know or how they will behave in a particular lesson.

I. The different ways students and the teacher work together in class,

e.g. *student to student, in pairs or groups or teacher to student, in open class.*

J. How a lesson fits logically into a sequence of lessons; what goes before a particular lesson, how a lesson links to, and helps students with, the following lesson.

K. The secondary focus of the lesson, less important than the main aim. It could be the language or skills learners must be able to use in order to achieve the main aim.

Activity 3, Step 1

Participants are going to look at a lesson plan for a listening and speaking lesson. The topic of the lesson and the recording for the listening is 'Extra lessons after school'. Divide the participants into two groups; Group A and Group B. Give **Group A Participant's worksheet 1** and **Group B Participant's Worksheet 2.** Participants work in their groups and fill in the blanks in their plans. Direct them to the key for the symbols at the bottom of the handout.

Worksheet 1

Group A. Fill in the gaps in the lesson plan.
Level: Intermediate   **Length of lesson**: 50 minutes   **Topic**: extra lessons
1) _____ : to practise the skills of listening for gist and listening for detail, and to provide practice in the language of the topic
2) Subsidiary aim: to develop oral fluency
3) _____: to simplify teacher language in class
4) Assumptions: students will be interested in the topic as it is relevant to them
5) _____**and 6) solutions:** two of the students are less good at listening so the recording will be difficult. I'll pair them with stronger students for support

22

Stages/Time	Stage Aims	Procedure	Int	Aids
7) Lead in *5 minutes*	**8)** _____ _ _____ ____	Ask the students if any of them do extra lessons after school, what kind they do and if they enjoy them.	W/C	
9) _____ _ *5 minutes*	to help students understand vocabulary in the recording	Elicit/teach: *enjoyable, boring, expensive, time-consuming, exciting*, then write them on the board.	W/C	B
Drill 10) _____ _	**11)** to provide practice of new vocabulary	Choral drill, individual drill and ask students to give me examples of the words in sentences.	**12)** W/C	B
Lead in to recording and set task *5 minutes*	to provide practice in predicting content	Write the title of the recording on the board: '*Never waste a moment after school'*. Students **13)** _____ __	W/C S→S	B
Recording x1 14) *3 minutes*	to provide practice in listening for gist	Students listen to the recording to check their predictions.	**15)** S	CD
Feedback *2 minutes*	to check answers	Students share their answers in open class.	W/C	**Feedback** *2 minutes*
Recording x2 and 3 *6 minutes*	to provide practice in listening for detail	Hand out worksheet. **16)** _____ _____ _____	W/C	**17)** W/S
Pair check *3 minutes*	to encourage peer cooperation	**18)** Students check their answers in pairs.	**19)** ____	
Feedback	to check	Report back on answers.	W/C	

3 minutes	answers			
Class survey *9 minutes*	to develop oral fluency and provide practice	Put students into groups with a worksheet. Students carry out a class survey on the topic in groups.	SS→S	**20)** ____
Feedback *4 minutes*	to allow students to share views	Report back and class discussion of survey results	W/C	**Feedback** *4 minutes*

Key to symbols:

Int = interaction pattern	**SS→S** = students work in groups	**B** = board
W/C = whole class	**S** = students work individually	**CD** = compact disc
S→S = student to student	**W/S** = worksheet	**S→S** = student to student

Worksheet 2
Group B. Fill in the gaps in the lesson plan.
Level: Intermediate   **Length of lesson**: 50 minutes   **Topic**: Extra lessons
1) Main aim: to practise the skills of listening for gist and listening for detail, and to provide practice in the language of the topic.
2) _____**:** to develop oral fluency.
3) Personal aim: to simplify teacher language in class.
4) _____**:** students will be interested in the topic as it is topical for them.
5) Anticipated problems and 6) _____: two of the students are less good at listening and the recording will be difficult. I'll pair them with stronger students for support.

Stages/Time	Stage Aims	Procedure	Int	Aids
7) _____ *5 minutes*	**8)** to create interest in the topic	Ask the students if any of them do extra lessons after school, what kind they do and if they enjoy them.	W/C	
9) Pre-	to help	Elicit/teach: *enjoyable,*	W/C	B

teach vocabulary *5 minutes*	students understand vocabulary in the recording.	*boring, expensive, time-consuming, exciting*, then write them on the board.		
Drill 10) *5 minutes*	**11)** _____ _ _____ ____	Choral drill, individual drill and ask students to give me examples of the words in sentences.	**12)** ____	B
Lead in to recording and set task *5 minutes*	to provide practice in predicting content.	Write the title of the recording on the board: '*Never waste a moment after school*'. Students **13)** predict the content of the conversation in pairs	W/C S→S	B
Recording x1 14) _____	to provide practice in listening for gist.	Students listen to the recording to check their predictions.	**15)** ____	CD
Feedback *2 minutes*	to check answers	Students share their answers in open class.	W/C	
Recording x2 and 3 *6 minutes*	to provide practice in listening for detail	Hand out worksheet. **16)** Students listen to the recording (twice) and do the comprehension exercise.	W/C	**17)** ____
Pair check *3 minutes*	to encourage peer cooperation	**18)** _____ _____ _____ _____	**19)** S→S	
Feedback *3 minutes*	to check answers	Report back on answers	W/C	
Class	to develop	Put students into groups	SS→	**20)** W/S

survey *9 minutes*	oral fluency and provide practice	with a worksheet. Students carry out a class survey on the topic in groups.	S	
Feedbac k *4 minutes*	to allow students to share views	Report back and class discussion of survey results	W/C	

Key to symbols:

Int = interaction pattern	**SS→S** = students work in groups	**B** = board
W/C = whole class	**S** = students work individually	**CD** = compact disc
S→S = student to student	**W/S** = worksheet	**S→S** = student to student

Step 2

Re-group the participants into pairs with one from **Group A** and one from **Group B**. Explain that they each have the answers to their partner's gap fill task and they can check their answers by saying the number of the gap and asking their partner for the answer.

Activity 4

For questions **1–8** match the classroom management strategies with the problems of group or pair work listed **A**, **B, C** and **D**
Mark the correct letter (**A**, **B**, **C** or **D**) on your answer sheet.
You need to use some options more than once.
Participants complete the sample task on their own then compare their answers with a partner.

Lesson plan components

A Aim(s)
B Personal aim(s)
C Teaching aids
D Procedure

Information from a lesson plan

1. Keep the pace of the lesson lively
2. Students talk about what they did at the weekend
3. Tell students to put four photographs in the correct order
4. Practise listening for specific information
5. Recycle recently taught vocabulary in a different context
6. Tape of two people talking about what they did at the weekend
7. Students check their answers in pairs
8. Make better use of the whiteboard

References:

1. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.74
2. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*, Cambridge University Press, p 215-218

TOPIC 3. SETTING AIMS, OBJECTIVES AND LEARNING OUTCOMES OF A LESSON OR SEQUENCES OF LESSONS

For every lesson you teach, and for every activity within that lesson, it is useful to be able to state what the aims are, ie what's the point of doing it? What will the students get out of it? It is important to separate mentally:

• the material you use;
• the activities that will be done;
• the teaching point (the language skills or systems that you will work on);
• the topics or contexts that will be used;
• the aims of the lesson.

On training course, or when you are being observed by the director of studies or other supervisor, you will often be expected to offer a clear statement of aims before you start teaching a lesson. This

can be a useful training discipline, forcing you to concentrate on deciding what activities and procedures are most likely to lead to specific outcomes for the learners. It also enables the observer evaluating your teaching to make that assessment against criteria that you have decided yourself (rather than against their own).

But sometimes teachers may formulate and change the aims while they are teaching; sometimes what was achieved may only really become clear after the lesson has come to an end.

You may have aims of various kinds for the actual running of a lesson, to do with yourself ('I will try to talk less'), to do with the classroom ('I will make sure the seating is rearranged appropriately when the activity changes') or to do with individuals (I will keep an eye on Maria to check that she isn't getting lost'). The most important aim usually concerns intended student achievements: things that they will have learned, skills they will have improved, points they will have reached by the end of the lesson.

In the following table you can find further information

What is the difference between an aim and a procedure? Why is this an important distinction?	*Aims concern <u>what learners will accomplish</u>: they are to do with learning outcomes.* *<u>Procedures</u> concern <u>what learners will do</u>: they are concerned with tasks and activities.* *It is important to get this right so you can <u>set targets</u> rather than just do things in a lesson.*
What does CLEAR stand for? Briefly explain each part.	*<u>Clear</u>: both the teacher and the learners need to be sure <u>why</u> they are doing things.* *<u>Limited</u>: if there are too many aims, the lesson will lose <u>focus and purpose</u>.* *<u>Explicit</u>: you need also to say <u>how</u> the aims will be met, not just what they are.* *<u>Achievable</u>: aims need to be realistic.* *<u>Relevant</u>: aims need to be directed towards <u>what the learners need </u>to be able to do.*
Give two reasons for having clear aims.	*They encourage <u>clear thinking</u>.* *They allow us to see <u>if the activities and tasks in the lesson contribute</u> to the aims.*

	They allow us to judge success.
What is the difference between aims and objectives?	*Aims are the things that <u>the teacher wants</u> to achieve in the lesson.* *Objectives are the outcomes: <u>what the learners will be able</u> to do at the end.*

Explain what is meant by:
  presentation lessons
  revision lessons
  extension lessons
  revision plus extension lessons
	Presentation lessons
	  are lessons in which <u>a new skill or structure is met for the first time</u>
	Revision lessons
	  are lessons in which there is <u>nothing new but the learners need more practice</u>
	Extension lessons
	  are lessons in which the aim is to <u>broaden, widen or deepen the learners' abilities</u>
	Revision plus Extension lessons
	  are lessons in which the learners <u>first revise what they know and then go on to extend it</u>

What are stage aims and why are they important?	*Stage aims tell us <u>why</u> an activity or a task is being done.* *Procedures and aims should <u>match</u>.*

Aims concentrate on different things. For example, they can focus on a **function** or a **grammatical structure**, on the vocabulary of a certain topic or even on developing a language **skill**. Sometimes aims do not always focus on certain areas of language especially in the case of young students. For example, the aim of a lesson could be listening to a story for fun or encouraging more positive behaviour towards the foreign language. To recognize and choose the most suitable aims, it is necessary for us to ask two questions of ourselves. They are:

What do my students know already?

What more do they need to know?

Finding the answers to the above questions will aid us in ensuring that the aims are the correct ones for a certain crowd of students at a specific time.

Types of aims

Have a look at the table below. Can you find out the differences between the main aims, subsidiary aims and personal aims?

Main aim	Subsidiary aims	Personal aims
To practise making polite requests in the context of making holiday arrangements. Example: **exponent**: *Could you give me some information about hotels?*	Grammar: to revise modal auxillary verbs. Functional exponents: *Could/Would you…?* Vocabulary: to consolidate **lexis** for travel, accommodation. Phonology: to focus on **intonation**. Speaking: to give controlled oral practice.	To improve my organisation of the whiteboard; to give clearer examples.

Main aim, subsidiary aims and personal aims

Main aims (like the ones given in the table above) are used to describe the most crucial thing that we want to accomplish in a lesson or a series of lessons (**sequence**) e.g. sometimes, we might want students to gain full understanding of the new language and practice using it. We may also want them to **reinforce** or **consolidate**. This means to make stronger the use of the language that they already know and to do this by practicing further or revising what they have already learned. When drawing up a lesson plan, the main aim should include an example of the language we are targeting and planning to teach.

A lesson may sometimes have a main aim and **subsidiary aims**. These convey the language or skills that the students must be able to use properly to achieve the main aim of the lesson. Having subsidiary and main aims in the lesson is a good method of ensuring that the lesson plan we have made concentrates on what we need to teach our students; what we want them to learn or what we want them to be able to do. It helps us to see how the lesson should go; how it

30

should develop from one part to the next, building up the student's skills or knowledge in the most appropriate order.

As teachers, we would also find it useful to think about our own personal aims. **Personal aims** convey what we would like to build up on or concentrate on in our own teaching. Here are some examples of personal aims:

To encourage and get quieter students to answer questions and be more forward in class.

To get the students to work with different partners.

To write more legibly on the black/whiteboard.

To remember to check and recheck instructions.

To use the **phonemic chart** more (the phonemic chart is a poster with phonemic symbols on it)

The first steps when planning a lesson are identifying aims and selecting them. Once this is done and the teacher has decided on the aims of the lesson, she can choose the most suitable activities for the lesson and put them in the order which is best for the students' learning. She can also select the most appropriate **teaching aids** to carry out the lesson (teaching aids are the materials and things we use to support our teaching). Once the lesson is done, the teacher can look back to check whether the **aims** have been **achieved** or not and whether the lesson was successful or not. This aids the teacher in choosing the most suitable aims for the lessons that she will be teaching in the future as well.

Activity 1

To answer questions 1-7 (lesson summaries), match them with the lesson aims (A-H). There is an extra one which does not need to be used.

Lesson summaries

1. Students take mixed up parts of text and arrange them in the correct order. The teacher concentrates on conjunctions, time expressions, pronouns, etc. Students are to make notes on a topic which is similar and then they have to provide similar text.

2. Students are given a town map to look at. They have to discuss what the best route is to get from the station to a certain hotel. After this, they listen to a dialogue on a cassette and compare their route with the one in the dialogue on the cassette.

3. Students get into opairs and read dissimilar texts about the duties of soldiers. Then, they swap the information about it. Each pair works together to make lists of rules for soldiers. They use *must, should, doesn't/don't have to*.

4. Students have to come up with vocabulary and ideas on the given topic. Then, they have to get into groups and draft the text for a leaflet. The leaflet is to advertise their town to tourists. Then, the groups of students exchange the texts to make corrections or make suggestions as to what improvements can be made.

5. The students are given a dialogue to listen to. They listen and identify the tense that the speakers are using to talk about some future arrangements. The teacher checks the understanding of the students. Students then do repetition drills. They practise using the structure in a role-play which is guided by the teacher.

6. Students get into large groups to come up with ideas on dissimilar roles. Then, they form new groups to have a discussion which is role-based. This discussion is monitored by the teacher.

7. Students are given some pictures to which they have to match words and build up word maps. They then compare and develop these. Then, all the students work as one to come up with entries for a class dictionary.

Lesson aims
A. To practise listening closely for detail
B. To practise writing for a communicative purpose
C. To train students to learn in an autonomous way
D. To give the students a chance to practise their oral fluency
E. To revise and consolidate vocabulary
F. To present and provide controlled practice of the present progressive
G. To revise and practise modal auxiliary verbs
H. To raise awareness of how to join sentences and paragraphs

---

Activity 2, Step 1

Topsy-turvy. Put the stages of the lesson in the right order. Work in groups, compare your order of the lesson with another group; explain each other reasons for your order.

Jumbled lesson plan

a Listen to tape (TS48); Ls listen and check answers.
b Revision. *Do you have Maths on Thursdays? English* T→Ls *on Fridays?* (etc.)
c **Materials:** *Fountain Beginners* Unit 8 no. 9 p.50 Tape recorder and cassette (TS48)
d Tell Ls about what I do on Sundays. T→Ls Ask some Ls *What do you do on Sundays?*
e Ask Ls about each cartoon picture (avoid present continuous); T→Ls use vocabulary from other units. E.g. pic 1 *Where's Dan?* *Is Joe in bed?* etc.
f **Intro task.** Match Joe and Dan to sentences a-p in bk. PAIRS Do example with class picture 1: Dan (i) and Joe (h)

g **Aims:** Ls revise vocabulary of names of school subjects
        Ls practise intensive listening
        Ls revise present simple tense for everyday activities

h p.50 CB. Intro Dan and Joe King: Joe = artist (glasses); T→Ls Dan = student. Typical Sunday: cartoon shows what Joe and Dan do on Sundays (every Sunday)

Step 2

Match the letter of the lesson stage with appropriate aims, more than one letter is   possible for each aim, some stages which do not match, there are also some extra aims which have nothing to do with lesson plan. One example is done for you.

	LESSON AIMS	STAGE
1	Learners come across the present simple tense for the first time	
2	Learners prepare for a writing activity	
3	Learners are introduced to Joe and Dan	
4	Learners listen to discover the answers	
5	Learners practise using the present simple tense	
6	Learners practice vocabulary from previous lessons	b,e
7	Learners link real- life activities to the lesson	

Step 3

Read the types of aims and examples below. Match each of the lesson aims in **Step2** with a type of aim below.

	Type of aims	Examples
1	Topic aims	Learners read about a new topic: dinosaurs. Learners discuss capital punishment.
2	Grammar aims	Learners practice the present perfect tense by writing a grammar exercise from the book. Learners discuss the difference between direct and indirect speech.
3	Communication aims	Learners talk to each other about what they do every Saturday. Learners reply to letters written to each other.
4	Vocabulary aims	Learners match pictures of clothing with words. Learners listen for all the words related to school.
5	Function aims	Learners learn how to greet people in English in different situations. (formal/informal) Learners learn how to complain in a shop.
6	Skill aims	Learners write a holiday postcard. Learners listen to a song and write words in the gaps on the worksheet.
7	Pronunciation aims	Learners identify the difference between the sounds [/i:/] and [/i/] (listening) Learners read a passage aloud to each other, concentrating on getting the [/i:/] and [/i/]

		sound correct
8	Group dynamics aims	Learners discuss an outing to the theatre for the class. Learners their learning experience this term.
9	Reviewing aims	Learners revise the vocabulary from the last unit. Learners revise descriptions of places.
10	Cultural aims	Learners read about recent political events in an English-speaking country.
11	Organizational aims	Learners correct last week's homework in the workbook. Learners are given their end of year reports.

References:
1. Jim Scrivener,1994. Learning Teaching, Macmillian Publishers Limited Companies, p.147-156
2. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.74
3. Cambridge English, TKT Practice Task
4. Tanner, R & C. Green (1998). *Tasks for Teacher Education: a Reflective Approach*. Longman, p.101-102

TOPIC 4. SELECTING FRAMEWORKS FOR LESSON PLANNING (E.G. PPP (PRESENTATION, PRACTICE, PRODUCTION))

Among the many lesson planning paradigms used in English language teacher education over the last 40 years, PPP has proven to be one of the most popular and most durable.

PPP is a paradigm for structuring language lessons involving the introduction and practice of new language features (lexical, grammatical or functional) and not a methodology per se (Swan 2005). It stands for Presentation, Practice, Production, understood as

follows in broad agreement with Byrne (1976, 1986) and Harmer (2007):

Presentation: Language features are selected and sequenced in advance for explicit instruction (i.e. Focus on Forms; Long 1991), involving contextualised presentation followed by clarification of meaning, form and use.

The presentation phase may involve contextualisation and noticing of new language, although this is brief if lesson length is short (40- 45 minutes is the norm in many K-12 contexts). Whole-class interactive teaching, evidenced to be effective in mainstream education (Petty, 2014), is used to elicit aspects of meaning, form and use, and to check understanding. Mother tongue is used if appropriate. Cognitive scaffolding strategies such as *think, pair, share* (McTighe & Lyman 1988) and more inductive, discovery learning are used when required to provide opportunities for both collaborative and individual theory construction. The presentation phase can potentially also involve noticing and consciousness-raising (see Gabrielatos 1994; Long & Kurzweil 2002), especially useful if the language introduced is likely to be completely new for the learners.

Practice: Controlled practice of the feature is provided (e.g. in gap-fill exercises, 'closed' speaking practice activities and oral drills).

The practice phase serves a number of purposes. As well as consolidating understanding and providing carefully scaffolded practice opportunities, it also provides the teacher with an opportunity for informal formative assessment of learner understanding of what has been presented. Formative assessment has been demonstrated to yield substantial learning gains (Black & Wiliam 1998), and provides a strong justification for the middle 'P' often neglected in SLA-oriented discussions of PPP (e.g. Ellis & Shintani 2014, discussed above). This phase may include controlled writing activities or appropriate use of gap-fill type exercises. If administered as individual or pairwork tasks, such exercises enable me to conduct formative assessment and provide differentiated assistance when required, particularly important given the likelihood of learners' individual developmental needs varying, especially with regard to the acquisition of grammar. Peer-teaching is a useful additional bonus (Petty 2014) during this phase if pair or groupwork comparison precedes feedback to the task. Practice phases may also involve structural drills and semi-

36

structured speaking activities to allow proceduralisation of grammatical and lexical patterns, the rehearsal of which in the working memory promotes longer term retention of such structures (Ellis 1996; Ellis & Sinclair 1996), andcan be made stimulating through the use of memory games, rhymes or songs, especially when teaching children. Such repetition is important in the learning of lexis (Nation 1990: 44; Ellis 1996), is validated by cognitive theory (Anderson 1983), and provides yet another justification for this middle 'P'.

Production: Opportunities for use of the feature is provided through free production activities that attempt to simulate real-world usage (spoken or written) such as in role-plays, discussions and email exchanges.

The production phase provides an opportunity for the all-important output that facilitates proceduralisation of structural and morphological features of the new language (Lightbown's 'practice' 2000: 443; Ellis 2008, Principles 7 and 8), and should whenever possible involve meaningful interaction rather than display usage (Larsen- Freeman 2003). The extent and type of production will depend on learners' prior knowledge of what is being taught. If this is the first time learners are encountering a grammatical structure, less demanding and more highly scaffolded tasks (such as collaborative writing) will be selected. If prior knowledge is expected, more procedurally demanding, freer activities will be chosen (such as role-plays). This phase will often involve collaborative learning such as pairwork or groupwork speaking practice, enabling me to provide correction, further differentiated instruction, and to conduct further formative assessment, this time of learner usage. My corrective feedback during spoken production usually involves 'segmented recasts'2, a fast and salient correction strategy that permits feedback to a larger number of learners (Loewen & Philp 2006). Any recurring, shared errors are noted and prioritised either for whole-class clarification after the production phase has finished (time permitting), or to inform future planning cycles.

Lesson conclusion

Finally, at the end of such a lesson, I (Jason Anderson, 2016) involve learners in reflecting on what was planned, what actually happened, and what we learnt as a result, possibly using mother

tongue at lower levels of proficiency if available. Eliciting what has been learnt at the end of the lesson is standard good practice in mainstream education (Muijs & Reynolds 2011; Hattie 2012). By adding to this by raising learners' awareness of how unpredictable language learning can be, we can help learners to develop realistic expectations of their own progress (Oxford 1999). When used as indicated, PPP provides me with a useful planning paradigm, and my learners with a clear lesson structure that mirrors their expectations and likely attention levels well. Cognitively challenging input is provided towards the start of the lesson and opportunities for interaction and enjoyment come towards the end of the lesson, if and when all goes reasonably to plan. However, the framework does not necessarily prevent me from responding to unplanned learning opportunities as appropriate, or dealing with emergent language as it occurs during the lesson (see: Anderson 2015).

The procedure outlined above reveals strong links to established good practice in mainstream primary and secondary contexts (Brophy & Good 1986; Black & William 1998; Muijs & Reynolds 2011; Hattie 2012; Petty 2014), which is justified within a PPP framework, given that it aims to develop explicit, declarative knowledge, a learning outcome shared with much mainstream teaching. As Ellis (2008: 3) suggests, as one of three very different ways to approach the teaching of grammar:

'Focus the instruction on explicit rather than implicit knowledge, as explicit knowledge is not subject to the same developmental constraints as implicit knowledge. That is, learners can learn facts about the grammar of a language in any order, but they will follow a definite sequence when mastering grammar for communicative use'.

Based on current evidence, it can be argued that this constitutes the most useful advice we can currently provide to the majority of mainstream primary and secondary teachers, especially those working in challenging contexts when introducing new language (both lexis and grammar). Not only does it fit well with the demand for them to teach to often overloaded, externally-imposed, synthetic syllabuses, it is also consistent with best practice in mainstream education (the context in which most English is taught worldwide), two factors that Widdowson (1990) argues cannot be overlooked if we seek to

understand the relationship between syllabus and methodology in practice.

PPP and learner expectations

The underlying structure of PPP can be traced back to skill learning theory (Fitts 1964), and is also supported by research into skill learning in cognitive psychology (Anderson 1983) and paralleled by similar paradigms in other types of education (e.g. Hagger & McIntyre 2006; Petty 2014), and more popular models such as 'explain, demonstrate, imitate, practise' used in the British Army (see Table 1).

This similarity is no coincidence. It reflects how we learn to drive a car, to do long division, to play the guitar, and even to learn to read and write, all of which are procedural skills similar to, but less complex than, learning a new language (Anderson 1983). As such, PPP may or may not be an accurate representation of how languages are *learnt* on an individual level, but it reflects well how many of us expect to be *taught* a new skill on a social level (Widdowson 1990; Borg 1998; Burgess & Etherington 2002). It stands to reason that demonstrations or presentations should precede practice, and that slow, careful practice should precede more automated, fluent practice. For learners and teachers in parts of the world where educational culture tends towards higher levels of teacher-led instruction, PPP is often culturally much closer to learner and teacher expectations than alternative lesson frameworks based on for example task-based learning (Bruton 2005; Sato 2010; Choi & Andon 2014). Schulz (1996: 349) notes, '…it might well be wise to explore the fit of learner and teacher beliefs and take into account learner opinions of what enhances the learning process', a point supported by Dörnyei (2005), Widdowson (1990) and Holliday (1994: 106) who also notes 'student reaction is rarely taken into consideration in the design of methodologies'.

Perhaps the strongest evidence of the preferences of English language learners does not come from research, but from their influence on materials design. The multimillion pound ELT publishing industry is consumer driven. Its most widely published and most popular titles are shaped partly by sales, but also by extensive consumer research, both into the preferences of learners in the case of self-study material, and also the preferences of teachers and learners

for classroom-based materials. And what sales and consumer opinions reveal has been remarkably consistent; PPP has dominated the organisation of the majority of mainstream ELT coursebooks ever since Abbs and Freebairn used it for their *Strategies* series in the 1970s (Tomlinson et al. 2001; Nitta & Gardner 2005; Tomlinson & Masuhara 2013).

Thus, while it should be noted that not all learners necessarily expect a language lesson to follow the typical stages involved in skill-learning, the fact that PPP does is likely to contribute significantly to its usefulness for those learners who do, and their teachers.

Activity 1

Warmer	An activity which precedes the main input part of the lesson to help to arouse interest, set the scene, establish the context. For example, a short discussion, brainstorming around a topic.
Controlled practice	At the end of the lesson, teacher comments on performance, gives suggestions as to where learners can improve, praises what was done well and may also give examples to reinforce the target language.
Presentation	A short activity at the start of the lesson to get learners 'in the mood' – to engage them with the language. For example, a vocabulary game, a brief mingle activity with questions, e.g. did you have a good weekend? Etc.
Lead-in	Teacher gives a model illustrating the target language in context. The teacher may support the model with flashcards, text, video, audio recording etc.
Free practice/production	Learners practise the target language, focusing on grammatical accuracy and pronunciation. This can be through drills, sentence completion, information gap etc. Teacher monitors closely and steps in to

	correct if errors stop learners from communicating.
Feedback	Learners carry out an activity to practise the language with a focus on fluency. For example, role plays, discussions, projects etc. Teacher monitors as learners experiment with the new language.

Activity 2

Now compare you answers in groups
1. Put the stages into the order you think they would come in.
2. What kind of teaching approach does this lesson illustrate?
3. Do you stage your lesson plans in this way?

References:
1. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.74
2. Cambridge English, TKT Practice Task

TOPIC 5. ALTERNATIVES TO PPP, TBL (TASK-BASED LEARNING)

The Presentation, Practice, Production (PPP) model, which focused on accurate use of the grammatical forms taught at the Presentation stage, was in common use at the time. But very few students who finished their English courses were able to use their English to communicate adequately with others.

Task-based framework differs from a PPP cycle because the focus on language form comes at the end.

The communication task itself is central to the framework. Such a task may involve student production of language and/or may be linked to a spoken or written text. A single task would normally involve both productive skills, e.g. speaking and note-taking, and receptive skills, e.g. listening and often reading.

Learners begin by carrying out a communication task, using the language they have learnt from previous lessons or from other sources. They then talk or write about how they did the task and compare findings. At some point they might listen to recordings of other people doing the same task, or read something related to the theme of the task, again relating this to their own experience of doing the task. Only after that is their attention directed towards specific features of language form - features that occur naturally in the recordings they have heard or the texts they have read.

In other words, learners begin with a holistic experience of language in use. They end with a closer look at some of the features naturally occurring in that language. By that point, the learners will have worked with the language and processed it for meaning. It is then that the focus turns to the surface forms that have carried the meanings. One of the main problems we have in the classroom is providing a context for grammar teaching. In this procedure the context is already established. The framework can be summarized thus:

PRE-TASK
Introduction to topic and task
TASK CYCLE
Task -> Planning -> Report
FOCUS ON FORM
Analysis and practice

No new teaching techniques are needed for a task-based approach, although it does demand a different weighting and sequencing.

What is meant by `task'?

By `task' a goal-oriented activity is meant in which learners use language to achieve a real outcome. In other words, learners use whatever target language resources they have in order to solve a problem, do a puzzle, play a game, or share and compare experiences.

Flexibility within the framework

How flexible can this framework be?

The TBL 'framework' is not necessarily synonymous with 'lesson'. With a task that would benefit from some independent learner preparation, (eg web research, or reading part of a text) the

PRE-TASK phase could be done at the end of a previous lesson, so learners can prepare at home. And the finalising or rehearsing of the Report could be achieved after class, for homework, and be presented in the following class.

Some lessons - especially those based on reading texts or listening - may be planned with two or three mini-task cycles, each task supplying a different reading goal, and having a very brief report after each mini-task.

Some tasks will not need a formal reporting phase, because the subsequent task grows directly out of the first. Other tasks, such as story-telling, where each pair or group has something quite different, may naturally produce a lengthy reporting phase. With problem-solving tasks, it is sufficient to hear only the groups that can offer different solutions. After the report, a vote can be taken for the best story or solution.

Depending on the needs and backgrounds of students, the components of the framework can be weighted differently. Students who are already quite fluent, such as those working in Britain, may need a greater emphasis on accuracy and analysis work, *ie* less task time and more planning and formal report time, with more tasks requiring written outcomes. Recording their reports on audio or video would give them a greater motivation to achieve clarity and accuracy. Conversely, students from a grammar-oriented background, used to writing and reading but unused to using their English, may need a diet of tasks, initially with no reporting stage, to develop their fluency and give them confidence in speaking.

With beginners, the actual task itself may be a `listen and do' type of task, requiring only recognition of meaning, with the teacher summing up at a Report stage. With ESP/LSP students who require a reading only knowledge, the tasks set would be based on a text in the target language, and could be discussed and reported in L1. There can also be flexibility in the way students are grouped. With a task-based approach, students of different levels can work together more easily, the weaker ones can learn from the others, and gain confidence from the support of the small group. Sometimes, though, shy students feel less intimidated and contribute more if asked to work together.

How does this TBL framework fulfill the conditions for learning implied by SLA research findings?

Although the learning styles of individuals may differ, most Second Language Acquisition (SLA) researchers would agree there is overwhelming evidence that, in order for anyone to learn a language effectively in a classroom, there are four key conditions to be met. In this section, these conditions are briefly outlined and related them to components in the task framework. Once students are used to a task-based approach and become aware of the learning opportunities it offers, they develop both as learners and language users, achieving greater fluency and confidence. It is, however, vitally important that both learners and teachers alike understand the principles behind the approach, and the rationale behind each component of the framework which is what this paper has tried to elucidate.

Four key conditions for language learning

1 Exposure to a rich but comprehensible input of real language, *ie the*
kind of language that learners will be needing or wishing to understand and
use themselves.

Exposure and input come from teacher talk (especially during the pre-task phase and when reviewing language analysis), from students listening to each other, reading the texts or listening to recordings of others doing the task. This input is not confined to sentence level examples, but consists of real, often spontaneous, language use.

2 Opportunities for real use of language - *chances for learners to*
experiment and test hypotheses, to mean what they say and express what
they mean in a variety of circumstances.

During the Task cycle, the TBL framework gives students opportunities to use language to express what they want to say, to gain practice in turn-taking, controlling the interaction, interacting spontaneously in pairs. The Report phase then offers them the challenge of drafting and perfecting their report and presenting it to a wider audience. The Planning stage gives students the confidence
and support they need to revise and rehearse before they actually perform in public.

3 Motivation to listen and read, ie to process the exposure for meaning; and
also to use the language, to speak and write.

The goals of the task provide the main motivation; students generally want to achieve the task outcomes which involve them in working towards a goal eg solving a problem. Success in completing the task is in itself a motivating factor. Then, because they have done or will do the task themselves, they are keen to listen to a related recording and read the transcript or a related text.

4 Focus on language form - in order to prevent fossilization, and to challenge learners to strive for individual improvement, they need chances to reflect on language and to try to systematize what they know.

In the task framework, there is a natural focus on language form as students prepare to `go public' for the Report, and therefore strive for accuracy as well as fluency. A more specific focus on form happens after the task cycle. Analysis activities cast students into the role of `text investigators'; during the consciousness-raising activities they are free to work as individuals at their own pace; free to make their own discoveries which they will be able to apply at some later time, when they are ready to, and when the need arises. They are not being forced to work in lock-step, or concentrate on one single structure pre-selected by the book or the teacher, as in a PPP approach. They may of course practice pronunciation of any useful language items, and consolidate useful new language.

Activity 1

Look at the following framework for task-based learning (TBL) and discuss the questions.

Pre-task		
Introduction to topic/task. Exploring useful language. May see a video or listen to a recording of other people doing same task.		
Task cycle		
Task	**Planning**	**Report**
Complete a task, e.g., rank items in order of importance, compare two versions of the same story, class survey, write	Plan a report back to the class e.g., describing how they did the task, giving the	Present reports to class, or distribute written reports.

a poem etc.	results, etc.	

Post task

Language focus
Analyse language arising from task, learners ask for clarification or explore points of interest. Teacher inputs other useful language. Further practice of language forms.

Activity 2
Answer the following questions
•What are the differences between PPP and TBL?
• Are there any similarities?
• In which approach does the teacher seem to be more in control?
• In which approach do learners seem to be more in control?
• Which approach has more opportunities for fluency practice?
• Which approach focuses more on specific target language from the start?

Activity 3
Analyse this lesson plan and then answer the questions which follow it

1	Brainstorm hobbies – write suggestions on WB. In groups, classify into : *sports, things you do alone, things you do in groups* Work individually, plan what to say about hobbies (3 minutes) Elect a group leader Play the dialogue Students note down any phrases they find useful. Modify their plans as appropriate
2	Learners take it in turns to tell the group about their hobbies. Group leader manages the group, gives each person 1 minute to speak. Group leader goes last
3	Each learner reports to the whole class about one of their classmates – rehearse together. Write up any useful language they ask for

4	Present reports to class with the purpose of finding out which hobbies are the most/least common and reasons why. Learners listen and make notes which they'll use to write the survey
5	Play tape again while learners read transcript and underline words and phrases for talking about hobbies: *I do a lot of sport* *I like tennis* *I love playing football* *I'm good at swimming* *I don't really enjoy it* *We're really into films* We like going to the cinema Mohamed plays a lot of computer games *I don't like sitting in front of the computer* *I love reading film books* *I hate dancing* *I really love listening to music* *I enjoy playing the guitar* *I don't like playing the piano*
6	Make two lists : positive and negative expressions Which phrase shows how well you do something? And the opposite? Which phrase is 'slang'? There are two examples of the word 'it' what does it refer to? Which verb form is used for describing likes and dislikes? Which word is used to make the statement stronger? Are any of these statements the same for you? Select any you feel are useful. Discuss which phrases will be useful for a written survey
7	Write a draft of your group's findings to work on in next class
8	Groups finalise their individual surveys and present to

| | class |
| | Possibly write whole class survey |

The lesson plan does not have any headings. Use your knowledge about the plan itself and your own experience to answer these questions:

1. What level might the learners be?
2. Which teaching approach does the lesson represent?
3. What kind of knowledge would you assume learners need to have for this lesson?
4. What do you think the aims of the lesson are?
5. What might the timetable fit be?
6. What might the teacher write as the anticipated problems for this lesson?

References:

1. Jane Willis, 2016, A flexible framework for task-based learning *An overview of a task-based framework for language teaching.*
2. Edwards, C. and J. Willis (eds) 2005. **Teachers Exploring Tasks in ELT.** Palgrave MacMillan. Prize winner – British Council ELT Innovations Awards 2006.
3. Willis, D. and Willis, J. 2007. **Doing Task-based Teaching.** Oxford University Press
4. Willis, D. and Willis J. 2006 *Consciousness-raising activities in TBL,* http://www.willis-elt.co.uk/articles/
5. Willis, D. and Willis, J. 2010. **'Six propositions in search of a methodology: applying linguistics to task-based language teaching'** in S. Hunston & D. Oakey (eds) *Introducing Applied Linguistics: Concepts and Skills.* Routledge.
6. Willis, J. 1996. *A framework for task-based learning.* ebook edition 2012:
7. Willis, J. 2009. **The TBL framework: the task cycle.** In K.Van den Branden, M. Bygate, J. Norris (eds) *Task-based Language Teaching – a reader.* John Benjamin's Publishing Company.

TOPIC 6. PRE-, WHILE, POST STAGES OF LESSON PLAN FOR RECEPTIVE SKILLS

The words pre-, in- and post- give us the clue that this is another type of instructional sequence resting on a chronological frame.

Pre- stage

Pre-activity → *to prepare students for the main part*
→ *to pre-teach vocabulary*
→ *to revise previously taught material*

Students are prepared for reading or listening by getting them interested in a topic, discussing what words may come up, learning a few key words for later or planning how they may tackle a reading or listening task.

Possible activities:
• pre-teach/review vocabulary
• elicit, e.g. ideas and beliefs
• brainstorm ideas
• predict from the title/key words/first paragraph/pictures
• ask questions to check students' background knowledge
• write what you know about…

While- stage

While-activity → *to introduce new vocabulary*
→ *to introduce a new grammar point*
→ *to have students read/listen/write/speak*

Students do the listening or reading and work on the allotted tasks that are designed to make the listening or reading easier.

Possible activities:
• read the text and define the overall idea
• listen and fill in the blanks
• listen and tell what it is about.
• speak about…
• underline verbs in past simple
• write a letter

Post- stage

Post-activity → *to have students practise acquired knowledge and skills*

→   to have students apply acquired knowledge and skills

Here there is evaluation of the work done during the in-stage tasks, discussion
of the topic of the text and discussion or practice of the language encountered in the text.

There can be several moves through this cycle, with a different task set each time on the same text or with different parts of the text dealt with each time.

Possible activities:
• role play
• write a letter
• finish the story
• exercises in the book
• make a mind map/list
• make up questions about…
• make a plan for…
• make a poster
• make an advertisement
• draw a picture
• write a poem

If the 'pre-, in-, post-' frame is used to give students a chance to practice their reading or listening skills, then it involves 'use and refinement' ('Can I recognise the vocabulary I already know when it is embedded in fast speech or natural writing?') and exposure to the new by 'finding out for yourself' ('This Scottish accent is quite different from the Southern English accent of my normal teacher') at the same time. The 'pre-, in-, post-' frame is often used to develop the so-called reading and listening sub-skills such as 'giving students practice in inferring the meaning of unknown lexis from context'. The assumption is that global 'receptive' skills will improve if practice is given in the sub-skills. The pre-, in-, postlesson
shape can also be used when working with a written or recorded text in a topic-based lesson for content purposes or in a stimulus-based lesson to give it a chronological shape.

Provided the class you're going into as a substitute teacher is 'intermediate' or above, **the topic-based** lesson can be a useful one to use. You will need to do a little preparation beforehand but this could

be done whenever you have some free time. First you find a couple of topics. They need to be ones that are unlikely to be found in the normal range of coursebooks and thus not already 'done' by the class. They also need to be ones that are right for the kind of classes you're going into.

You could take any of the following topics: 'Breaking bad habits', 'TV chat shows', 'Headaches', 'Relationships' or 'The influence of US culture on our

country'. Once you have some possible topics, jot down on paper some things that could come up under each one.

A stimulus is anything that has the capacity to hold student interest. Thus some example stimuli are a page in a textbook, a listening tape, an object, a visitor, a drawing on the blackboard or a song. You can apply different kinds of *move* to a stimulus. Example categories of move are: *meeting the stimulus, analysis, personalisation, alteration and transfer, creation.*

Meeting the stimulus

This stage is when students first encounter the stimulus. Sometimes you will want this to happen immediately for the sake of impact or when the stimulus is extremely rich. However, it can be more productive at other times not to display all the material immediately. If the stimulus is a picture, allow a brief glimpse. If it is a text, cut it into pieces so that different people have different bits. Not revealing all the stimulus immediately will mean that students can learn language for prediction and speculation, matching, sorting and reordering.

Analysis

The analysis stage involves studying the stimulus to see what is in it once it has been totally revealed or pieced together. Examples of analyzing activities are where students comment on the stimulus and compare it with their speculations, or where students identify and name its parts, describe it and discuss its natural context and uses, and its past, present and future.

Personalisation

You can make the stimulus more meaningful and interesting and thus more memorable to students by establishing a link between the students and the stimulus. In this stage, students can write or speak about how the stimulus is similar to or different from them, what the

stimulus reminds them of, if they have ever ..., what they would do if …, etc. This encourages oral and written expression of the students' own experience.

Alteration and transfer

Once the stimulus has been dissected and has become more meaningful to the students through their involvement with it, the alteration and transfer stage encourages them to work with the material flexibly, thus improving thinking and language skills. Options here are making new things from the stimulus, reducing or expanding it, thinking of parallels, opposites or reversals.

Creation

In the creation stage the students move on from the stimulus, using it as a springboard to new skills or new products. Example activities are role plays or letter writing activities connected with the stimulus.

Activity 1

✂

_____

_____

Lesson plan outline:

✂

_____

—

Put the key words on the board. Check whether students know the words. Ask them to predict the story using the key words.

✂

_____

_____

Tell students a story. While telling the story, ask questions to keep their interest: "What do you think happened next?"

✂

_____

—

Don't finish the story. Ask students in groups to finish the story and then share it with the rest of the class.

✂

_____
—

Tell students the last part of the story.

✂

_____
—

Review the questions that you asked while telling the story. Put them on the board for students to see.

✂

_____
—

Put students in groups of 3. Ask them to share their own stories with each other. Remind them that they need to ask questions to keep each other involved.

✂

_____
—

Ask students to write down the story they liked best.

✂

_____
—

Activity 2. Teaching reading
a) Ask participants what work they and their students usually do with reading texts.
Possible answers:

• read aloud and translate the text
• answer comprehension questions
• do vocabulary work
• retell the text

Pre-reading

b) Draw your 'students' attention to the questions on the board/flipchart and invite responses from volunteers. If necessary, be the first to answer the first question.

~ *Have your parents ever told you a lie? If they have, what was it?*

~ *How did you feel when you found out you had been deceived?*

c) Tell 'students' that they are going to read the story "The Prince and the Magician". Ask them to predict what kind of story it is. Invite random answers. Then read the first sentence in the text and ask the question:

~ *What three things didn't the prince believe in?*

Invite several random responses.

d) Ask 'students' to look at the words on the board and tell them they are from the story.

domain   *authentic*   *reproachfully*   *bear (v)*

         pensively   *beckon*   *shudder*

        Ask 'students' to copy the words and underline those which they don't know. 'Students' work individually and then compare their notes with their partner's and teach each other, i.e. explain those words which they know. Tell them not to worry if there are words which none of the partners knows as they will become clear in the context.

While-reading

a) Give out handout 1 with the text from 'The Magus' by John Fowles. Ask 'students' to read the story quickly and see how accurate their predictions were.

THE PRINCE AND THE MAGICIAN

        Once upon a time there was a young prince, who believed in all things but three. He did not believe in princesses, he did not believe in islands, he did not believe in God. His father, the king, told him such things did not exist. As there were no princesses or islands in his

father's domains, and no sign of God, the young prince believed his father. But then, one day, the prince ran away from his palace. He came to the next land. There, to his astonishment, from every coast he saw islands, and on these islands strange and troubling creatures whom he dared not name, As he was searching for a boat, a man in full evening dress approached him along the shore.

"Are those real islands?" asked the young prince.

"Of course they are real islands," said the man in evening dress.

"And those strange and troubling creatures?"

"They are all genuine and authentic princesses."

"Then God also must exist!" cried the prince.

"I am God", replied the man in full evening dress, with a bow.

The young prince returned home as quickly as he could.

"So you are back", said his father, the king.

"I have seen islands, I have seen princesses, I have seen God," said the prince reproachfully. The
king was unmoved.

"Neither real islands, nor real princesses, nor a real God, exist."

 "I saw them!"

"Tell me how God was dressed."

"God was in full evening dress".

"Were the sleeves of his coat rolled back?"

The prince remembered that they had been. The king smiled.

 "That is the uniform of a magician. You have been deceived."

At this, the prince returned to the next land, and went to the same shore, where once again he came upon the man in full evening dress.

"My father, the king, has told me who you are," said the young prince indignantly. "You deceived me last time, but not again. Now I know that those are not real islands and real princesses, because you are a magician."

 The old man on the shore smiled. "It is you who are deceived, my boy. In your father's kingdom there are many islands and many princesses. But you are under your father's spell, so you cannot see them." The prince returned pensively home. When he saw his father, he looked him in the eyes.

"Father, is it true that you are not a real king, but only a magician?"

The king smiled and rolled back his sleeves.

"Yes, my son, I am only a magician."

"Then the man on the shore was God."

"The man on the shore was another magician."

"I must know the real truth, the truth beyond magic."

"There is no truth beyond magic," said the king.

The prince was full of sadness. He said, "I will kill myself."

The king by magic caused death to appear. Death stood in the door and beckoned to the prince. The prince shuddered. He remembered the beautiful but unreal islands and unreal but beautiful princesses.

"Very well," he said. "I can bear it."

"You see, my son," said the king, "you too now begin to be a magician."

JOHN FOWLES "The Magus"

b) Make groups of four and ask 'students' to read the story again and answer the questions on handout 2. Then 'students' read the statements about the characters in the story and decide whether they agree or disagree with them. Walk around and listen in. After they have finished, ask each group to share their most interesting ideas with the rest.

Answer the questions

1. Why didn't the prince believe in three things?

2. Why did the prince believe his father when he said that the man he had met was not God?

3. What did the prince learn about his father?

Agree or disagree

1. The prince is a timid person who has no will power.

2. The prince's father is a selfish and authoritarian man who doesn't really love his son.

3. The magician is a cruel man who does not show any consideration for other people's feelings.

c) Discuss with the whole class what the words on the board/flipchart mean in the

context of the story. Ask your 'students' which was more effective and easier for them: understanding the words in the context or dealing with them before they read the story. If necessary, explain the meaning of those words which nobody understood.

domain – an area of land owned and controlled by one person;
authentic – Here: real;
reproachfully – done in a way which shows your disapproval;
bear – to bravely deal with an unpleasant situation;
pensively – thoughtfully;
beckon – to make a signal to someone with your hand or arm,
to show that you want them to come towards you;
shudder – to shake for a short time

d) Ask 'students' to think (individually!) of an open-ended question. Explain to
them that this should be a question the answer to which does not appear 'on the surface' of the story. If necessary, give your own example, e.g. 'Did the prince forgive his father?' Give them some time. In groups they ask and answer their questions. Ask them to choose the most interesting question and let the whole group hear it. Invite 'students' to answer it. If time permits repeat the same with each group. Accept all the responses, as there is probably no right or wrong answer.

Post-reading
Ask 'students' to think of a time when they (or somebody they know well) were
deceived. Ask them to make notes. The following questions can help them:
What was the situation?
Who were the people involved?
What thoughts and feelings were you/another person experiencing?
Discussing the simulated lesson Tell participants they are no longer learners but again teachers. Make four groups. Give two group slips of paper with the steps of the pre-reading stage of the lesson and the other two groups the steps of the while-reading stage (see table below, column 2 'Steps', one bullet point for one slip) and ask them to put them in order.
When they have finished check the order.
Elicit or give the names of each stage and the objective(s) of the stages.

Stage	Steps	Objectives	Pattern Interaction
Pre-reading	• Teacher wrote 2 Qs on the Bb (and answered the 1st one herself.) Some students answered the questions. • Ss made predictions about story they were going to read from its title. • Then they answered the question related to the first sentence of the story. • Ss copied the words from the Bb, underlined those words which they didn't know. • In pairs they compared their notes and taught each	to establish rapport with the class; to raise students' interest in each other • to prepare Ss for reading the story by raising their interest in it. • to introduce vocabulary with the help of peer teaching	T-C; S-T; S-Ss; S-T; S-Ss Ss worked individually S1-S2, S3-S4, ….
While-reading	• Ss read the story to check their predictions. • Ss read the story again, this time more carefully, answered the Qs and discussed the statements. Then they shared their ideas with the whole class about the story • . Ss discussed the	• to practise reading for gist. • to practise reading for detailed information; to practise talking • to infer the meaning of	Ss worked individually. Ss-Ss

	meaning of the words from the story. • Ss thought of their own questions, asked and answered them in their groups (and then did the same with the whole class)	words from the given context. • to further practise talking about the story; to practise asking questions	
Post-reading	• Teacher asked three questions and Ss started thinking about their answers and making notes in class. at home Ss will use their notes to write a story.	• to prepare Ss for a personalized writing task	Students will work individually

Ask participants to discuss in their groups the characteristics of a good reading lesson. In a plenary discussion that will follow, try to establish the following points and put them on the board:

A GOOD READING LESSON

~ has Pre-, While- and Post- stages

~ has an interesting topic/content

~ starts from background knowledge/experience

~ has first reading for gist and then for detailed information

~ deals with vocabulary in context

~ involves other skills

References:

1. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.124
2. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*, Cambridge University Press, p 215-218
3. Professional Development for Uzbekistan English Teachers, Training Toolkit, Module 1, Tashkent 2009.

TOPIC 7. CONSIDERING ACTIVITIES FOR DIFFERENT STAGES OF A LESSON: BEGINNING (WARM-UPS, LEAD-INS)

What is Warm-up? A warm-up stage is a preparatory stage which helps the students feel relaxed and also sets a positive mood for learning (Rushidi, 2013). According to Robertson & Acklam (2000) "warm up is a short activity for the beginning of lesson" (p.30). Kay (1995) claims that warm ups are different types of activities which help the students begin to think in English, review previously introduced materials and become interested in the lesson (as cited in Velandia, 2008, p. 11). Lassche (2005) defines that for language learning lesson a warm-up stage is the "initial orientation" (p. 83). So, a warm up activity is used to start a class with an interesting task to help the students be comfortable in classroom setting and to help them start thinking in English.

In the classroom, if a teacher turns on the tape recorder and says, Listen to this, without having introduced the topic of the tape, for example it may be difficult for the learners to understand what is happening on the tape. It can help or learners if we prepare them for language work, thus trying to replicate how they often read or listen or speak or write in real life.

In real life in your own language, you are aware of many things before you communicate: other aspects of communication are unconscious. For example

- you predict
- you expect
- you hope
- you know something about a topic
- you know the language you will use
- you are motivated to read
- you have context or situation in which to communicate
- you are focused on what you are going to do
- you have a purpose for listening, reading, etc.
- you are personally involved

We can relate this knowledge to teaching English by using warm-up activities with our learners, which helps them to

contextualize their learning. This, in turn, may help them to be more successful learners.

Some aims of warming-up activities in class

The general goal of warming-up activities is to help learners learn better. Some more specific aims are:

- to create expectations about language, so that learners can understand better what is going to happen
- to give learners a reason to listen, read, speak, or write
- to motivate learners to want to listen or read, speak or write
- to interest or intrigue learners in a topic
- to involve learners by asking for their ideas or knowledge about a topic
- to introduce or pre-teach vocabulary or difficult language which might otherwise prevent learners from understanding
- to introduce learners to the topic, for example by giving background information which is necessary for understanding or communicating
- to get learners communicating about the topic
- to draw attention to something of importance
- to focus learners (after a change in activity or if the lesson is beginning)
- to prepare learners with language to use during the activity
- to provide links between different stages of a lesson

Pre-skills activities, therefore, aim to make language learning a more meaningful and effective experience so that learners can be successful in their learning in the classroom.

What is a lead in?

It's the beginning of the lesson. The students have arrived. They've got out their books. It's time to start the lesson…but how? With a lead in. But what exactly do we mean and what should it achieve?

A lead-in should do exactly what it says – lead in to the topic / context of the lesson. The important words here are 'topic / context'. We aren't straight away trying to start 'teaching'. Before we do anything, we need to get students interested, engaged and actively involved in learning. Interest, engagement, context setting and generating ideas are our aims at the lead-in stage. Put yourself into the students' shoes for a moment. You've arrived at your lesson, perhaps

feeling a little tired or thinking about other things going on in your life – so it could be difficult to jump immediately into learning. An analogy could be jumping into a car that's been left outside in the cold all night, and expecting it to run perfectly.

The car is like our brain – it's likely to run a lot more smoothly if given a bit of time to get going. This is particularly true if we are teaching in a non-English speaking country. In this situation, it's entirely possible that our students haven't used English all day, or possibly even since their last lesson! So…let's ease them in and do as much as we can to create some interest and a desire to speak English at the very beginning of the lesson. With this in mind, it can be a good idea to limit your own input as the teacher in the lead-in, and instead get the *students* speaking to each other.

How long should a lead-in last?

There's no set rule, but we do need to keep in mind the aim of a lead-in, so once we have got students interested and active, and set the topic of the lesson we should probably move on. Think of the lead-in as the starter in a meal…if we eat too much at this point, there won't be room for the main course. As a guide a lead-in should probably last around 5-10 minutes.

What's the difference between a lead in, a warmer and a filler?

Some people use these interchangeably, but they do have different aims. We've already discussed the aim of a lead-in. A warmer is also about getting students ready to learn and getting them active at the start of the lesson, but it doesn't relate to the context for that particular lesson and is more likely to be a stand-alone or general activity, such as a short language game, with the aim of waking, or warming everyone up. So, in theory, it could be possible to have a warmer and then a lead-in. Warmers are particularly handy when you are beginning with a new class, or on a Monday morning when people need energising. A filler is something that a teacher might have up their sleeve to use when there is a short amount of time left in a lesson or before a break, when they have done all the work they needed to do to achieve their lesson aims, but some time still remains. Here the teacher may need to have a short (hopefully meaningful!) activity to fill this gap.

Lead-in ideas

There are many ways to create interest and engagement. Here are a few. Can you add any?

- Predict what the topic / story is about from pics
- Imagine / create the conversation going on between people in pics
- Fold a picture related to the topic in half – students guess what's in the other half then unfold and check
- Show a picture for a minute that relates to the context then hide it. Students discuss what they can remember before being shown it again to check.
- One or two simple discussion questions related to the topic for students to talk about in pairs / small groups
- A short (perhaps 1 minute) video clip – don't forget to set a task before they watch
- A short recording of an unidentified sound/s or music that relates to the topic
- Students or the teacher mimes and others guess something such as the name of a job, or a verb, or something else related to the class context
- The teacher gives students a set number of words from the context and they predict why they are important
- Students have an introductory sentence about the topic / context and they work together to unjumble it.
- Give students a simple opinion question (e.g. Which are better, dogs or cats?) and give them four minutes to find as many people who agree with them as possible

Activity 1

Look at the introductory activities. For each activity say:

- what type of introductory activity is it? (warmer, ice-breaker, lead-in)
- why would the activity be used by the teacher?

1. Students stand in a circle. The teacher throws a ball to a student who then introduces himself and says his favourite game or activity. He then tosses the ball to another student who repeats the procedure. Give each student a chance to introduce him/herself.

2. Divide the class into two teams, choose a category, and ask each team to think of an object in that category. The teams ask each

other yes/no questions. Whichever team guesses the objects with fewer questions, wins.

3. Students work in groups of three. They brainstorm and make a list of the advantages and the disadvantages of living in a big city.

4. The first student says something about himself, then changes that to make a question for another student. For example, "My favourite colour is blue. What's your favourite colour?" This can be another circle activity, and it works with large groups of students, too.

5. The teacher starts off by saying: "Yesterday I went to the park." The first student must include what the teacher said and then add something they did, e.g. "Yesterday I went to the park and ate some pizza." The second student must include what the teacher and the first student said and then add something else, e.g. "Yesterday I went to the park, ate some pizza and went for a swim in the sea."

6. The teacher asks students to say what news stories they have read about recently. Several students contribute and the teacher encourages students to ask each other questions about the stories they have read.

Activity 2

For questions **1–6**, match the teacher's actions with the introductory activities and presentation techniques for different lessons listed **A–G.** There is one extra option you do not need to use.

Introductory activities and presentation techniques

A	asking concept questions
B	eliciting language
C	doing a warmer
D	miming
E	setting the scene
F	explaining
G	drilling

Teacher's actions

1.The teacher asks the students to look at pictures of Paris before they listen to a recording about tourist attractions there.
2. The teacher asks the students to repeat sentences after her.
3. The teacher checks whether the students understand when the new language is used.
4. The teacher does a short game with the students to give them energy.
5. The teacher asks the students for examples of different kinds of fruit and writes them on the board.
6. The teacher does an action which shows the meaning of a new word.

References:
1. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.74
2. By Stoosh72,2018, Looking at lead-ins, Celta Train
3. Cambridge English, TKT Practice Task
4. Tanner, R & C. Green (1998). *Tasks for Teacher Education: a Reflective Approach*. Longman, p.31

TOPIC 8. CONSIDERING ACTIVITIES FOR DIFFERENT STAGES OF A LESSON: ENDING (MAKING A SUMMARY, FLASHING FORWARD, FILLING UP THE LAST REMAINING MOMENTS)

Ends of lessons need to start long before the bell goes or finishing time arrives, as the students will start packing up, people will run for buses or physically and mentally drift away. If you are a 'fluid boundary' person, maybe that won't concern you. But there are a lot of important things that can comprise an end. Here are some of them:
• review the lesson
• give back old homework or set and explain new homework
• write dialogue journals

• make plans for the next lesson
• tidy up the classroom for the next teacher

So maybe it is best to think about whether you want to teach right up to the last minute, teach over time and so cut into the students' break, or have a careful, controlled 'touch-down' that has the students cheering at the miracle of being back on the ground again on time, or finish off with a fun exercise.

Dialogue journals

If you want your students to have practice reading and writing natural English for real purposes on a regular basis and you are also keen on getting to know your students a lot better individually, then dialogue journals may be the thing for you.

Dialogue journals are conversations between a teacher and an individual student that are written down confidentially in a notebook that passes between them at regular intervals throughout a course. Students write what they want in the notebooks and teachers write back, not grading or correcting but REALLY writing back, as a partner in the conversation.(For more on the basics of dialogue journals, see Peyton and Reed 1990 and Peyton and Staton 1991.) It makes sense for students to do the writing towards the end of the lesson as the high social energy period may be over. The work in the lesson can be mentioned in the journal, and as the students write they can mentally disentangle themselves from the group and prepare to leave the class.

• If students tell you that they don't know what to write about, give them ideas, for example: Tell me something about your family (or your room, your best friend or your pet). What did you do yesterday? Tell me about something really nice that happened to you this week. If you have a little time, what do you most like to do? What did you think about the topic we discussed today? Just choose one of these topics. If you start writing and think of something else you'd rather write about, then that is OK too.

Variations

If you have large classes, people who write a lot or you are very busy, try these variations:

• Different students write on different days so you don't get all the dialogue journals in on the same day.

• Allow students who don't particularly take to the idea to drop out naturally.

• Allow time in class for dialogue journal writing. You can be reading and responding to dialogue journal entries written by another class while your present class works on their entries.

• Encourage students to write dialogue journals to each other and only drop you a line when they have a query they can't answer themselves.

• Deal with pleas for correction by using reformulation techniques.

What have we done today and why?

Class time can be full of people's remarks, the content of texts, interruptions, questions and explanations. By the end it can be hard to remember what happened. Students can feel as if they have been on a magic carpet ride involving parrots (in a text), fever (the reason why a student didn't turn up), Wimbledon (mentioned on the tape), flies (buzzing on the window pane) as well as their own images and memories that popped up unbidden. What the teacher thinks has been 'covered' may not have registered at all in the students' minds as the main point of the lesson. So it is useful feedback for the teacher and useful clarification for the students to restate things. There are many ways of doing this:

• The teacher, perhaps referring to a menu previously negotiated with the class, can recap on which points were covered: 'We started with the hot seat activity. Hanna was in the hot seat and talked about all the different wheeled objects she has had since she was little. Now, what new vocabulary came out of that?' 'Roller skates' and ...?' …
'Why do you think we did this exercise?'

• The students can in turn state what they think have been the main points of the lesson. This can go topic by topic, for example, all the students state what they have learned about, say, 'signpost words' first before going on to state what they feel they have learned about Maori culture from the text and the discussion that followed.

• The students can write the ends of sentences that the teacher starts, for example: In this lesson I found out …
liked …
learned …
began to understand …
wanted to …
didn't understand …

Next lesson I'd like to …
(For a sustained written version of this kind of work using action logs, see Woo and Murphey 1999.)

Filling up the last remaining moments

There are days when your students have come to the end of a useful section of work, you've set the homework, it feels right to stop and yet they are supposed to stay in class for another five or ten minutes before the bell goes or before they cross the magic, invisible line between work and play. Even simple fillers like vocabulary review scrabble can while away a couple of minutes fruitfully.

A trainer once suggested I keep a list of 20 filler ideas in my bag so that whenever I had a little time left at the end of a lesson I could whip out my list and do something useful. It pays to note down the name of the class by the filler you use so that another time you don't do the same one with the same class. If you write the filler ideas in the list in different colours and drag out the list often enough, you will soon have it memorised. Here are some ideas from my 'fillers' list.

• Name in English all the contents of someone's bag or pencil case.

• Suggest 20 things an ordinary object can be used for apart from its normal purpose.

• Choose a category, e.g. countries, and then go round the class starting the new word with the last letter of the word before (Iran, Nigeria, America, Australia ...).

• I spy with my little eye something beginning with 'J'.

• Give a sneak preview of what you will deal with in the next lesson.

• Tell a joke (of course you have to collect a few before you can do this one!).

• Collect some simple, funny cartoons for people to describe to each other and explain in English. Other opening ideas that can be used as fillers are:

• Start a discussion about what is now written up on the board from the point of view of the next class. What would they make of it?

• If you moved the furniture, you can now ask the class to put the chairs and tables back where they were before the start of the lesson. For example, in a whisper, 'Sssssssh! I want you all to be silent. Turn to your chair. Imagine it is a delicate crystal vase. You have to pick it up in a minute. Very slowly and carefully. You mustn't drop it or knock it in case it breaks ... Now ... sssh ... slowly ... move your vase!'

68

If you prefer, change the image to a big mound of jelly or a baby bird needing to go back to its nest.

• Do the reverse of the warm-up ideas used at the start of the lesson. Thus the spiral would now be drawn outwards from the centre, encouraging students to unwind and open up by use of a visual metaphor and become more ready for a change of subject and room.

Activity 1

Bring any authentic lesson to watch. After watching work in groups of 4. Distribute flipchart paper, one sheet for each group. Ask participants to think back over the ideas, principles and concepts that were covered during the lesson. Ask them to summarise everything they remember on the flipchart paper. Encourage groups to work creatively: they may categorise their ideas in any way and use different colours, symbols, pictures, etc.

Activity 2

When the posters are ready, ask participants to leave them on the desks. Invite groups to move to the desks where the poster of another group is. Each 'visiting' group should comment, add, question the content of the 'host' poster sticking post-it notes on it. Ask groups not to write on the poster itself. Invite groups to rotate 3-4 times so that each group has 'visited' all the posters. Ask groups to come back to their original posters and allow some time for reading through the received comments. Invite a spokesperson from each group to report briefly about the comments they got from other groups.

References:
1. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.65
2. Professional Development for Uzbekistan English Teachers, Training Toolkit, Module 1, Tashkent 2009.

TOPIC 9. LINKING ACTIVITIES WITHIN A LESSON GUIDELINES FOR ORDERING COMPONENTS OF A LESSON

1. Put the harder tasks earlier

On the whole, students are fresher and more energetic earlier in the lesson, and get progressively less so as it goes on, particularly if the lesson is a long one. So it makes sense to put the tasks that demand more effort and concentration earlier on (learning new material, or tackling a difficult text, for example) and the lighter ones later. Similarly, tasks that need a lot of student initiative work better earlier in the lesson, with the more structured and controlled ones later.

2. Have quieter activities before lively ones

It can be quite difficult to calm down a class- particularly of children or adolescents- who have been participating in a lively, exciting activity. So if one of your central lesson components is something quiet and reflective it is better on the whole to put it before a lively one, not after. The exception to this is when you have rather lethargic or tired class of adults; here 'stirring' activities earlier on can actually refresh and help students get into the right frame of mind for learning.

3. Think about transitions

If you have a sharp transition from, say, a reading-writing activity to an oral one, or from a fast-moving one to a slow one, devote some thought to the transition stage. It may be enough to 'frame' by summing up one component in a few words and introducing the next; or it may help to have a very brief transition activity which makes the move smoother.

4. Pull the class together at the beginning and the end

If you bring the class together at the beginning for general greetings, organization and introduction of the day's programme, and then do a similar full-class 'rounding- off' at the end: this contributes to a sense of structure. On the whole, group or individual work is more smoothly organized if it takes place in the middle of a lesson, with clear beginning and ending points.

5. End on a positive note.

This does not necessarily mean ending with a joke or a fun activity – though of course it may. For some classes it may mean something

quite serious, like a summary of what we have achieved today, or a positive evaluation of something the class has done. Another possibility is to give a task which the class is very likely to succeed in and which will generate feelings of satisfaction. The point is to have students leave the classroom feeling good.[2]

Activity 1

Lead-in

Write the following questions on the board or flipchart and ask participants to think about them. After some time invite random answers.

~ *In the course you teach do you allocate separate lessons to teaching grammar, speaking (conversation), reading, etc.?*

~ *If you teach Home Reading, how do you teach it?*

~ *What can we call a lesson in which more than one skill plus grammar and/or*

vocabulary are taught?

Activity 2 Vocabulary

Draw students' attention to the two columns of words on the board and do a 'Matching Opposites' exercise with the whole group. Tell students that not all words but **most** of them are from the song they are going to listen to.

1 over	a wake up
2 yesterday	b mountain
3 white	c love
4 hatred	d tomorrow
5 laughter	e black
6 go to sleep	f war
7 valley	g below
8 peace	h tears

Activity 3 Speaking

Ask students to predict what the song is about, bearing in mind that most of the words from the matching exercise are from the song. This can be done individually or in pairs. Invite several random responses.

Activity 3 Listening

Tell students that they should listen to the song and fill in the gaps – one word in each gap. Play the song once (or twice if necessary). After they have finished, ask them to compare their texts in pairs.

The lyrics of the song (gapped)

There'll be _____ _____ over
The _____ _____ of Dover
_____
Just you _____ and _____ .
There'll be love and _____
And _____ ever after
_____ when the _____ is free.
The shepherd will tend _____ _____,
The _____ will bloom again,
And Jimmy will _____ _____ _____
In his own _____ _____ again.

The lyrics of the song

There'll be blue birds over
The white cliffs of Dover
Tomorrow,
Just you wait and see .
There'll be love and laughter
And peace ever after
Tomorrow, when the world is free.
The shepherd will tend his sheep,
The valley will bloom again,
And Jimmy will go to sleep
In his own little room again.

Activity 3 Reading

Divide participants into two groups. Distribute *text a* to one group and *text b* to the other. Tell participants that they will have to read their paragraphs carefully as later they will tell their partners the facts from them. Give participants some time to read their paragraphs. Make pairs – A and B in each pair. They tell each other what they have read.

White Cliffs of Dover

-A-

The White Cliffs of Dover are world-famous and have been of great historical importance for generations. They were formed in the Mesozoic Era about 65-80 million years ago, when dinosaurs walked the earth. In the sea lived billions of microscopic animals and plants, called plankton, with shells made of lime. When they died, their shells fell to the sea bed. The shells accumulated, very slowly, at a rate of around 0.015mm a year, which built up to a depth of 15 metre in one million years.

The White Cliffs are a symbol of the nation's strength against enemies and an encouraging sight to returning travellers. They have been immortalised in song, in literature and in art.

-B-

'(There`ll Be Blue Birds Over) The White Cliffs of Dover' is one of the most famous of all the World War II era pop classics. It became a sensational hit in 1942 when the British people fought against Nazi Germany. Pilots flying to Germany from the airfields in south England would know that they had made it home safely when they saw the white cliffs of Dover, so this sight had a special significance at that time.

Originally the song was released in the U.S. by bandleader Kay Kyser. The most well known version of the song is probably the one recorded by **Vera Lynn** in 1942. Vera Lynn was one of Britain's leading performers during the war and kept up the spirits of the public when times were difficult.

Activity 4 Writing and listening

Ask students to write three or four sentences about their hopes for tomorrow. They can use the heading "Tomorrow…" or any other, which they can choose themselves. They work individually and then read their paragraphs to their partners in pairs. Invite 3-4 volunteers to read their paragraphs aloud.

Activity 5

Tell participants they are no longer learners but again teachers. In the same groups of four ask them to remember the steps in the pre-, while- and post listening stages of the lesson.

Suggested answers:
Pre-listening
~ vocabulary activity 'Matching Opposites'
~ speaking activity
~ brainstorm the topic
While-listening
~ listen and fill in the gaps
~ read and compare with the partner, then check against
the text on the handout
~ summarising the song in one sentence
~ discussion (3 questions)
~ jigsaw reading
Post-listening
~ writing activity 'Tomorrow...'
~ listening to each other's stories

Activity 5
Discuss the following questions
1. What level (beginners, pre-intermediate, intermediate, advanced) is this lesson most suited for? Why?
2. Why was vocabulary taught as well as the four skills?
3. What are the advantages of using songs for an integrated skills lesson?
4. What kind of problems connected with using songs might teachers face?
5. Why is it useful to use the same material to practise different language skills and
vocabulary?
6. Suggest an English song that you think is suitable for an integrated skills lesson and say why you think it is suitable.
(Based on Tanner and Green. Tasks for Teacher Education)

Suggested answers:
1. Pre-intermediate. The language of the song is not complicated, but the speaking and writing tasks in this very lesson are quite demanding. However, the teacher can think of something simpler if the group is at a lower level.

2. One of the principles of vocabulary teaching and learning is that vocabulary should be contextualised in some way, preferably at the level of a text or paragraph. In this lesson vocabulary was taught within the context of listening and reading.

3. Some advantages are:

~ Learners are exposed to cultural issues.

~ Very good for auditory and musical learners.

~ May be an entertaining way to learn.

~ The language is presented in chunks.

4. Some problems are:

~ Materials may be more complex or just unusual and therefore more challenging than materials in a textbook.

~ The topic and/or language of songs may be not culturally appropriate for students.

~ Words in songs may be difficult to make out.

5. The steps in the lesson recycle the same material, but because different skills are practised, the lesson is less monotonous.

6. Answers will vary. Encourage participants to give reasons for their choice as this will help them to think of the criteria for a good classroom song.

References:
1. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.74
2. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*, Cambridge University Press, p 215-218
3. Professional Development for Uzbekistan English Teachers, Training Toolkit, Module 1, Tashkent 2009.

TOPIC 10. TIMING ACTIVITIES WITHIN A LESSON. SETTING HOMEWORK.

If you are on a tight schedule and keen to create a time-efficient working atmosphere, then you are likely to get cracking on administrative tasks such as having students hand in their homework, checking past homework, calling roll or asking students to get out certain books. You may well socialise later in the lesson but may need to have the feeling that a substantial body of work has been completed satisfactorily before things can lighten up.

Other possible working starts are:

• linking back to a past lesson to review things

• explaining the aim of the current lesson and how it fits into the lesson and course

• zooming in immediately on the main work of the lesson, for example, 'Here is your task. Please get into groups now. You have 15 minutes to complete stages 1, 2 and 3.'

If you are a brisk 'let's get going' type of teacher or teach classes who have no time at all for non work-related activities, then skip the rest of this section and go straight to the 'middles' section.

When you and your students are ready to tackle the main business of the class, you have some choices ahead. Let's imagine that our chronological lesson looks like this:

We are left with blocks of time of, say, 20 minutes, or if we scrap one of the mini-breaks, 40 minutes. These are the main bits or 'middles' of the lesson. I'd like to mention three possible categories of ideas for these middle sections. These are Threads, Middles as stimulus-based blocks, and Generalisable procedures for texts. These three ways of working are not one-off recipes. Once you get the hang of them, and they are all explained in detail below, you will have a large number of moves that you can apply to any activity or piece of material. This will cut down
massively on thinking and planning time.

Threads

Some people believe that 'little and often' is the best way to learn. Instead of spending a long time all at one sitting trying to

understand something, some teachers feel that it's better to work for a short spell on something, leave it to settle or percolate for a while and then pick it up next time, reviewing and extending understanding a little before leaving it again. It is quite possible that something important happens in learning terms, a kind of 'incubation', in the apparently inactive times between learning sessions. Quite often we have the experience of feeling flustered by something new and then, after a pause, coming back and finding it much easier to deal with. If we want to work with our students in a way that allows for this experience, we can set up activities that do not progress or build 'vertically' down one lesson in connection with other activities done on the same day. Rather, they are threaded through the timetable, so that they build up as they are revisited on subsequent days.

An animal a day

This is one such simple thread idea. This series of activities is designed to work on literal and metaphorical uses of basic vocabulary. The 'animal' can be a cat, fish, bird, horse, snake or frog. The first day, one animal is introduced with its basic vocabulary, e.g. a cat: whiskers, paws, claws, tail. When the thread is revisited in the next class these words are reviewed and new ones added, e.g. tabby, tom, kitten. Your choices each time you revisit the animal in subsequent classes are to:

• review nouns already learned
• add verbs (hiss, scratch, purr)
• add adjectives (furry, soft, playful)
• add strengths and weaknesses (good hunter, kills things, sleeps a lot)
• add metaphors (cat's eyes in the middle of the road, a catty remark, to claw back money in taxes)
• introduce new 'animals' such as birds and snails, discuss the similarities in what they have (feathers versus slimy scaly skin) and where they live (nest, garden)
• ask students to tell you about individual animals of one type that they have known The 'animal a day' thread can last from 5–20 minutes and can be visited either every class or regularly but at longer intervals. Once students have started work on this thread they will quickly settle into it each time you announce, 'OK, let's go back to our animal a day. Who can give me some cat vocabulary?' Once introduced, threads can be picked up quickly with a minimum of

explanation since they are already familiar to everyone. They can be used at the same or different points of the lesson each time. There are many different kinds of threads for speaking, listening, vocabulary, writing, thinking and learning general knowledge. (See Woodward and Lindstromberg 1995.)

If you do the middles of your lessons this way, each class will consist of several 10–30 minute activities that gradually build up over time. These threads do not necessarily have a connection to other activities in the same class (vertically) but do with activities in subsequent classes (horizontally). This way of working will minimise planning time and will give the variety and pace necessary to keep students interested and moving along. It will be especially useful with classes who find it difficult to concentrate on one thing for long periods. For other classes who need more in-depth work, a combination of a block and thread approach will work well. Thus, although it is possible to plan entire lessons around threads, it's also possible to use them for just part of a lesson.

Stimulus-based blocks

Another way of looking at the time between the beginning and end of a lesson is as one big block of time that you can use to get a lot of work done on one thing. You may well use this 'block' approach with well-motivated students who can concentrate for long periods.

Setting Homework

Giving back homework that you have marked and commented on can obviously be done at any point in the lesson, but for new homework relating to the lesson in progress it's a good idea to sort it out towards the end of the lesson, well before you are trampled in the rush for the door when the bell goes.

In order to set homework properly you need to know what other teachers have set for the students, whether they have any school outings or sports events coming up, and so on. This allows you to negotiate with them the amount and timing of homework. Then you need to:

1) Write up the tasks on the board.
2) Mark clearly which ones are essential, which are for which students and when the different tasks need to be completed. Encourage the students to set their own

78

homework goals too, e.g. 'I'm going to learn five new words tonight.'

3) Check all this is understood.
4) Tell students what will happen to the homework (e.g. Will you mark it or will they read it out in class? What will constitute good work?).
5) While the students are copying this into their notebooks, make a note of it yourself. This will help you to collect the right pieces on the right days and thus build future lesson plans.

Reasons for homework

- Homework is expected by students, teachers, parents and institutions.
- Homework reinforces and helps learners to retain information taught in the classroom as well as increasing their general understanding of the language.
- Homework develops study habits and independent learning. It also encourages learners to acquire resources such as dictionaries and grammar reference books. Research shows that homework also benefits factual knowledge, self-discipline, attitudes to learning and problem-solving skills.
- Homework offers opportunities for extensive activities in the receptive skills which there may not be time for in the classroom. It may also be an integral part of ongoing learning such as project work and the use of a graded reader.
- Homework provides continuity between lessons. It may be used to consolidate classwork, but also for preparation for the next lesson.
- Homework may be used to shift repetitive, mechanical, time-consuming tasks out of the classroom.
- Homework bridges the gap between school and home. Students, teachers and parents can monitor progress. The institution can involve parents in the learning process.
- Homework can be a useful assessment tool, as part of continual or portfolio assessment.

Attitudes to homework

Teachers tend to have mixed feelings about homework. While recognising the advantages, they observe negative attitudes and poor performance from students. Marking and giving useful feedback on

homework can take up a large proportion of a teacher's time, often after school hours.

- Students themselves complain that the homework they are given is boring or pointless, referring to homework tasks that consist of studying for tests, doing workbook exercises, finishing incomplete classwork, memorising lists of vocabulary and writing compositions. Where this is actually the case, the negative effects of homework can be observed, typified by loss of interest and a view of homework as a form of punishment.

- Other negative effects of poorly managed homework include lack of necessary leisure time and an increased differential between high and low achievers. These problems are often the cause of avoidance techniques such as completing homework tasks in class, collaborating and copying or simply not doing the required tasks. In turn, conflict may arise between learners, teachers, parents and the institution.

Effective homework

In order for homework to be effective, certain principles should be observed.

- Students should see the usefulness of homework. Teachers should explain the purpose both of homework in general and of individual tasks.

- Tasks should be relevant, interesting and varied.

- Good classroom practice also applies to homework. Tasks should be manageable but achievable.

- Different tasks may be assigned to different ability groups. Individual learning styles should be taken into account.

- Homework should be manageable in terms of time as well as level of difficulty. Teachers should remember that students are often given homework in other subjects and that there is a need for coordination to avoid overload. A homework diary, kept by the learner but checked by teachers and parents is a useful tool in this respect.

- Homework is rarely co-ordinated within the curriculum as a whole, but should at least be incorporated into an overall scheme of work and be considered in lesson planning.

- Homework tends to focus on a written product. There is no reason why this should be the case, other than that there is visible evidence that the task has been done.

80

- Learner involvement and motivation may be increased by encouraging students to contribute ideas for homework and possibly design their own tasks. The teacher also needs to know how much time the students have, what facilities they have at home, and what their preferences are. A simple questionnaire will provide this data.
- While homework should consolidate classwork, it should not replicate it. Home is the outside world and tasks which are nearer to real-life use of language are appropriate.
- If homework is set, it must be assessed in some way, and feedback given. While marking by the teacher is sometimes necessary, peer and self-assessment can encourage learner independence as well as reducing the teacher's workload. Motivating students to do homework is an ongoing process, and encouragement may be given by commenting and asking questions either verbally or in written form in order to demonstrate interest on the teacher's part, particularly in the case of self-study and project work.

Types of homework

There are a number of categories of useful and practicable homework tasks.

1. Workbook-based tasks

Most published course materials include a workbook or practice book, mainly including consolidation exercises, short reading texts and an answer key. Most workbooks claim to be suitable for both class and self-study use, but are better used at home in order to achieve a separation of what is done in class and at home. Mechanical practice is thus shifted out of class hours, while this kind of exercise is particularly suited to peer- or self-checking and correction.

2. Preparation tasks

Rarely do teachers ask learners to read through the next unit of a coursebook, though there are advantages in involving students in the lesson plan and having them know what is coming. More motivating, however, is asking students to find and bring materials such as photographs and pictures, magazine articles and realia which are relevant to the next topic, particularly where personalisation or relevance to the local context requires adaptation of course materials.

3. Extensive tasks

Much can be gained from the use of graded readers, which now often have accompanying audio material, radio and TV broadcasts, podcasts and songs. Sometimes tasks need to be set as guidance, but learners also need to be encouraged to read, listen and watch for pleasure. What is important is that learners share their experiences in class. Extensive reading and listening may be accompanied by dictionary work and a thematic or personalised vocabulary notebook, whereby learners can collect language which they feel is useful.

4. Guided discovery tasks

Whereas classroom teaching often involves eliciting language patterns and rules from learners, there is also the option of asking learners to notice language and make deductions for themselves at home. This leads to the sharing of knowledge and even peer teaching in the classroom.

5. Real-world tasks

These involve seeing, hearing and putting language to use in realistic contexts. Reading magazines, watching TV, going to the cinema and listening to songs are obvious examples, offering the option of writing summaries and reviews as follow-up activities. Technology facilitates chat and friendship networks, while even in monolingual environments, walking down a shopping street noticing shop and brand names will reveal a lot of language. As with extensive tasks, it is important for learners to share their experiences, and perhaps to collect them in a formal or informal portfolio.

6. Project work

It is a good idea to have a class or individual projects running over a period of time. Projects may be based on topics from a coursebook, the locality, interests and hobbies or selected individually. Project work needs to be guided in terms of where to find resources and monitored regularly, the outcome being a substantial piece of work at the end of a course or term of which the learner can claim ownership.

Conclusion

Finally, a word about the Internet. The Web appears to offer a wealth of opportunity for self-study. Certainly reference resources

make project work easier and more enjoyable, but cutting and pasting can also be seen as an easy option, requiring little originality or understanding. Conferring over homework tasks by email can be positive or negative, though chatting with an English-speaking friend is to be encouraged, as is searching for visual materials. Both teachers and learners are guilty of trawling the Net for practice exercises, some of which are untried, untested and dubious in terms of quality. Learners need guidance, and a starting point is to provide a short list of reliable sites such as British Council 'Learn English' and BBC 'Learning English' which provide a huge variety of exercises and activities as well as links to other reliable sources.

Activity 1

Put the stages of a lesson in the right order and set appropriate timing for each stage.

a Reading activity: True or False?' Ls decide if statements about the main ideas in the text *(Fads and Trends in the USA)* are true or false.
b Pairs. Ls do exercise 'Guessing Vocabulary'. Ls guess the meaning of key   vocabulary (*lifestyle*, *in fashion, out of date, influence, slang*) from context,   looking at example sentences from passage. Check Ls understand.
c Groups. Discussion - elicit/suggest a recent trend (e.g. mobile   telephones, computers, a recent fashion); in groups, Ls discuss advantages   and disadvantages of the trend they choose.
d Assign homework: 'Building Vocabulary and Study Skills: Fads and Trends'.
e Give/ask for answers to True or False?' Clarify any problems.
f Collect answers to reading structure exercise.
g Pairs. Ls do exercise 'Understanding Reading Structure': identifying topic sentence of each paragraph from article.
h Look at pictures related to fads and trends in the US. Ls discuss pictures   in pairs: predict topics article will mention.
i Introduce topic of new unit: fads and trends. Pre-teach or elicit *fad* and   *trend*. Ls brainstorm examples from their own experience: collect on

board.
j Collect ideas about Ls' predictions on board.

Activity 2

Take one of your lesson plans you organized recently, discuss that with your partner, do a peer-evaluation of timing the stages (consider about suggestions) :

1.Is the set time realistic?

2.What stages should be edited?

3.Is the lesson plan appropriate to the set aims?

Activity 3

Work in groups 4. Choose one of the types(different types should be chosen by groups) of homework and develop 2 different tasks for that type, then discuss your tasks with the whole class:

1. Workbook-based tasks
2. Preparation tasks
3. Extensive tasks
4. Guided discovery tasks
5. Real-world tasks
6. Project work

References:
1. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.65
2. Steve Darn, 2019, *The Role of Homework*, Freelance Trainer, Izmir, Turkey
3. Tanner, R & C. Green (1998). *Tasks for Teacher Education: a Reflective Approach*, Longman, p.67

TOPIC 11. MAKING USE OF AVAILABLE MATERIALS AND RESOURCES (E.G. PICTURES, SONGS, VIDEO, BLACKBOARD, PHYSICAL SETTING OF A CLASSROOM)

Most language-teaching course books probably need supplementing to some extent, if only in order to tailor them to the needs of a particular class or to offer richer options.

Picture pack

Collect about 50 pictures cut from magazines. You can select them for their beauty, strangeness, humour or ambiguity. Some can be no bigger than a playing card and some of A4 size. You can add to the collection whenever I see a good picture.The picture pack is lightweight and portable so you can pop it in your teaching bag and use it any time you run out of lesson material.

Uses of picture packs

Here are some things you can use a picture pack to do:
• generate vocabulary
• do mutual picture dictation ('Draw a person up a lamppost')
• play guessing games ('Is there a cabbage in the picture?')
• generate dialogues between the characters in the pictures
• create stories by guessing what would come before and after the picture if it was in a cartoon strip
• help students relax and enjoy themselves
• bring the outside world into the classroom

Using the pictures

There is a lot of mileage in the pictures in a course book. Here are just a few ideas.
• Encourage students to name everything they can see in a picture in English, including general and visible things such as the decor, the season, the geography, and also invisible things such as the degree of rapport between the characters. This will provide a challenge even at advanced level.
• Have a few students group themselves in a tableau, standing in the same relative positions as the people in the picture and copying the gestures and stance exactly. Ask them to say how they feel. This will

often create laughter as well as a discussion of cultural points such as body language and eye contact in the target and home cultures.

• Some planning is needed for this idea. Choose any picture (or dialogue) in the course book that depicts an interesting aspect of the target culture. Find a native speaker who's lived in the country under discussion and ask them to comment on the authenticity of the picture or dialogue according to their own experience. Record what they say on tape. You then have a comment on something in the course book, which is full of language to work on.

What makes for a successful song-based lesson? Adam Simpson, second-time winner of the British Council's Teaching English blog award for his post on conditionals (written with Paul Mains), explains.

One of the big problems we all face, whether teaching English to children or adults, is maintaining learners' interest throughout our lessons. Consequently, we often have to be very creative in the techniques we use. What makes music such a great teaching tool is its universal appeal, connecting all cultures and languages. This makes it one of the best and most motivating resources in the classroom, regardless of the age or background of the learner.

Planning for the use of songs in class

The process of selecting a song is one of the most difficult aspects of using music in a lesson. Here are some things you probably need to think about to ensure you get the right song.

Carefully examine what it is you want your class to learn in the lesson

Is this going to be a lesson focusing on vocabulary, grammar, pronunciation, or a particular topic? I once used 'You're so vain' by Carly Simon to introduce a text that looked at vain people. In another lesson, I used 'In the air tonight' as it uses the present perfect continuous tense. Whatever your focus, remember that this doesn't necessarily place a limit on what you can do with the song. For instance, you might wish to use the song in question to exemplify a particular verb tense, and structure your lesson accordingly, but you might at the same time wish to take the opportunity to look at those interesting idioms in the lyrics!

Think about the language level of your class

The language level of your class will determine not only which songs you can use, but also what other activities – such as games or written exercises – you will use to develop the lesson. Lower levels will become extremely frustrated with fast-delivered lyrics, for instance, while simple repetitive lyrics might not be interesting for more advanced-level learners.

How old are your learners?

If you're a teacher of young learners, you will probably want to use songs that are repetitive and very easy to understand. For teenagers, however, use contemporary or fairly recent pop and rock songs. My advice: it's often best to ask them 'what's cool'. Alternatively, for adult learners, who will probably have a more open approach to classes, use songs that are interesting to their age group.

Are there any specific cultural issues regarding the make-up of your class?

What kinds of things are generally unacceptable in the culture in which you teach? Whatever you do, don't use music solely based on your own cultural norms. Consider the audience and their sensibilities; even better, let them choose the songs that you use.

What kind of access do you have to the song?

Let's face it, this is the age of YouTube and you can find practically any song on this website. Nevertheless, an mp3, which doesn't require a connection, or even a good old-fashioned CD, can often be a useful backup.

Six steps for making a song the focus of your class

My intention here is to provide a basic outline you can use with any song. Remember, these are just suggestions so make sure to keep the profile of your learners in mind.

1. Listen to the song

That's it – start things off by just listening. It's important to remember that this is supposed to be a fun activity; don't make it too serious or boring.

As an alternative, you can show a video clip if you have one – in fact, I strongly recommend it, as it will cater to more learners' learning preferences.

Ask learners if they've heard it before, and don't overload them with tasks at this point; simply let them enjoy the music.

2. Ask some questions about the title

Here are a couple of examples of the types of questions you can ask:

For John Lennon's wonderful 'Jealous Guy':

- 'What is a 'jealous guy'?'
- 'What are three things a jealous guy might do?'
- 'What kinds of jealousy are there?'

For Queen's classic 'We are the champions':

- 'What is a champion?'
- 'What kinds of champions are there in the world?'
- 'What activities have champions?'

Such questions tend to work really well as conversation starters, so group three or four learners together and then get feedback from each group on their thoughts. If you think it would help, make this your first step, i.e., before the initial listening.

Alternatively, prior to having listened to the song you can teach a couple of words and give a simple task for the first listening. My favourite strategy is to give three or four words from the song and ask to them to listen out for the words that rhyme with them. You could also brainstorm possible rhymes before listening.

3. *Listen to the song again, this time with lyrics*

This time, you should give learners the chance to read the lyrics to the song. At this point you might do one or more of the following activities:

- Learners can just read the lyrics while they listen. They can possibly highlight unknown words for later discussion.
- You can make a lyric worksheet as a gap fill; learners fill in the gaps as they listen.
- You can make cut-out strips of selected missing words and again make a lyric worksheet as a gap fill; this time learners match the word strips to the gaps as they listen.

4. *Focus on a particular verb tense or aspect of grammar*

Virtually every song centres on a particular verb tense. This is too good an opportunity to pass up in terms of uncovering the grammar. My suggestion is to start with questions such as these:

- How many examples can you find of the past simple in the lyrics?
- Why did the writer of this song choose this verb tense?

This acts as a springboard for discussing the function of a specific tense, as well as examining its form. Furthermore, it often tends to raise awareness of grammatical flexibility and 'poetic licence' in the

88

construction of song lyrics. Students often expect songs to obey the grammatical rules that have been drummed into them. In a surprisingly large number of cases, this can lead to the enlightening discovery that rules can be broken!

5. *Focus on vocabulary, idioms and expressions*

We've noted that many songs bend the rules of grammar. It's also useful to focus on the creative and artistic use of vocabulary we encounter in lyrics. Start with questions like these (again, for Queen's classic song 'We are the champions'):

- What does 'I've paid my dues' mean?
- What does 'my share of' mean?
- What does 'I've taken my bows' mean?

Go through the meanings, illustrating with other examples if necessary. Songs often serve as really good contexts for phrases and idioms, but it's good to make sure that the meaning is clear. As with grammar, years of misunderstanding can come to light in this way!

6. *Round things off with some creativity*

Creativity is an important part of maintaining motivation but it shouldn't be limited to the teaching approach. Depending on the factors highlighted in the first part of this post (age, language level, cultural specifics, etc.), you might want to try finishing things off with an activity that stimulates creative thought. Here are a few examples of things you can do to get the creative juices flowing:

- Write another verse of lyrics, maintaining the same mood and style as the original. This can be done individually or in groups. These new lyrics can be presented to the rest of the class. Perhaps several groups can work on this to come up with a completely new set of lyrics for the whole song.
- A song tends to give you the perspective of the singer. Write a response (this can be a paragraph, i.e., not necessarily in lyric form) from the point of view of the person the song is being sung about, or any other protagonist.
- Have the learners plan a music video for the song. In groups they decide the location, the characters, and what happens. Then each group explains their idea to the rest of the class and the learners vote on the best one. The results can be surprising, as they frequently come up with an interpretation that hadn't even occurred to you!

- Write a diary entry for a character in the song. Get learners to examine the thoughts and feelings that inspired the story being played out in the lyrics.
  - **Five tips for using authentic video in the classroom**
  - **How can teachers use video content that isn't designed especially for language learners? English language teaching materials writer and developer Lewis Lansford explains.**
  - These days, learners have easy access to English language **input**, that is, authentic language in use, such as online videos, social media, and podcasts. Most teachers appreciate that using authentic materials – anything produced for a purpose other than teaching English – can capture and hold learners' attention, and motivate them to improve. But they also know that unfiltered, ungraded content can be hard to understand. Speakers often speak quickly, and use grammar and vocabulary that learners haven't yet mastered.
- With a few tips and tricks, these challenges can be overcome, and the classroom can be brought to life. Here are five things to try.
  - **1. Make use of all audio – not just spoken words**
  - When we say 'listening', we often assume that we're talking about listening to people speak. But audio material that doesn't include speech can also be a useful resource for teachers. Bobby McFerrin's talk **Watch me play the audience** on TED.com has very little speaking in it, and yet it is full of language. In a beginner-level classroom, you could play the soundtrack of the video only as Bobby 'plays' the audience, and ask learners what they hear: music, singing, voices, laughing. The class could discuss what it could be: *Maybe it's a music lesson. Maybe it's a concert.* Or, if you're working on modals of conjecture, *It could be… .* This sort of exercise is especially useful at lower levels, because the listening itself isn't just easy, it's actually fun.
  - **2. Use the task, not the audio, to control the level**
  - We might consider a newscast, a Shakespeare play or a football match too complicated, idiomatic or high-level to use in the classroom, especially below level B1 (intermediate). But remember: the audio itself doesn't set the level, the task does. The teacher's job is to set a task that is challenging enough to

provide a learning opportunity, but not so difficult that learners fail at it.

- Rather than have learners try to comprehend individual words or sentences from the three audio texts mentioned above, you could play a short excerpt from each, and ask students to say which is the play, which is the newscast and which is the football match. Then you could encourage them to describe the three different texts, the sounds of the speakers' voices, and so on. This gives learners the satisfaction of dealing with authentic materials, while also successfully taking part in the lesson.
- **3. Focus on the images by muting the audio**
- The real strength of **video in the classroom** is that the images often carry a lot of language, even if you watch it with the sound turned off. Mark Bezos's TED Talk **A life lesson from a volunteer firefighter** is a great example. Play the first minute or so with the sound off and simply ask learners what they can see, perhaps in a lesson about jobs or personal attributes. He's clearly a firefighter, but what about his personality? Confident? Shy? Funny? Serious? Watching the video first, without the sound, can get students thinking about what they're going to hear and make their work easier when it comes to listening.
- **4. Choose videos where the pictures match the words**
- Some videos are more accessible to language learners than others. In her TED Talk **Taking imagination seriously**, at about 00:25, Janet Echelman describes her artwork as 'permanent, billowing, voluptuous forms, the scale of hard-edged buildings'. This is fairly tough language for learners, but as she describes her work, the video shows a picture of it. This doesn't precisely explain what the words mean, but it does allow learners to see what she's describing and thereby get the general meaning of her words. Without the images, the audio would be far less comprehensible. Throughout the talk, pictures illustrate her story, and that makes the overall message of what she's saying far easier for learners to follow.
- **5. Use humour and unexpected sounds and visuals**
- One of the strengths of online video is that people watch it as a form of entertainment. Pressing entertaining material into the

service of language learning is a win-win: learners develop their skills, and everyone has fun.

- Hetain Patel and Yuyu Rau's TED Talk **Who am I? Think again** is a treasure trove of surprising twists and turns, many of them visual. Seeing and hearing something unexpected makes learners want to know what's going on and will keep them focused on the talk's message. And even lower-level learners, who haven't understood everything, will be able to visually absorb some of the content, thereby giving them something to talk about.

- Using authentic video as listening material in the classroom is a very effective way to engage learners and develop their skills – if you choose the right video to work with. I hope the above five tips provide some inspiration for using this powerful resource for language learning.

Main types of board

The board is another standard piece of equipment that we may feel we know all about but, again, different products abound. There are:

• flannel boards that you can stick towelling or felt shapes to

• black and green boards nailed to walls, sitting on easels or in wooden frames, on which you can write in chalk

• whiteboards (also on walls or easels) of all sizes from scarcely bigger than a poster to those covering an entire wall or constituting a metre high frieze around the middle of a room. (By the way, different whiteboards accept different types of marker pen, so test your pen carefully by drawing a line at the edge of the board before you launch into a central screed. If you can wipe the test line off easily, the pen you're using is the correct type. If you can't rub it off, it's the wrong type. Don't despair if you don't have any spirit or alcohol cleaner with you. Simply retrace the same line exactly with the same pen and wipe it off instantly. It may take two or three attempts but this homeopathic cure does work.)

• whiteboards that print out whatever has been written on them.

• magnetised boards that you can stick things to using small specially manufactured magnets. These boards range from small and portable to very large. You can 'pin up' notices and pictures, etc., with the special small magnets. You can also attach magnetic shapes to these boards.

Thus you can store words or ideas and move them around, organising and regrouping them throughout a lesson.

Uses of boards

You can use boards to do many things, including to:

• write up what you need in a lesson before the lesson starts. Don't forget to write 'Please leave!' on your beautiful work somewhere though or some helpful soul might wipe it off for you.

• avoid photocopying

• add visual impact to a lesson, especially if you use colour pictures and icons as well as words

• provide a model for writing

• explain a word

• tell a story, record points in a game, explain a task

• test the mood of the class (see below)

• facilitate thinking by recording brainstorms, mind maps, flowcharts, and so on

• write up homework so there are no excuses!

Activity 1

a) Put participants into pairs. Give each pair **Participant's Worksheet** cut into strips**.** Explain that the strips of paper give criteria for selecting course books (teachers' reasons for choosing a particular course book). Participants discuss which of the criteria they think are more important and which are less important. They should rank the criteria in order of importance, with the most important at the top.

1. The material in the coursebook is visually attractive. The coursebook has different colours, fonts and headings.
2. There are a variety of different practice activities which allow students to use the language taught.
3. The topics and contexts in the coursebook are familiar to the students and are motivating to suit the age, needs, experience and interests of the students in the class.
4. The coursebook has a good balance between grammar and skills

development.
5. The coursebook has the same number of units as the number of weeks of the course, i.e. the course runs for twelve weeks and there are twelve units.
6. The coursebook is the right level for the learners in the class.
7. There is material covering all four skills in the coursebook – reading, writing, listening and speaking.
8. The material in the coursebook is well-organised and it is easy for teachers and students to follow what they have to do.
9. There is variety in the way new language is presented in the coursebook.
10. The reading and listening materials have an authentic feel and look. The texts look like they are real articles and the recordings sound like real conversations.

b) Look at the teachers' problems with coursebooks and discuss what solutions you would suggest. There is one example.

Teachers' problems with the coursebook material	Solutions (What could you do?)	Strategies (How would you do it?)
1. The reading and listening material in the coursebook is too difficult.	Change the level of the material.	
2. The coursebook has the students doing the same things in each unit.		
3. The texts and tasks		

in the coursebook are too short.		
4. There is very little authentic material for listening and reading.		
5. The tasks in the coursebook are in the same order in every unit.		
6. The texts and tasks in the coursebook are too long.		
7. The reading and listening material in the coursebook is too easy.		
8. There is little free speaking and no writing practice in the coursebook.		

Activity 2

For questions **1–6**, match the ways a teacher can adapt a written text with the teaching purposes listed **A–G**. There is one extra option which you do not need to use.

Teaching purposes

A to focus on linking words and phrases
B to raise learners' awareness of register
C to make the text more accessible to weaker learners
D to generate interest in the topic
E to highlight particular grammatical patterns
F to develop learners' proofreading skills
G to work out meaning from surrounding context

Ways a teacher can adapt a written text

1. removing from the text all the verbs which follow prepositions

2. replacing nouns with nonsense words and asking learners to provide the original words

3. putting some spelling mistakes into the text

4. shortening the text and paraphrasing parts of it

5. re-writing the text in an informal style and learners compare it with the original

6. jumbling the paragraphs and asking learners to re-order them correctly

Activity 3
Find the nine aids in the wordsearch activity.

F	L	A	S	H	C	A	R	D	S
D	R	A	O	B	K	C	A	L	B
W	H	I	T	E	B	O	A	R	D
S	T	R	A	H	C	P	F	X	R
D	K	N	O	R	M	V	Y	M	E
B	G	A	X	H	D	J	E	O	A
L	Q	P	U	P	P	E	T	S	L
S	R	E	T	S	O	P	M	L	I
R	E	Y	A	L	P	D	C	R	A

Activity 4
Work with a partner and decide which teaching aids you would use to achieve the teaching aims numbered 1–10. There may be more than one possible answer.

Whiteboard	OHP	flashcards	CD player
DVD player	realia	computer	posters
puppets	phonemic chart		blank paper

1. to get students to build a paper aeroplane by following written instructions

2. to teach 10 words related to furniture: *table, chair, bed, desk, sofa, bookcase, stool, shelves*

3. to get students to realise how important body language is in giving a business presentation

4. to help students pronounce 3 problem sounds by using minimal pair work

5. to give students an opportunity to generate and organise ideas for a composition

6. to help students to design a poster in groups showing what they did during their last holidays

7. to focus on accuracy in writing by showing students an example of writing and asking them to correct it

8. to teach students expressions for introducing themselves to other people and responding to introductions

9. to help students revise new vocabulary from 5 different lexical sets

10. to get students to plan a class picnic

Activity 5

For questions **1–6,** match the student activities with the learning aids listed **A–G.**

There is one extra option which you do not need to use.

Learning aids

A overhead transparencies
B workbooks
C authentic printed materials
D flashcards
E DVD/video clips
F role-cards
G bilingual dictionaries

Student activities

1. Students, in groups, look at leaflets and brochures to get ideas on content and language for a formal writing task.

2. The whole class does a task to develop the skill of listening for detail.

3. Students act out conversations as doctors and patients.

4. Students complete extra grammar activities at home.

5. During formal presentations at the front of the class, students display the results of information they have collected.

6. Students are prompted by the teacher to call out the names of objects one after the other.

References:
1. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.131
2. Cambridge English, TKT Practice Task, Module 2.

TOPIC 12. ANTICIPATING PROBLEMS (INCLUDING WAYS OF DEALING WITH DISRUPTIVE BEHAVIOR)

What might go wrong?

If teachers try to identify problems that might arise in the lesson, they are in a much better position to deal with them if and when they occur. This will also give the teacher insight into the language and/or the activity which is to be used. This isn't to say that we can predict everything that might happen. Nevertheless, thinking around our activities – trying to put ourselves in the students' minds, and gauging how they might react - will make us much more aware of potential pitfalls than we might otherwise be.

Anticipated problems: teachers frequently make some kind of a list of potential difficulties and suggestions about what to do if they arise. They might consider what they would do if a computer or other piece of equipment failed them or if some other student-based eventuality occurred (such as the activity being a lot more difficult for the class than expected).

Undisciplined classes

Classes can be difficult for reasons other than the fact the students don't like each other. The group may have very low motivation and concentration. They may arrive late, talk to each other a lot, wander around, display dislike of the teacher, push for confrontation, eat, shirk, shout or ignore you.

Practical principles for dealing with undisciplined classes
Before class
• Be clear about national and local rules concerning, for example, parental rights and corporal punishment.
• Find out what other teachers in your school do in terms of rules and relationships.
• Become clear in your own mind about what you'd like to see in your classes in the categories of movement, talking, safety, materials, social behaviour, clothing, and so on.
• Plan lessons carefully to involve students in productive, interesting work that moves at a reasonable pace and involves a variety of different stimuli such as pictures, students' own experience, etc.
• Think ahead to the rewards and admonishment strategies you'll use

In class
• Learn students' names as fast as possible so that you can relate to them individually.
• Be clear to students from the start about what you expect, even if you do this only partially and in negotiation with the students.
• Don't judge students by their appearance. The one with the shaved head and nose ring may be an absolute sweetheart while the one with the straight haircut may be a demon. Or vice versa.
• Establish some routines especially at the start and end of lessons.
• Reward good behaviour quickly, clearly and systematically with, for example, nods, attention and interest as well as good grades, smiley stamps or work displays.
• Reward good behaviour much more than you admonish bad behaviour.
• Be realistic in your demands, taking into account the time of day, energy levels, etc.
• Use pupil territory, walk about and don't get penned or hemmed in one place.
• Behave as if you're in control, i.e. keep breathing calmly and moving and have good eye contact with individuals.
• Develop eyes and ears in the back of your head so that you can spot boredom, fatigue or bad behaviour very early on.
• If a couple of students are particularly vocal or difficult, don't assume that they represent the whole group. The rest of the students

may be quite happy with the class and may resent the individuals making the fuss.

Prevention is far far better than attempting a cure once things have started to go wrong. Many of the measures above can be planned and practised quite deliberately. Once trouble starts, however, you're going to have to take rapid, almost intuitive decisions fast. You won't have time to read and consider the ideas below! I doubt too if, in the heat of the moment, you'll even be able to remember them! But if you do have a tough time in class, you may like to think about the way you handled it and either pick up some ideas below or add your ideas to them for a
discussion with colleagues.

• When you spot something naughty, observe the people concerned until you're pretty sure your suspicion is well founded and then act quickly.

• Discipline according to what the students need and in proportion to the deed and not according to the depth of your irritation! (This can be hard advice to follow!)

• Try to admonish individuals quickly and quietly rather than across a class.

• Vary your methods of intervening in a disruption by using visual, auditory, kinaesthetic or other methods. So sometimes stare, sometimes make a humorous remark, sometimes gesture, and sometimes withhold attention.

• If using verbal admonishment, keep your voice polite and at normal volume and use positives rather than negatives. Rather than 'Don't talk' or 'Stop yelling!', try 'There's too much loud talking. I want you to listen to each other and talk quietly.' Also, give students time to carry out your request before repeating it.

• Avoid getting into a confrontation. Switch tasks, tell a joke, suggest a talk at a later time convenient to you, anything rather than getting locked in with adrenalin running high on both sides.

• If you have to use some kind of sanction, use one or threaten one that is unproblematic for yourself and others.

• The SECOND the student(s) stop disrupting the flow of the lesson, resume your normal breathing and body movement. Remember the other students who want to get on with the lesson and get right back to the work in hand. Let the conflict go.

100

• Be consistent. Treat everyone equally and with respect and do what you say you're going to do unless there's a complete hijack (see below).

After and between lessons

• If you've had a bit of a rough time in class, and are feeling upset, don't flay yourself thinking, 'I should have done this' and 'If only I'd done that.' Maybe talk to a colleague about things. They'll help you to put the lesson in proportion and perhaps give you some useful practical advice. Remember that there's always next lesson to get improvements in.

• Reward well-behaved students by, for example, writing to their parents or sponsors to let them know how well they're doing.

• Take a personal interest in all students even the ones who give you trouble (when they're not giving you trouble!).

• If the normal methods above haven't worked for you, do some research into some more unusual ones such as those from Neuro-Linguistic Programming (e.g. adopting a particular spot from which to do your disciplining, and learning when is the best time to break the physiological stand-off that's usually involved in bad behavior (see Grinder 1991).

• Involve other teachers in creating a patterned system of positive behaviour management (see Blum 1998).

• If other staff aren't particularly interested, or you can't build a school-wide system, build your own system and stick to it in your classes. Word will get around and students will come into your class expecting to behave. Over time you WILL be able to build a better atmosphere. It will take time and it won't be easy but I know from experience that it WILL happen!

Activity 1. Discussion task

Brainstorm and definition

The phrase 'classroom discipline' has for most teachers an immediate and clear meaning, but it is in fact quite a complex concept, and hard to define in words. One way into such a definition is to start by brainstorming all the ideas that seem to you to be comprised in it: 'control' for example, or 'rules'.

Try brainstorming a list of such words for yourself, or in your group. Using these, you may now find it easier to formulate a satisfactory definition.

There are, of course, more subtle and interesting distinctions to be discovered within the concept of 'discipline'. Try discussing the distinctions between the following pairs:

1. 'control' v. 'discipline';
2. 'authoritarian' v. 'authoritative';
3. 'power' v. 'authority'.

Activity 2

Examining assumptions

Imagine an ideally disciplined classroom. Then have a look at the set of statements in Box 1. Put a double plus (++) by statements which seem to you to describe a characteristic which is always typical of the disciplined classroom, and a single one by those which describe a characteristic which is fairly typical but not inevitable. Where you think the characteristic is entirely irrelevant or not very important, put a double or single minus (−); and a question mark where you feel uncertain. You may, of course, make any other combinations you like, or note reservations in the margin. Compare your assessments with those of other participants and your trainer, and discuss.

Box 1: POSSIBLE CHARACTERISTICS OF THE DISCIPLINED CLASSROOM

1. Learning is taking place.
2. It is quiet.
3. The teacher is in control.
4. Teacher and students are cooperating smoothly.
5. Students are motivated.
6. The lesson is proceeding according to plan.
7. Teacher and students are aiming for the same objective.
8. The teacher has natural charismatic 'authority'.

Some important factors that contribute to classroom discipline and are potentially within the control of, or influenced by, the teacher are:

– classroom management
– methodology
– interpersonal relationships
– lesson planning
– student motivation.

Question Have a look at the hints for teachers in Box 2. Can you pick out at least
one example that has to do with each of the above?

Activity 3
Practical hints

Stage 1: Prioritizing

Read through the list of practical hints in Box 18.3, and decide which, for you, are the ten most important. You may, of course, add any you feel are missing.

Stage 2: Discussion

Compare your answers with those of other participants and your trainer and try to come to a consensus on the 'top ten'.

BOX 2: PRACTICAL HINTS FOR TEACHERS ON CLASSROOM DISCIPLINE

1. Start by being firm with students: you can relax later.
2. Get silence before you start speaking to the class.
3. Know and use the students' names.
4. Prepare lessons thoroughly and structure them firmly.
5. Be mobile: walk around the class.
6. Start the lesson with a 'bang' and sustain interest and curiosity.
7. Speak clearly.
8. Make sure your instructions are clear.
9. Have extra material prepared (e.g. to cope with slower/faster-working
students).
10. Look at the class when speaking, and learn how to 'scan'.
11. Make work appropriate (to pupils' age, ability, cultural background).
12. Develop an effective questioning technique.
13. Develop the art of timing your lesson to fit the available period.
14. Vary your teaching techniques.
15. Anticipate discipline problems and act quickly.
16. Avoid confrontations.
17. Clarify fixed rules and standards, and be consistent in applying them.
18. Show yourself as supporter and helper to the students.
19. Don't patronise students, treat them with respect.

---

20. Use humour constructively.
21. Choose topics and tasks that will activate students.
22. Be warm and friendly to the students.

Activity 4
Discipline problems
Read through the tips given in Box 3; can you add any more?

BOX 3: ADVICE ON DEALING WITH DISCIPLINE PROBLEMS

Activity 5
Analysing episodes
Read through the descriptions of episodes shown in Box 4. Deal with them in any order that you like and think about or discuss the following questions:
– What caused the problem?
– What could the teacher have done to prevent it arising?
– Once it had arisen, what would you advise the teacher to do?

BOX 18.5: EPISODES: DISCIPLINE PROBLEMS
Episode 1
The teacher of a mixed class of thirteen-year-olds is working through a class
reader in an English lesson. He asks Terry to read out a passage. 'Do we have to
do this book?' says Terry. 'It's boring.' Some members of the class smile, one says
'I like it', others are silent awaiting the teacher's reaction.
(from E.C. Wragg, *Class Management and Control*, Macmillan, 1981, p. 12)
Episode 2
The teacher is explaining a story. Many of the students are inattentive, and there is a murmur of quiet talk between them. The teacher disregards the noise and speaks to those who are listening. Finally she reproaches, in a gentle and sympathetic way, one student who is talking particularly noticeably. The student stops talking for a minute

or two, then carries on. This happens once or twice more, with different students. The teacher does not get angry, and continues to explain, trying (with only partial success) to draw students' attention through occasional questions.

(adapted from Sarah Reinhorn-Lurie, Unpublished research project on classroom discipline, Oranim School of Education, Haifa, 1992)

Episode 3

The teacher has prepared a worksheet and is explaining how to do it. He has extended his explanation to the point where John, having lost interest in the teacher's words, begins to tap a ruler on his desk. At first the tapping is occasional and not too noticeable, but John begins to tap more frequently and more noisily, building up to a final climax when he hits the table with a very loud bang. The class, startled by the noise, falls silent, and looks at both John and the teacher to see what will happen.

(adapted from E.C. Wragg, *Class Management and Control*, Macmillan, 1981, p. 18)

Episode 4

The teacher begins by giving out classroom books and collecting homework
books.

Teacher (to one of the boys): This book's very thin.

Boy 1: Yeah, 'tis, isn't it.

Teacher: Why?

Boy 1: I've been drawing in it.

Boy 2: He's been using it for toilet paper, sir.

(Uproar)

(adapted from E. C. Wragg, (ed.) *Classroom Teaching Skills*, Croom Helm, 1984, p. 32)

18 Classroom discipline

Episode 5

The students have been asked to interview each other for homework and
write reports. In this lesson they are asked to read aloud their reports. A few
students refuse to do so. The teacher tells these students to stand up before

the class and be interviewed by them. They stand up, but do not relate to the
questions seriously: answer facetiously, or in their mother tongue, or not at
all. The teacher eventually sends them back to their places, and goes on to the
next planned activity, a textbook exercise.
(adapted from Sarah Reinhorn-Lurieʳ , Unpublished research project on classroom discipline,
Oranim School of Education, Haifa, 1992)

References

1. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.232
2. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*, Cambridge University Press, p 259
3. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*,Trainee book, Cambridge University Press, p 120

TOPIC 13. FLEXIBILITY IN PLANNING AND TEACHING

Flexibility- expect the unexpected! Things don't always go to plan in most lessons. Experienced teachers have the ability to cope when things go wrong. It is useful when planning to build in some extra and alternative tasks and exercises. Also teachers need to be aware of what is happening in the classroom. Students may raise an interesting point and discussions could provide unexpected opportunities for language work and practice. In these cases it can be appropriate to branch away from the plan.

A good lesson is flexible. Lesson plans are not meant to be tools that bind teachers to some preordained plan. Good teachers think on their feet and know when it is time to change an activity, regardless of what the lesson plan says. An interesting student question can take the

class in an unanticipated direction that creates one of those wonderful "teaching moments," not to be missed. A brilliant idea can come as the teacher is writing on the board; sometimes pursuing these ideas is well worth a risk of failure. Even failure can be a valuable lesson for both the novice and experienced teacher.

A proposal for action

Whatever lesson plans look like, they should never be thought of as instructions to be slavishly followed, but rather as *proposals for action* (in the same way as course book lessons - see page 153). We may have an idea of what the **learning outcomes** for the lesson should be (that is, what the students will have learnt by the end), but we will only really know what those outcomes are once the lesson itself has finished. How closely lesson plans are followed depends, in other words, on what happens when we try to put them to work.

Suppose, for example, that the teacher has planned that the students should prepare a dialogue and then act it out, after which there is a reading text and some exercises for them to get through. The teacher has allowed twenty minutes for dialogue preparation and acting out. But when the students start working on this activity, it is obvious that they need more time. Clearly the plan will have to be modified. A similar decision will have to be made if the class suddenly encounters an unexpected language problem in the middle of some planned sequence of activities. The teacher can bypass the problem and keep going, or they can realise that now is an ideal time to deal with the issue, and amend the plan accordingly.

Another scenario is also possible: all the students are working on preparing a dialogue except for two pairs who have already finished. The teacher then has to decide whether to tell them to wait for the others to catch up (which might make them bored and resentful) or whether to stop the rest of the class to prevent this (which could frustrate all those who didn't get a chance to finish).

There are other unforeseen problems too: the tape/CD player or computer program suddenly doesn't work; we forget to bring the material we were relying on; the students look at the planned reading text and say 'We've done that before'.

Good teachers need to be **flexible** enough to cope with unforeseen events, and it

is because they know that they may have to adapt to changing circumstances that they understand that a lesson plan is not fixed in stone.

So far we have suggested that teachers need to be flexible when confronted with unforeseen problems. But a happier scenario is also possible. Imagine that during a discussion phase a student suddenly says something really interesting, something which could provoke fascinating conversation or suggest a completely unplanned (but appropriate and enjoyable) activity. In such a situation - when this kind of **magic moment** suddenly presents itself - we would be foolish to plough on with our plan regardless. On the contrary, a good teacher will recognize the magic moment for what it is and adapt what they had planned to do accordingly. Magic moments are precious, in other words, and should not be wasted just because we didn't know they were going to happen.

There will always be a tension between what we had planned to do and what we actually do when magic moments or unforeseen problems present themselves. It is the mark of a good teacher to know when and how to deal with unplanned events, and how to balance a proposal for action with appropriate flexibility.

In effective lessons, the teacher has thought (and is thinking) carefully about the balance of engagement, study and activation, and how one can lead to the others in a variety of different sequences such as the straight arrows, boomerang and patchwork sequences. The moment we think of lessons in this way, both variety and coherence are almost guaranteed. The ideal compromise, then, is to plan a lesson that has an internal coherence but which nevertheless allows students to do different things as it progresses.

Activity 1 Work in pairs. Put the stages of a lesson plan (a-i) in a logical order.

Jumbled lesson plan - An integrated skills lesson

> *a* In large, clear letters, Ls write captions for the photos: Ls write about themselves (e.g. *My name's Tomek. I love skating.)* and about the famous people (e.g. *Her name's Madonna. She's American.)* (10 min)

b Discuss completed projects with Ls, give feedback on poster's appearance and use of English language. (5 min)
c Ls make poster: Ls discuss their plan for the design. Remind them to stick to *Englishl* Groups then stick on photos, captions, add title, decorations. (5-10 min)
d Introduce Ls to project: explain purpose, draw picture of poster on board. (3 min)
e Materials: • *Mosaic 1* coursebook p6 + T's bk • photo of each learner brought by Ls • pictures of famous people brought by Ls • a few sheets of large paper for posters • scissors, glue and coloured pens
f Put posters on wall; Ls read other groups' posters. (5 min)
g Ls show other members of their group the captions they have written; group corrects each other's English. (5-10 min)
h Ls get out photos of themselves and their pictures of famous people; Ls break into groups of 5 (10 pictures per poster). (2 min)
i Aims: • To produce a poster on which every learner has a photo of him/herself with a caption, and a picture of a famous person with captions. • To revise present tense, possessive adjectives, contractions (*I'm/he's/she's*) and names of countries and nationalities.

Activity 2 Join another pair of trainees and agree on joint plan. Discuss the focus of questions:

1. a) What is another possible order for this lesson?

   b) How might a different order affect learner's learning?

2. What do you think of a balance of the skills in this lesson?

3. Which parts would you most enjoy teaching and why?

4. What might be a logical follow-on to this lesson?

5. How is this lesson similar to or different from lesson in your teaching context?

References:

1. Callum Robertson,2016, Planning lessons and courses, Planning 1, BBC English

2. Tanner, R & C. Green (1998). *Tasks for Teacher Education: a Reflective Approach*, Longman, p.73

TOPIC 14. CRITICAL EVALUATION OF READY-MADE LESSON PLANS FROM INTERNET

The Five W's of Web Site Evaluation:

Who - Who wrote the pages and are they an expert? Is a biography of the author included? How can I find out more about the author?

What- What does the author say is the purpose of the site? What else might the author have in mind for the site? What makes the site easy to use? What information is included and does this information differ from other sites?

When- When was the site created? When was the site last updated?

Where- Where does the information come from? Where can I look to find out more about the sponsor of the site?

Why- Why is this information useful for my purpose? Why should I use this information? Why is this page better than another?

For more information to evaluate lesson plans look at topic 2 on page

Activity 1

This observation task aims to put the trainees in the place of learners, who are normally unaware of the lesson plan that a teacher uses, by guiding them to guess the lesson plan of the teacher they are observing. Trainees each need a copy of the Observation table: Deduce the lesson plan ,alternatively, they can write their own plan.

If trainees do the observation task in pairs, they can discuss the Post-observation questions and write their answers together.

Observation table: Deduce the lesson plan

Class_____ Number of learners_____ Age of learners_____

Length of lesson

Level_____Observer_____Teacherobserved_____

Aims of the lesson _____

_____

Materials used_____

Aim	What teacher does	What learners do	Materials	Grouping	Timing
Introduction to a reading topic	*Gives out photos*	*Describe photos to each other; discuss newspaper article that might accompany it*	*8 copies of photo: 1 per group*	*fours*	*10 min*

Alternatives: If trainees cannot observe a lesson, they could deduce the lesson plan of one of your training sessions or use the Lesson Transcript below.

Lesson transcript

Students: Young adults (19-25 years old),

Class size: upper intermediate 17 (3 male, 14 female)

Furniture: Ls sit in chairs behind desks, scattered around the class, in pairs or threes, facing white board

Institution: Teacher training college

T [sits on table at front] Is anybody else coming, or is this...?

[Several Ls name a learner who is missing.]

Today we're going to have discussions, in I think two or three small groups. This discussion is going to be about one of the topics which is on the list here *[T shows worksheets he is holding]* and the first activity we're going to do today is... I'm going to give you this piece of paper and in pairs I would like you to make notes for each statement. I'll hand it out and discuss it with you.

[T hands out worksheets, one to each L; on the worksheets is a list o f controversial statements. Is The late L arrives; learners laugh at her jokes as she enters the class.]

Erm. This is for forming opinions. You have to read carefully through the instructions; you have to make marks. If... you're reading the statements... you say *I strongly agree,* you put two crosses; if you agree but not very strongly, put one; if you have no opinion, put a circle, and two minuses and one minus if you disagree or strongly disagree.

[Students discuss statements in pairs; some confusion about what signs they should put next to each statement; Ls explain in LI to each other. T goes around class and listens as Ls 30 discuss statements; he also makes quick lists of learners in preparation for dividing the class into smaller groups. Some laughter. About 10 minutes pass while pairs ofLs discuss statements. T returns to sit on table at front.]

I'm going to divide you up into three groups, so listen for your group. Group 1

is ...

[T reads out three lists of names which he prepared while the Ls were discussing the statements. One name appears on two lists.]

Who am I missing? Well, we'll find out. Am I missing somebody? What I want you to do in the smaller group is to decide on one of these topics to talk about, or possibly two, and choose one which you have differences about so that you can actually talk about it. Then find arguments for or against the statements and then later on you have to do the discussion in the group. So first decide so which topic you are going to talk about and then carry it out. OK? So let's have group 1 over here *[points to right o f classroom],* group 2 here *[points to back of room]* and group 3 there *[points to left of room].*

[Ls move to their group's position, calling out the names of the people in their group or the number o f their group. Some laughter. Ls start to discuss which statements to talk about.]

Activity 2
Evaluating criteria

Imagine you have just come out of a lesson – whether your own, or one that you have observed – and wish to assess how effective it was. By what criteria will you evaluate it?

In Box 1 is a list of criteria I have heard suggested by teachers; you may wish to add more. Can you put them in order of priority: the most important, in your opinion, first, the least important last? You may, of course, put two or more at the same level if you think they are of the same importance.

BOX 1: CRITERIA FOR EVALUATING LESSON EFFECTIVENESS

a) The learners were active all the time.

b) The learners were attentive all the time.

c) The learners enjoyed the lesson, were motivated.

d) The class seemed to be learning the material well.

e) The lesson went according to plan.

f) The language was used communicatively throughout.

g) The learners were engaging with the foreign language throughout.

h)

i)

j)

Activity 3
Practice and/or observation

The aim of this task is to try to evaluate the effectiveness of a lesson. The lesson itself could be one of the following possibilities:

1. Most usefully: one you yourself have planned and taught, based on a unit in a coursebook or syllabus you use or are familiar with.

2. One taught by someone else.

3. Less effective: a video recording of a lesson.

4. As a final resort: the observation notes shown in Box 2.

Try to evaluate how good the lesson was, using the criteria and priorities you have worked on in this unit. If you have observed together with other participants, come together after the lesson to compare notes.

BOX 2: DESCRIPTION OF A LESSON

This was a heterogeneous class of 35 fifteen-year-olds.

9.15 The teacher (T) enters, students (Ss) gradually quieten, sit, take out books.

9.20 T elicits the topic Ss had been asked to prepare for today

---

('conformism'), elicits and discusses some key words, does not write them up.

9.25 T distributes cartoons, asks Ss to work in pairs and suggest captions that have to do with the topic. Some Ss work, most do not.

9.30 T elicits results: only three pairs are willing to suggest ideas. T suggests they carry on for homework.

9.32 T tells Ss to open books at p.35: an article on conformism. T: 'What would you do if you wanted to get the general idea of the article?' Suggests they read only first sentence of each paragraph.

9.35 Silent reading.

9.38 T does true/false exercise from book based only on these first sentences, using volunteer responders for each item, correcting and commenting. Some questions are not yet answerable.

9.45 T gives homework: read the entire article, finish finding the answers to the T/F questions.

9.47 T invites individual student to perform a prepared monologue (about Stalin) before the class. The class applauds. T approves warmly, refrains from commenting on language mistakes.

9.52 T initiates discussion on the topic of the monologue; about seven students participate, most of the rest are listening.

10.00 The lesson ends, some Ss come up to talk to T.

References:

1. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*, Cambridge University Press, p 219
2. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*,Trainee book, Cambridge University Press, p. 98
3. Tanner, R & C. Green (1998). *Tasks for Teacher Education: a Reflective Approach*, Longman, p.83

Topic 15. Planning for mixed-ability classes

WHAT IF STUDENTS ARE ALL AT DIFFERENT LEVELS?

One of the biggest problems teachers face is classes where the students are at different levels - some with quite competent English, some whose English isn't very good, and some whose English is only just getting started. Even if things are not quite so extreme, teachers of English - along with teachers of other curriculum subjects - regularly face **mixed-ability groups** where different individuals are at different levels and have different abilities. What then are the possible ways of dealing with the situation?

Use different materials/technology

When teachers know who the good and less good students are, they can form different groups. While one group is working on a piece of language study (e.g. the past continuous), the other group might be reading a story or doing Internet-based research. Later, while the better group or groups are discussing a topic, the weaker group or groups might be doing a parallel writing exercise, or sitting round a CD player listening to an audio track. This is an example of **differentiation** - in other words, treating some students differently from others.

In schools where there are self-study facilities (a study centre or separate rooms), the teacher can send one group of students off to work there in order to concentrate on another. Provided the self-study task is purposeful, the students who go out of the classroom will not feel cheated. If the self-study area is big enough, of course, it is an ideal place for different-level learning. While one group is working on a grammar activity in one corner, two other students can be watching a DVD; another group again can be consulting an encyclopedia while a different set of students is working at a computer screen.

Do different tasks with the same material/technology

Where teachers use the same material with the whole class, differentiation can still take place. We can encourage students to do different tasks depending on their abilities. A reading text can have sets of questions at three different levels, for example. The teacher tells the students to see how far they can get: the better ones will

quickly finish the first two sets and have to work hard on the third. The weakest students may not get past the first set.

In a language study exercise, the teacher can ask for simple repetition from some

students, but ask others to use the new language in more complex sentences. If the teacher is getting students to give answers or opinions, she can make it clear that one word will do for some students whereas longer and more complex contributions are expected from others. In role-plays and other speaking or group activities, she can ensure that students have roles or functions which are appropriate to their level.

Ignore the problem

It is perfectly feasible to hold the belief that, within a heterogeneous group, students will find their own level. In speaking and writing activities, for example, the better students will probably be more daring; in reading and listening, they will understand more completely and more quickly. However, the danger of this position is that students may either be bored by the slowness of their colleagues or frustrated by their inability to keep up.

Use the students

Some teachers adopt a strategy of peer help and teaching so that better students can help weaker ones. They can work with them in pairs or groups, explaining things or providing good models of language performance in speaking and writing. Thus, when teachers put students in groups, they can ensure that weak and strong students are put together. However, this has to be done with great sensitivity so that students don't feel alienated by their over-knowledgeable peers or oppressed by their obligatory teaching role.

Many teachers, faced with students at different levels, adopt a mixture of solutions such as the ones we have suggested here. However, it is vitally important that this is done in a supportive and non-judgmental manner. Students should not be made to feel in any way inferior, but rather should have the benefits of different treatment explained to them.

Furthermore, we should be sensitive to their wishes so that if they do not want to be treated differently, we should work either to persuade them of its benefits or, perhaps, accede to their wishes.

Activity 1
Discussion task

Problems

Looking at the set of problems described in Box 1, which seem to you to be the most significant in classes of this type that you know? Try categorizing them into three groups:

1. Crucial: These are problems which worry you and which you definitely need to solve.

2. Fairly important: You would like to be able to deal with these problems, but they are not top priority.

3. Not important, or not relevant to your teaching situation.

You may find there are problems you have come across which are not mentioned here: if so, add and decide how to categorize them. Try to come to a consensus with other participants.

BOX 1: TEACHING PROBLEMS IN LARGE HETEROGENEOUS CLASSES

1. Discipline. 'I have discipline problems in these classes; I find them difficult to control.'

2. Correcting written assignments. 'I can't keep up with the marking load.'

3. Interest. 'They get bored: I can't find topics and activities that keep them all interested.'

4. Effective learning. 'I can't make sure they're all learning effectively; the tasks I provide are either too difficult or too easy for many of them.'

5. Materials. 'I can't find suitable material: the textbooks are 'homogeneous' – rigidly aimed at one kind of learner, with no options or flexibility.

6. Individual awareness. 'I can't get to know and follow the progress of all the individuals in my class: there are too many of them, and they're all so different.'

7. Participation. 'I can't activate them all: only a few students – the more proficient and confident ones – seem to respond actively to my questions.'

Activity 2

Question Large heterogeneous classes are seen mostly as problematical; but they
have their advantages as well; and some of these can be used to help solve the problems. What positive aspects of large heterogeneous classes can you think of that might aid teaching? Make a quick list.

Activity 3

**BOX 2: LARGE HETEROGENEOUS CLASSES: SOME TEACHING
SOLUTIONS**

a) Vary your topics, methods, texts: thus, if one day the material is not of the right level for, or does not interest certain members of the class, maybe the next day it will (be).

b) Make activities interesting: so that even if the language is not challenging for some of the learners, the content will hold interest and keep everyone participating.

c) Encourage collaboration: get students to work cooperatively and peer-teach, so as to maintain engagement with the language material even when you cannot directly interact with every individual yourself.

d) Individualize: allow the learner choice in what tasks or materials they use and how.

e) Personalize: whenever possible design or adapt tasks in order to allow for different individual responses, based on learners' own experience, opinions or imagination.

f) Use compulsory plus optional instructions: tell the class that everyone has to do a certain minimal part of the task, the rest is optional – that is, available to those who understand / can do it / have time / wish to do more.

g) Use open-ended cues: invite the class to respond to stimulus tasks or questions that have a range of possible acceptable answers rather than a single right solution.

Matching solutions to problems

In Box 2 are some generalized suggestions for teaching that may go some way towards providing solutions to some of the problems. More

specific and practical aspects of some of these suggestions will be explored in following units.

For each of the problems outlined in Box 1 try to find one or more ideas in Box 2 that might help to solve it. When you have finished: are there any problems left without even partial solutions? If so, can you suggest some solutions of your own.

References:
1.   Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*, Cambridge University Press, p. 302
2.   Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*,Trainee book, Cambridge University Press, p. 134
3.   Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press, p.212

ADDITIONAL TASKS FOR ASSESSMENT

1. Ready-made lesson plan evaluation

For this task you will have to:

- find and download a ready-made lesson plan from Internet. You can use the following websites: www.teachingenglish.org.uk, www.onestopenglish.com

- write an evaluative essay (not less than 600 words) addressing the following issues:
  - What kind of learners do you think this lesson plan is suitable for (e.g. age, level, gender, needs, cultural background, L1 etc.)?
  - What skills and language areas does the lesson plan address?
  - Are the set aims and objectives realistic to achieve?
  - What framework is chosen for sequencing the lesson?
  - Are the activities logically sequenced and contribute to achieving the lesson aims?
  - Is the timing realistic in relation to the content and objectives?
  - Is there variety of interaction patterns in the lesson plan?
  - Does the lesson address different learning styles?
  - What you liked about the lesson plan?
  - What would you change in this plan if you teach this lesson?

-Attach the evaluated lesson plan (specifying the source) to your writing.

Task response (number of words, relevance)	10%
Ability to critically analyse the materials in the light of the relevant theories and approaches and support them with examples	15%
Coherence and cohesion	5%
Total:	30%

2. Reflection on microteaching

Once you've done the microteaching write a reflective essay (no less that 350 words) covering the following:
- Do you think you've been able to achieve the aim(s) stated in your lesson plan?
- Have you followed your plan strictly or deviated from the plan? What made you do so?

- What do you think were the strengths of your lesson plan?
- What would you like to change in your lesson plan if you teach this lesson again?

Task response (number of words, relevance)	5%
Ability to reflect on the teaching experience and support the writing with examples	5%
Coherence and cohesion	5%
Total:	15%

3. Designing a lesson plan

Design 2 lesson plans for two subsequent 45-minute lessons. In your lesson plans do not forget to include:
- Profile of learners who are this lesson for. You can decide on which grade of schoolchildren or students of lyceums, colleges to choose. Indicate learners' age, level, needs, gender, cultural background, L1 etc.
- The place of the lesson in the curriculum
- Aims, objectives
- Materials and resources to be used
- Stages
- Timing
- Interaction patterns
- Homework
- Anticipated problems

The following checklist will be used for assessment:

		1- Poor 2- Good 3- Excellent
1	Does the lesson address the needs of the target group? (e.g. level of ss, cultural background, gender, age, L1)	1 2 3
2.	Are the lessons clearly related to the curriculum?	1 2 3
3.	Is there variety of interaction patterns in the lesson plans?	1 2 3
4	Are the lesson objectives clear and realistic?	1 2 3

5	Are the activities logically sequenced and help to achieve the overall aim of the lesson?	1	2	3
6	Is there a link between this lesson plan and preceding/following lessons?	1	2	3
7	Is the timing realistic in relation to the content and objectives?	1	2	3
8	Are the materials and resources stated in the lesson plan?	1	2	3
9	Is the lesson plan clearly original and the teacher's own work?	1	2	3
10	Does the lesson plan take account of anticipated problem(s) (e.g. no electricity, students didn't bring their h/w, etc.)?	1	2	3
	Total (maximum - 30):			

GLOSSARY

Achieve aims, **objectives:** When a teacher succeeds in teaching what he/she has planned to teach.

Aim: What the teacher tries to achieve in the lesson or course.

The **main aim** is the most important aim, e.g. the teacher's **main aim** in a lesson could be to teach the present perfect in the situation of travel.

A **subsidiary aim** is the secondary focus of the lesson, less important than the main aim. It could be the language or skills students must be able to use well in order to achieve the main aim of the lesson or a skill or language area which is practised while focusing on the main aim.

A **personal aim** is what the teacher would like to improve on in his/her teaching, e.g. *To reduce the time I spend at the whiteboard.*

Analyse language: To think about language, e.g. what the form of the structure is and why it is being used in this way in this situation.

Anticipate language problems: When teachers are planning a lesson, they think about what their students might find difficult about the language in the lesson so that they can help them learn more effectively at certain points in the lesson.

Arouse, **generate interest:** To make students interested in a task.

Assessment: A means of comparing students' actual achievement with a desired standard of achievement as outlined in the syllabus.

Assumptions: When teachers think about what they believe their students will or will not know or how they will behave in a particular lesson. For example, a teacher plans to teach present simple using the context of jobs and daily routines. The teacher makes the assumption that students will know basic job vocabulary and so will not spend time in the lesson **presenting** these words.

Brainstorming: A collection of ideas shared in a group encouraging free expression.

Buzz group: Discussion in groups of 2–4 people.

Case study: Text description to facilitate imagination and discussion of a possible situation.

Class profile: A description of all the students in a class, including their age, ability etc.

Components (of a lesson plan): The main parts of a lesson plan, e.g. **aims**, **procedure**, **timing**, **aids**, **interaction patterns**, **anticipated problems**, **assumptions**.

Consolidate: To return to something to understand and remember it more completely. For example, students can consolidate a grammar point by doing extra practice.

Course design: The systematic planning of a period of study for a particular group of students.

Curriculum planning: A plan worked out in advance fixing the order or the timetable of a group of educational activities for a particular course - aims, content, methods, evaluation.

Demonstration: Teacher activity – e.g., to teach a practical skill or why certain outcomes occur.

Directed private study: Time set aside by the teacher for students to study a particular subject.

Enable: To make someone able to do something. A teacher can enable students to become independent learners by teaching them how to study by themselves.

Encouragement noun, **encourage** verb: When a teacher helps students to succeed by giving them confidence, e.g. '*Of course you can do it! You are doing very well*'.' See **confidence**.

Evaluation: The process of reviewing particular areas of study to estimate their effectiveness according to student needs and any changing factors.

Exposition: An interrupted lecture where the teacher will stop to answer a question or explain further.

Feedback noun + verb, **conduct**, **elicit** or **give feedback:**

1. To tell students how well they are doing. This could be at a certain point in the course, or after an exercise that students have just completed.
   2. To communicate to a speaker that you understand (or not) what they are saying.

Peer feedback: Feedback given to a student by another student in the class.

Focus on: To direct someone's attention to something. To make someone notice something.

Highlight:
1. To mark words on paper or on a computer screen using a colour so that they are easier to notice.
2. To **focus on** something so that students realise it is important, e.g. to highlight a mistake by underlining it.

Lead-in noun, **lead in** verb: The activity or activities used to prepare students to work on a text or main task. A lead-in often includes an introduction to the topic of the text or main task and possibly study of some new key language required for the text or main task.

Learning objectives/outcomes: Specific statements of behaviour by a student after a period of learning – proving they have learned

Learning strategies/ teaching methods: Activities chosen by the teacher to help students learn

Lecture: Subject introduced and delivered by the teacher in a specific time which transmits information.

Lesson plan: A 'sketch map' of a particular session for a particular group of students, based on objectives and teaching methods with intended timing of activities

Pace: The speed of the lesson. Teacher can vary the pace in a lesson by planning different activities in order to keep the students' attention.

Pre-teach (vocabulary): Before introducing a text to students, the teacher teaches vocabulary from the text which they think the students do not already know.

Procedure: The details of what is going to happen in each stage of a lesson.

Practical: Student activity – e.g., learning a skill or group work.

Programmed learning: A planned exercise to enable individual learning, e.g., in a manual or a computer programme.

Project: A task based on investigation with a specific time-table. The teacher will advise the student on resources and materials. The student reports back with findings, usually in written format.

Raise awareness: To help students understand something that they may not already know. For example, if you teach **learning strategies**, it can raise students' awareness of how they learn.

Recycle: To teach words or structures that have been taught before, for **revision** and more practice.

Reflect on teaching: To think about a lesson after teaching it.

Reinforce: To make a student's understanding of the target language more complete by going over it again. See **consolidate**.

Resources: (a) Any source of information from which students are able to learn, e.g., library, teaching materials, human resources (other students, teachers, etc.). All these are referred to as 'learning resources'.

Role play: Similar to case study (see above). A situation is acted out to create insight into students own behavior.

Scheme of work: A basic plan of what a teacher will teach for a number of lessons.

Sequence noun + verb: A **sequence** is a series of things, e.g. activities in a lesson. Students can sequence pictures in a story i.e. put them in order.

Set a question, **task**, **test:** To give students a task or test to do or a question to answer.

Set the scene, **the context:** To explain or present the **context** of something students will read, hear, talk or write about, to make the situation clear for them.

Specification noun, **to specify (aims)** verb: A clear and exact description of what the teacher wants students to learn. Aims are specified at the beginning of a lesson plan.

Stage, **step:** A section of a lesson. Lessons work through different stages such as **lead-in**, **presentation**, **controlled practice** etc.

Stimulate (discussion): To encourage students to talk about something. This can be done in different ways such as through a text or a picture.

Student-centered: When the students are at the centre of the activities and have the chance to work together and think for themselves. See **teacher-centered**.

Subsidiary aim: see **aim**.

Syllabus: This describes the language and skills to be covered on a course, and the order in which they will be taught.

Syndicate work: A task given by the teacher to a group of students to complete in a period of time. The students are required to report back to the teacher.

Teacher talking time (TTT): The total time in a lesson that a teacher speaks, compared with the total time the students speak.

Teacher-centered: When the teacher is at the centre of most stages of the lesson, controlling the lesson from the front of the classroom. See **student-centered**.

Timing: The likely time which different activities or stages in a lesson plan should take. When teachers plan lessons, they think about how long each activity will take and they usually write this on their plan.

Tutorial: One-to-one teaching (student and teacher) usually for counselling purposes based on the student's work.

Variety noun, **vary** verb: To introduce different things such as different types of **activities** or **tasks**, language **skills**, **interaction patterns**, **pacing** or **timing** into a lesson. Good teachers try to include **variety** in their lesson, so that students stay interested.

Weighting: The emphasis, in terms of time and the allocation of marks in assessment, placed on an area of study in comparison with other areas of study.

REFERENCES

1. Hutchinson, T. & Waters, A. 1987. *English For Specific Purposes: A Learning Centred Approach*. Cambridge: Cambridge University Press.
2. Yalden, J. 1987. *Principles of Course Design for Language Teaching*. Cambridge : Cambridge University Press. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory,* Cambridge University Press.
3. Jim Scrivener,1994. Learning Teaching, Macmillian Publishers Limited Companies.
4. Abdullah Idi, M. Ed. 2007. *Pengembangan kurikulum Teori & Praktik,* Jogjakarta, Ar Ruzz Media.
5. English Curriculum and Material Development ,Penulis: Pryla Rochmahwati, M.Pd ,editor: DR. Ahmadi, M.Ag, Cetakan Ketiga 2017 ISBN : 978-602-9312-26-3.
6. Tessa Woodward, 2001, *Planning Lessons and Courses,* Cambridge University Press.
7. Penny Ur,1991. *A Course in Language Teaching: Practice and Theory*, Cambridge University Press.
8. Cambridge English, TKT Practice Task
9. Tanner, R & C. Green (1998). *Tasks for Teacher Education: a Reflective Approach*. Longman.
10. Jane Willis, 2016, A flexible framework for task-based learning, *An overview of a task-based framework for language teaching.*
11. Edwards, C. and J. Willis (eds) 2005. *Teachers Exploring Tasks in ELT*. Palgrave MacMillan. Prize winner – British Council ELT Innovations Awards 2006.
12. Willis, D. and Willis, J. 2007. *Doing Task-based Teaching.* Oxford University Press.
13. Willis, D. and Willis J. 2006 *Consciousness-raising activities in TBL*, http://www.willis-elt.co.uk/articles/.
14. Willis, D. and Willis, J. 2010. 'Six propositions in search of a methodology: applying linguistics to task-based language teaching' in S.Hunston & D. Oakey (eds) *Introducing Applied Linguistics: Concepts and Skills.* Routledge.

15. Willis, J. 1996. *A framework for task-based learning.* e-book edition 2012.
16. Willis, J. 2009. The TBL framework: the task cycle. In K.Van den Branden, M. Bygate, J. Norris (eds) *Task-based Language Teaching – a reader.* John Benjamin's Publishing Company.
17. Professional Development for Uzbekistan English Teachers, Training Toolkit, Module 1, Tashkent 2009.
18. By Stoosh72,2018, Looking at lead-ins, Celta Train
19. Steve Darn, 2019, *The Role of Homework* ,Freelance Trainer, Izmir, Turkey
20. Callum Robertson,2016, Planning lessons and courses, Planning 1, BBC English

Internet resources:

1. http://www.pbs.org/newshour/extra/teachers/lessonplans/media/podcasting.html
2. http://esl.about.eom/od/engIishlistening/a/intro_podcasts.htm
3. www.teachingenglish.org.uk
4. www.tesol.org
5. www.teachertrainingvideos.com
6. www.learnenglish.org.uk

Д.И.Ходжаева, Н.Ш.Валиева

ЧЕТ ТИЛЛАРНИ ЎҚИТИШНИНГ ИНТЕГРАЛЛАШГАН КУРСИ

(ЎҚУВ ҚЎЛЛАНМА)