МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ВІННИЦЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ
УНІВЕРСИТЕТ
ІМЕНІ МИХАЙЛА КОЦЮБИНСЬКОГО

ФАКУЛЬТЕТ   ІНОЗЕМНИХ   МОВ

НАВЧАЛЬНО-МЕТОДИЧНИЙ ПОСІБНИК

З МЕТОДИКИ НАВЧАННЯ ІНОЗЕМНИХ МОВ

для 3 курсу

(Частина 1)

ВІННИЦЯ – 2020

Рецензенти:

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Рекомендовано до друку Вченою радою Вінницького державного педагогічного університету імені Михайла Коцюбинського (Протокол № 9 від 19.02.2020 р.)

Цей навчально-методичний посібник передбачений для роботи над новим експериментальним курсом з методики навчання іноземних мов у рамках проекту «Шкільний учитель нового покоління», що впроваджується за підтримки Британської Ради в Україні та Міністерства Освіти та Науки України. У частині І навчально-методичного посібника представлені розгорнуті плани занять до модуля 3 Preparing to teach 2, Unit 3.1 Language Skills-Teaching Listening, Unit 3.3 Language Skills-Teaching Reading, Unit 3.4 Language Skills-Teaching Writing програми курсу, відповідні робочі матеріали, глосарій ключових термінів та понять, список рекомендованої літератури, що покликані забезпечити опанування студентами теоретичними знаннями та практичними навичками методики викладання іноземних мов.

ПЕРЕДМОВА

Процес глобалізації, зростання ролі комунікації, а також інтеграція України в Європу надає актуальності оволодінню англійською мовою як засобом спілкування, що в свою чергу вимагає підвищення стандартів навчання англійської мови у кожній ланці освітньої системи. Згідно з наказом МОН України № 871 від 12.08.2015 року «Про проведення педагогічного експерименту щодо методичної підготовки майбутніх вчителів англійської мови» пілотування інноваційної програми з методики навчання англійської мови розпочалось 1 вересня 2016 року в університетах-учасниках проекту. Цей факт став своєрідним викликом для викладачів, які причетні до участі у зазначеному педагогічному експерименті та майбутніх учителів-новаторів, адже він вимагає перегляду, уточнення усталених поглядів, засобів та методів на предмет методики викладання іноземних мов. Розбіжність між вимогами до викладання іноземних мов, що їх пропонують Міністерство освіти та науки України та Загальноєвропейські рекомендації з мовної освіти і наявною ситуацією викладання іноземних мов в українських закладах освіти зумовило необхідність розробки нового курсу методичної підготовки вчителів іноземної мови на рівні бакалавра та його імплементацію в ході пілотного експериментального проекту Британської ради «Шкільний вчитель нового покоління».

До навчально-методичного посібника входять теми модуля 3 «Preparing to Teach. Unit 3. Language Skills. Teaching Listening. Teaching Reading. Teaching Writing».

Матеріал посібника розподіляється між авторами таким чином:
Part 1. Module 3 Preparing to Teach 2
Unit 3.1 Language Skills – Teaching Listening – Забужанська І.Д.
Unit 3.3 Language Skills – Teaching Reading – Суркова О.А.
Unit 3.4 Language Skills –Teaching Writing – Баліцька О.С.

До ретельного опису кожного заняття відповідного розділу входять цілі, зміст заняття, роздатковий матеріал, завдання для рефлексії, домашнє завдання, список рекомендованої літератури та інтернет-ресурсів для самостійного опрацювання.

Матеріали навчально-методичного посібника містять глосарій основних термінів до тем модуля з визначеннями англійською мовою та їхніми еквівалентами українською мовою, бібліографію основних видань з методики.

Зміст кожного заняття спрямовано на оволодіння практичними навичками та вміннями сучасної методики викладання іноземних мов, розвиток автономії учня у процесі навчання з використанням комунікативних, інтерактивних завдань, групових проектів, симуляцій та розв'язанні проблем. Усе це разом повинно сприяти підвищенню рівня інтерактивності студентів та їх формуванню як свідомих суб'єктів навчального процесу, починаючи вже з перших кроків навчання.

Content

Part 1. Module 3 Preparing to Teach 2

Unit 3. Language Skills –Teaching Listening

1.1. Listening as a skill. Different types of listening materials.

Module	Preparing to Teach 2
Unit	Teaching Listening
Session	1
Topic	Listening as a skill. Different types of listening materials.
Objectives	By the end of the session students will be aware of: – listening as a skill; – different types of listening materials; – the importance of exposure to authentic listening inputs; will be able to design sources of listening input for the topic.
Time	80 mins
Materials and equipment	HO 1, 2, 3, 4, 5; posters, pens, computer+data projector

Procedure	Purpose	Time
Activity 1: Learner's experience • Distribute handout 1 and ask students to draw a pie chart on activities (reading, speaking, listening, translation, etc.) they did during their English lessons at school. • Ask them to discuss their pie charts with their partners. • Invite students to share their experience with the class. • Draw the students' attention to the fact that listening is sometimes called "Cinderella skill" (David Nunan) as it is the least understood, the least researched and the least valued skill, i.e. overshadowed by its sisters – reading and speaking.	to get students to reflect on their experience of listening in English	5 mins

Activity 2: Types of listening materials • Split students into four groups and distribute handout 2. • Ask students to read the texts about different types of listening materials. • Encourage students to focus on the strengths and weaknesses of each type and ask them to write them down on the posters. • Invite representatives from each group to report their findings to the class. Discuss the results in plenary.	to familiarize students with different types of listening materials and their main features	30 mins

Activity 3: Exposure to authentic listening inputs • Split students into 4 groups and ask them what exactly they mean by *authentic*. • Ask them to read the commentary by R. Carter on the authenticity (displayed on the screen): *Course books recordings represent a 'can-do' society, polite and problem-free, in which 'the conversation is neat, tidy and predictable, utterances are almost as complete as sentences, no one interrupts anyone else or speaks at the same time as anyone else'. Finally, he compares the question-and-answer sequence to that of a quiz show or courtroom interrogation. In other words, these dialogues represent nothing like the messiness of real communication in real situations.* • Get feedback from them. • Distribute handout 3 and ask students to match the characteristics of authentic and scripted speech. • Invite representatives from each group to report back to class and check their answers against the key.	to raise students' awareness of authentic listening inputs to identify differences and similarities between authentic and scripted speech	20 mins

Key:

Authentic speech
- Overlaps and interruptions between speakers
- Normal rate of speech delivery
- Relatively unstructured language
- Incomplete sentences, with false starts, hesitation, etc
- Background noise and voices
- Natural stops and starts that reflect the speaker's train of thought and the listener's ongoing response
- Loosely packed information, padded out with fillers

Scripted speech
- Little overlap between speakers
- Slower (maybe monotonous) delivery
- Structured language, more like written English
- Complete sentences
- No background noise
- Artificial stops and starts that reflect an idealized version of communication (in which misunderstandings, false starts, etc never occur)
- Densely packed information

- Ask students look at the screen and analyze the transcripts of two types of dialogues in terms of authenticity.

M = man, W = woman
W: What type of exercises are you keen on?
M: I'm keen on running.
W: Do you do it regularly?
M: Er … three or four times a week.
W: Where do you run?
M: In the park.

M = man, W = woman

M: Are you in, are you in fairly good shape? Do you still keep ... keep fit?

W: [pause] I think so, yeah. In my opinion, yeah.

M: Well, what do you do exactly? To, to stay fit?

W: Mmm. Keep a routine, a routine like going ... doing something every day.

M: Uh huh ||

W: || It doesn't matter what it is but

M: (Wh) But ||

W: || What I do more is going to the gym, lifting weights || and

M: || Uh huh

W: (Wh ...?)

M: But you do something, one of these, every day, one or two of these every day. ... ?

W: No, I do it, I do it every day.

M: One or two of those every day, one or two of those exercises?

W: No, no, I do both of them || but

M: || Ah, right.

W: For example, when the gym is closed on ||

M: || Yeah.

W: I do something every day. I have to do something every day.

M: Ah, right, right, OK.

- Encourage students to give reasons for their answers.

Activity 4: Analysis of listening inputs	to provide students with an opportunity to analyze listening inputs	10 mins
• Split students into four groups and distribute handout 4. • Ask students to listen to five passages and fill in the table (HO 4).		

	Authentic or scripted?	**Features**
Passage 1		
Passage 2		
Passage 3		
Passage 4		
Passage 5		

• Check students' answers and clarify any uncertainties.				

Activity 5: Designing listening inputs • Regroup students (if necessary). • Distribute handout 5. • Ask students to design as many sources of listening input as possible for the chosen topic in the handout. – Contemporary life in the UK and the US – Songs in English – News and views from around the world – People are all different – Food in Britain and the USA – Nuclear weapon – Weather forecast – Mixed emotions • Invite the groups to present and account for their decisions.	to provide students with an opportunity to design sources of listening input	10 mins

Activity 6: Session round-up • Invite students' reflection on the session focusing on the things they have learnt.	to summarize the session	5 mins

Unit 3.1: Teaching Listening
Session 1: Listening as a skill. Different types of listening materials.
HO 1: **Learner's experience (a pie chart).**
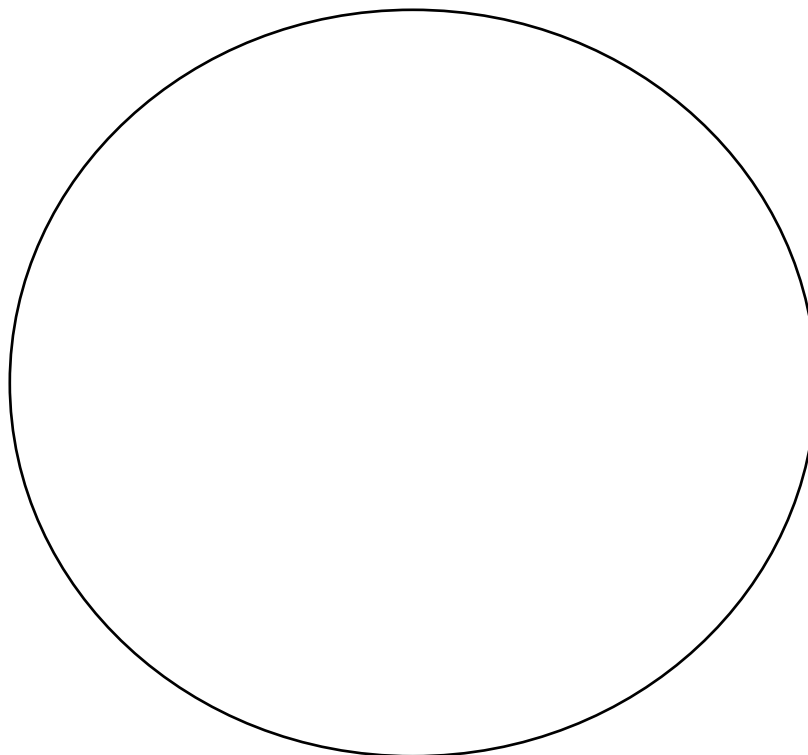
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Unit 3.1: Teaching Listening
Session 1: Listening as a skill. Different types of listening materials.
HO 2: Types of listening materials.

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Coursebook recordings

One extreme view of textbook recordings can be found on Teaching Unplugged, a language teaching website: 'No recorded listening material should be introduced into the classroom: the source of all "listening" activities should be the students and teacher themselves.' This, however, means the students will be exposed to no variety of accents apart from their own and the teacher's, no topics that don't originate from the class, no native-speaker dialogues or discussions, no videos, no news broadcasts, and if the class consists solely of women, no male voices, and vice versa. The extremity of this position actually highlights many of the strengths of textbook recordings.

One of these strengths is variety. Modern textbooks contain recordings of many types: news bulletins, interviews with experts in their field, stories, jokes, songs, situational dialogues, discussions, and so on.

Besides variety, textbooks provide listening sequences - exploitation material that gives students a 'way in' to the recording, guides them through its

difficulties and provides discussion points at the end. All of this saves the teacher a lot of work.

Textbook recordings also have a degree of integration within the syllabus – perhaps they reinforce grammar or vocabulary that has been recently studied, or they introduce or extend the topic of the unit. Furthermore, most textbooks also have the transcripts of the recordings in the back of the book. This allows students to check problem areas. There is another benefit that will be apparent to teachers with access to interactive whiteboards (IWBs). IWBs, which are digital whiteboards with all the functions of a computer screen hooked up to the Internet, work with customised versions of some textbooks. The IWB's facilities, used in conjunction with the customised versions of the textbooks, allow teachers to do all kinds of things with textbook recordings that were not possible with older technologies. Teachers can 'summon' the transcript to the board simply by touching the screen; they can highlight a tricky part of the passage in a different colour by moving their finger across it, and then play the tricky sentence in isolation by tapping the appropriate place on the board. These facilities (and there are many more) encourage a very visual and dynamic teaching style with great benefits for the teaching of listening. At the time of writing, only a minority of schools possess IWBs and most textbooks do not have digital versions. This is likely to change in the near future.

Bearing in mind these benefits, why might teachers choose to introduce 'no recorded listening material' into their classes? One reason may be to do with student-centredness. In a truly student-centred class, the topics should be suggested by the students and not a third party, such as a textbook writer. Another criticism of textbook recordings is that they rarely deal with controversial or topical issues. Controversy may badly affect sales of textbooks - ELT is, after all, a business - and as a result, these books tend to play safe.

Some critics have accused textbook recordings of blandness - one writer calls them 'PGrated' (one wonders what an X-rated listening text would contain). It is also difficult for a textbook to be truly topical because of the time lapse - usually a m inim um of one year - between the writing of the book and its use in classrooms.

A final aspect of textbooks is that, for both practical and pedagogical reasons, they inevitably use some scripted recordings, which, as discussed earlier, sometimes sound unnatural.

Perhaps the key point is that teachers need to mediate between the textbook and the class, selecting, omitting and supplementing as appropriate. If the recording lacks the interest factor for the class or it sounds too unnatural, then the teacher can always omit it or find ways to make it interesting. A recording text perceived to be above the students' level can always be given a simplified task.
Taken from J.J. Wilson (2008) How to Teach Listening, pp. 47-48.

Unit 3.1: Teaching Listening
Session 1: Listening as a skill. Different types of listening materials.
HO 2: Types of listening materials.

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Online resources

The Internet is another tool in the teacher's box. Prophecies that computers will one day replace teachers have yet to come true, and show no sign of doing so. However, students who log on to a number of English language-learning websites can find much that is of use.

These sites contain listening texts, questions, answers and even explanations. There are a number of benefits, including the fact that students can practise listening alone in their own time. The activities are repeatable, which means that students can work at their own pace, and there is also scope for both intensive and extensive listening. A final and important point: many of these websites are free. The disadvantage, of course, is that computers generally cannot have a conversation or replicate the hum an interaction that allows people to learn languages, hence Picasso's comment that 'Computers are useless. They can only give answers.' This, though, is the same disadvantage carried by all non-face-to-face and even some face-to-face communication.

It is debatable whether the limitations of listening on the Internet lie within the medium or within the attitudes of its users. Many younger students and teachers tend to be quite at ease with technology. In a nice analogy, Marc Prensky describes today's students, who have grown up with mobile phones, computers and iPods, as 'digital natives', while older teachers are 'digital immigrants' who have adopted aspects of technology but retain an 'accent'. Digital immigrants grew up with pen and paper and typewriters and need a manual to understand modern technology; digital natives are confident enough to let the programs teach them.

Perhaps it will take a new generation of teachers – a generation of digital natives – to utilise fully the possibilities of listening on the Internet, and to reinvent the technology so that it fits the purpose rather than following the latest trend. What is certain, given the rate at which technology advances, is that students in developed countries will have more and more options and an increasingly wide range of listening resources to choose from. Good professional teachers will keep abreast of these developments by consulting the Internet itself, which is its own greatest proponent and advertiser. In short, if you want to find out about listening on the Internet, look on the Internet.

Taken from J.J. Wilson (2008) How to Teach Listening, p. 50

Unit 3.1: Teaching Listening
Session 1: Listening as a skill. Different types of listening materials.
HO 2: Types of listening materials.
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Podcasts and songs

One recent development of Internet listening is the **podcast.** The name is a hybrid of iPod and broadcast. A podcast is a tool for publishing files on the Internet, which are then sent directly to the personal audio players (usually iPods) of individuals. Podcasts allow independent producers to create something akin to a radio show, which gets automatically distributed to subscribers, who can listen to it at any time they choose. There are clear possibilities for people - maybe language learners - to create their own shows which can then be heard by students in other countries as and when they wish. Musselburgh Grammar School, in Scotland, has produced foreign language recordings for students to listen to for homework (on http://mgsonline.blogs.com/mgspodcast/). Teachers can now send any .wav or MP3 files to students in what is a fairly simple process (see *How to Teach English with Technology* for more details).

Music brings other dimensions - art and emotion - to the classroom. Songs can be enjoyable, memorable and stimulating for the students. Teenagers, in particular, who may feel shy when pronouncing words in a foreign language in front of their peers, often feel less intimidated when the words are those of a famous singer. Another advantage is that songs are often familiar, particularly when teachers give students the opportunity to bring songs of their choice to work with in class.

There are also a number of benefits in terms of language and skills. Songs help students focus on aspects of pronunciation such as stress patterns. Also, songs tend to contain some usefully predictable elements: the use of rhyme, for example, often helps the listener to predict vocabulary. Choruses mean we hear the same phrases with the same emphasis several times, giving students multiple opportunities to understand the lyrics. Songs often contain stories, too, which can be motivating. Finally, songs bring different accents, voices, cultures and ideas into the classroom.

As with all authentic material, finding the right piece isn't easy. The words need to be audible, appropriate and useful. With developments in technology, songs are becoming easier to access. One approach that teachers of teenagers are using successfully is asking the students to bring in songs on CDs or MP3 players. The teacher then applies a template for how to use the song in class. The great advantage of this is that the students choose the content. Often there is real social status to be had in knowing the English lyrics to contemporary songs - a major motivational factor!

The key to using songs may lie in what you do with them. If they are seen as merely a break from routine, they will probably not carry much value with adult students beyond lightening the mood of the class (though this can be very valuable!). If they are treated as seriously as any other text, then they will be similarly valued while also containing the entertainment factor that all students - but especially young learners - need.

Taken from J.J. Wilson (2008) How to Teach Listening, pp. 48-49.

Unit 3.1: Teaching Listening

Television, video, DVD

The advantages associated with using these media are that the material is frequently authentic, *topical,* with real-world information, and that, with television and video, there is a ***visual aspect.*** Being able to see the speakers, their context and body language is a huge advantage to listeners. Furthermore, there is the interest factor of seeing people in their natural habitat, a useful source of cultural information. Jane Sherman remarks, 'My Italian students ... refused to believe the English could be so eccentric as to eat biscuits with their cheese after a meal, but I showed them - in a sitcom!'

Video is dynamic in that it presents moving images - a major bonus for students with short attention spans - and for those who can't read or write well, it provides a ready-made context. For young learners, video, with its combination of colour, action, engaging characters and story lines, is particularly appropriate.

Video can also be controlled: the pause button allows teachers to divide the recording into usable pieces. The rewind button is also a lifesaver for the confused student. In the case of DVD, we can even avoid the long wait which we endure with cassettes as they double back on themselves: DVDs will take you straight to the scene you request. Another advantage that DVDs have over most videos is subtitles. These help bridge the gap between reading and listening skills. Some teachers and students dislike subtitles, claiming that their presence turns the process into a reading rather than a listening exercise. The answer is simply not to show the subtitles or to cover them at least for the first runthrough.

The disadvantages of using media such as the radio and television include many that we have already seen with authentic materials: the level is frequently too high, the extract may be culturally inaccessible, and the teacher has to design the teaching sequence. Also, there may be a credibility problem to solve. According to Frank Lloyd Wright, 'Television is chewing gum for the eyes.' Indeed, many students, teachers and parents see TV as a medium of entertainment rather than learning. 'We can do this at home,' they say. The key is to use the medium in ways that students *don't* use it at home. These include challenging tasks. The teacher can also make the viewing collaborative, for example by asking one student to turn their back to the screen while a partner describes what is happening. Useful phrases can be picked out, highlighted and practised. Video worksheets that really guide the viewing experience can be used. Teachers can give students key phrases from the programme written on cards, which the students put into order and use to reformulate the extract. In conclusion, it is vital to treat the use of media such as radio and TV in the classroom as seriously as you would any other mode of teaching.

This brings us to the question of what exactly you want your students to watch. Many new courses these days have videos and DVDs, often a mix of

authentic and scripted. These are a good place to start as they probably relate to the textbook's syllabus and topics, and provide suggested teaching sequences, such as the one on page 50. If you want to use totally authentic material, there are a number of genres that have built-in advantages. All of the genres in the table on page 51 are short, self-contained and complete. They also have fairly common and recognisable structures which the students will be familiar with.
Taken from J.J. Wilson (2008) How to Teach Listening, pp. 47-48.

Unit 3.1: Teaching Listening
Session 1: Listening as a skill. Different types of listening materials.
HO3 (Cut-ups): Characteristics of authentic and scripted speech.

Authentic speech

Overlaps and interruptions between speakers

Normal rate of speech delivery

Relatively unstructured language

Incomplete sentences, with false starts, hesitation, etc

Background noise and voices

Natural stops and starts that reflect the speaker's train of thought and the listener's

ongoing response

Loosely packed information, padded out with fillers

Scripted speech

Little overlap between speakers

Slower (maybe monotonous) delivery

Structured language, more like written English

Complete sentences

No background noise

Artificial stops and starts that reflect an idealised version of communication (in

which misunderstandings, false starts, etc. never occur)

Densely packed information

Unit 3.1: Teaching Listening.
Session 1: Listening as a skill. Different types of listening materials.

HO 4: Analysis of listening inputs.

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Listen to the recordings and fill in the table.

	Authentic or scripted?	**Features**
Recording 1		
Recording 2		
Recording 3		
Recording 4		
Recording 5		

Unit 3.1: Teaching Listening.
Session 1: Listening as a skill. Different types of listening materials.
HO 5: Designing listening inputs.

You are designing a number of listening courses. Here are the titles you have chosen for these courses. Write as many sources of listening input and the types of listening material as possible that suit the topic and explain your choice.

Contemporary life in the UK and the US
Songs in English
News and views from around the world
People are all different
Food in Britain and the USA
Nuclear weapon
Weather forecast
Mixed emotions

1.2. Difficulties in listening

Module	Preparing to Teach 2
Unit	Teaching Listening
Session	2
Topic	Difficulties in listening
Objectives	By the end of the session students will be aware of: – difficulties while listening; – curriculum requirements for teaching listening; – listening in the CEFR;
Time	80 mins
Materials and equipment	HO 1, 2, 3, 4, data-projector

Procedure	Purpose	Time

| Activity 1: Learner's experience
Ask students the following questions:
1. Is listening difficult or easy for you?
2. Why may listening be difficult for pupils? | to get students to reflect on their experience of listening in English | 5 mins |

| Activity 2: Difficulties while listening
• Split students into groups of 4 and distribute mini-texts.
• Ask them to read the texts (HO 1) and write down key words and discuss with the group members.
• Regroup the students and encourage them to share the information they have with the students in their new groups.
• Get feedback from groups. | to acquaint students with difficulties while students are listening | 20 mins |

| Activity 3: Identifying possible difficulties
• Split the students into groups of 4 and distribute handout 2.
• Ask students to think what can make the | to provide students with an opportunity to analyze possible | 10 mins |

texts difficult to listen. • Invite representatives from the group to report their findings. • Listen to the linguist's commentaries and discuss them in plenary.	difficulties of the texts	

Activity 4: Curriculum requirements for teaching listening • Split students into groups of 4 and distribute the handout 3. • Ask the students to complete the questions in the quiz studying the curriculum requirements for teaching listening. • Exchange the answer sheets and check the answers. • Clarify any uncertainties.	to raise students' awareness of Curriculum requirements for teaching listening for different age groups	20 mins

Activity 5: Listening in the CEFR • Display the word CEFR on the screen and ask the students what it stands for. • Split the students into groups of 4 and distribute the handout cut-ups (HO 4). • Ask the students to match the levels with the requirements in the CEFR. • Cross-check the answers and display the correct answers on the screen.	to acquaint students with listening in the CEFR	20 mins

Activity 6: Summary and round-up • Invite students' reflection on the session focusing on the things they have learnt.	to summarize the session	5 mins

Unit 3.1: Teaching Listening
Session 2: Difficulties in listening
HO 1: Anticipated difficulties in listening

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Characteristics of the message

Rick Altman wrote "For teachers, listening is like reading speech. For students it is more like finding the objects hidden in the drawings of the trees."

Knowing the written form of a word is no guarantee that students will recognize the spoken form. Recognizing word boundaries is problematical, but also the irregular spelling system doesn't help matters. A sentence such as

Mr Clough from Slough bought enough dough.

Would probably cause problems for students to pronounce even if they 'knew' the words, because of the variety of ways in which one combination of letters (*ough*) can be pronounced.

There are also, of course, 'slips of the ear' – simple mishearing – as when the antihero of Bret Easton Ellis's novel *American Psycho* hears 'murders and executions' instead of 'mergers and acquisitions'.

Other linguistic difficulties include unknown words, lexical density (short spaces of time between content words, forcing the listener to concentrate harder), and complex grammatical structures. Non-linguistic characteristics of the message include familiarity with the topic, text type and cultural accessibility.

Characteristics of the delivery

Mode of delivery is a vital factor. It may be helpful here to distinguish between reciprocal and nonreciprocal listening. Reciprocal listening involves interaction between two or more people. i.e. there is a conversation. Reciprocal listening allows the use of repair strategies: speakers can react to looks of confusion by backtracking and starting again; listeners can ask for clarification, ask the speaker to slow down etc.

Nonreciprocal listening describes a situation in which the listener has no opportunity to contribute to a dialogue, for example while watching television or listening to the radio. In these situations, the listener's lack of control over input is crucial. The listener has no influence over factors such as the speed at which the speaker talks, the vocabulary and grammar used, and no recourse to asking for repetition of a word if the speaker's pronunciation renders it incomprehensible. For all of the above reasons, nonreciprocal listening is usually regarded as more difficult than reciprocal listening.

Other characteristics of the delivery include organization (do the speakers ramble on, jumping from topic to topic, or are they concise?), duration, number of speakers (the more speakers, the more difficult it is to follow the conversation) and accent.

Characteristics of the listener

As any teacher can testify, some students get sidetracked easily and simply lack the ability to sustain concentration. Other students have problems motivating themselves to listen. These are often long-term issues.

According to **Multiple Intelligence theory**, people possess different 'intelligences', such as linguistic, logical-mathematical, spatial, bodily-kinaesthetic, musical, interpersonal, intrapersonal, and naturalist. Besides the students' individual dispositions, there is the age factor. Young learners can be

loosely categorized as anything from the age of seven or eight up to those in their mid to late teens. Students at this age differ considerably in their needs as listeners. Some of these differences may include shorter attention spans, fewer cognitive abilities, difficulties concentrating on disembodied voices and the importance of visual stimuli and music. At the other end of the scale, older learners – those above the age of seventy, for example, – sometimes have difficulties with listening due primarily to physiological factors. These might include declining abilities in hearing in general, problems with short-term memory. Teachers of older learners may need to proceed more slowly with instructions.

Some temporary characteristics that affect listening might include anxiety (e.g., in test conditions), tiredness, boredom or the listener having a cold (blocked sinuses affect the aural system).

Characteristics of the environment

Environmental conditions which may affect listening performance include the temperature of the room (hot rooms induce sleep), background noise (heavy traffic, for example) or defective equipment which affects the clarity of the recording.

Another problem, which does not fit into any of our other categories, is the role of memory in listening. As we process one word, another word is "incoming". The mind gets flooded with words. Unless we are well attuned to the rhythm and flow of the language, and the way in which the piece of discourse is likely to continue, this can lead to overload, which is one of the main reasons why students 'switch off'. Relating to memory is the process of activating the listener's prior knowledge, a technique that can help students to reduce the memory load. We describe this process as activating schemata. What is a schema? Imagine I say that I am going to the bank. Your mental model of this activity probably goes something like this: a person walk towards a brick building, pushes open a door made of wood and glass, and stands in a queue for half an hour. This is your schema for 'going to the bank'. So, a schema is a mental model based on a typical situation.

Activating the students' schemata allows them to tune in to the topic and helps them to develop their expectations of the input, a crucial factor in getting them to predict content.

Taken from J.J. Wilson (2008) How to Teach Listening, pp. 12-15

Unit 3.1: Teaching Listening
Session 2: Difficulties in listening
HO 2: Problems while listening

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Read the sentences/passages. What problems might students have when they listen to them?

1. Whatchya doin'?
2. The world of art theft is not, as one might presume, populated with stylish aesthetes masterminding their operations from tax-free hideouts.
3. Are you crazy? You can't just mosey on in here two hours late for work! Who do you think you are? You're just taking the mickey.
4. It's the first Test to be played here at the MCG and I think the Wallabies will be keen to get a W.

Taken from J.J. Wilson (2008) How to Teach Listening, p.146

Unit 3.1: Teaching Listening
Session 2: Difficulties in listening
HO 3: Curriculum requirements for teaching listening

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Read the requirements of Ukrainian curriculum and discuss them in your group.

Очікувані результати навчально-пізнавальної діяльності учнів (Комунікативна компетентність)

Комунікативні види мовленнєвої діяльності	Комунікативні уміння	Рівні та дескриптори володіння іноземною мовою на кінець 9-го класу відповідно до Загальноєвропейських Рекомендацій з мовної освіти: вивчення, викладання, оцінювання		
		Іноземна мова у спеціалізованих школах з поглибленим вивченням	Іноземна мова у загальноосвітніх навчальних закладах	Іноземна мова як друга у спеціалізованих школах з поглибленим вивченням та у загальноосвітніх навчальних закладах
		B1	A2+	A2
ептивні	Сприймання на слух	Розуміє основний зміст чіткого нормативного мовлення, зокрема короткі розповіді на знайомі теми, що регулярно зустрічаються у школі, на дозвіллі тощо.	Розуміє достатньо, щоб задовольнити конкретні потреби, якщо мовлення чітке й повільне.	Розуміє фрази та вирази, що належать до сфер найближчих пріоритетів (напр., елементарна особиста інформація про сім'ю, покупки, місцеву географію), якщо мовлення чітке й повільне.

Очікувані результати навчально-пізнавальної діяльності учнів на кінець 9-го класу
(Комунікативна компетентність)

Навчальна програма є рамковою, а відтак проміжні результати за класами визначають вчителі, орієнтуючись на кінцевий результат.

Комунікативні види мовленнєвої діяльності	Комунікативні уміння		Рівень та дескриптори володіння іноземною мовою на кінець 9-го класу відповідно до Загальноєвропейських Рекомендацій з мовної освіти: вивчення, викладання, оцінювання
			В1
Рецептивні	Сприймання на слух	В цілому	Розуміє основний зміст чіткого нормативного мовлення, зокрема короткі розповіді на знайомі теми, які є типовими для шкільного життя та дозвілля.
		Розуміння розмови між іншими людьми	Стежить за основним змістом розгорнутої дискусії, якщо мовлення чітке й нормативне.
		Слухання наживо	Розуміє основний зміст простих коротких висловлень на знайомі теми, якщо мовлення чітке й нормативне.
			Розуміє просту презентацію або демонстрацію на знайомі теми, якщо її підкріплено засобами візуальної наочності (напр., слайди, роздаткові матеріали), розуміючи пояснення до них.
			Розуміє основний зміст простого висловлення однієї людини (напр., гіда на екскурсії), якщо мовлення чітке й відносно повільне.
		Слухання оголошень та інструкцій	Розуміє просту технічну інформацію, зокрема інструкції до побутових приладів.
			Виконує детальні інструкції.
			Розуміє оголошення в аеропортах, на вокзалах, у літаках, автобусах і потягах, якщо мовлення чітке й нормативне, а сторонній шум мінімальний.
		Слухання радіо та аудіозаписів	Розуміє основний зміст випусків радіоновин і нескладний матеріал на знайомі теми, записаний на аудіоносій, якщо мовлення відносно чітке й повільне.
			Розуміє основний зміст і окремі деталі оповідань або розповідей (напр., розповідь про канікули), якщо мовлення чітке й повільне.
		Аудіо-візуальне сприймання (телепрограми, фільми, відеозаписи)	Розуміє зміст фільмів, якщо з відеоряду та вчинків героїв можна отримати уявлення про сюжет, а мовлення чітке й просте.
			Розуміє основний зміст телепрограм на знайомі теми, якщо мовлення відносно повільне й чітке.

Орієнтовні параметри для оцінювання навчально-пізнавальних досягнень учнів

Ці параметри стосуються лише оцінювання і не слугують основними орієнтирами в навчанні.

Уміння	Клас				
	5	6	7	8	9
Сприймання на слух (Аудіювання)	Обсяг прослуханого у запису матеріалу (у межах)				
	2-3 хв	2-3 хв	3-4 хв	3-4 хв	3-4 хв

Taken from The Ukrainian Curriculum. (Навчальні програми з іноземних мов для загальноосвітніх навчальних закладів і спеціалізованих шкіл із поглибленим вивченням іноземних мов 5 – 9 класи)

Unit 3.1: Teaching Listening
Session 2: Difficulties in listening
HO 4: Listening in the CEFR

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C2	Has no difficulty in understanding any kind of spoken language, whether live or broadcast, delivered at fast native speed.
C1	Can understand enough to follow extended speech on abstract and complex topics beyond his/her own field, though he/she may need to confirm occasional details, especially if the accent is unfamiliar. Can recognise a wide range of idiomatic expressions and colloquialisms, appreciating register shifts. Can follow extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly.
B2	Can understand standard spoken language, live or broadcast, on both familiar and unfamiliar topics normally encountered in personal, social, academic or vocational life. Only extreme background noise, inadequate discourse structure and/or idiomatic usage influence the ability to understand. Can understand the main ideas of propositionally and linguistically complex speech on both concrete and abstract topics delivered in a standard dialect, including technical discussions in his/her field of specialisation. Can follow extended speech and complex lines of argument provided the topic is reasonably familiar, and the direction of the talk is sign-posted by explicit markers.
B1	Can understand straightforward factual information about common everyday or job related topics, identifying both general messages and specific details, provided speech is clearly articulated in a generally familiar accent. Can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure etc., including short narratives.
A2	Can understand enough to be able to meet needs of a concrete type provided speech is clearly and slowly articulated. Can understand phrases and expressions related to areas of most

	immediate priority (e.g. very basic personal and family information, shopping, local geography, employment) provided speech is clearly and slowly articulated.
A1	Can follow speech that is very slow and carefully articulated, with long pauses for him/her to assimilate meaning.

1.3. The place of phonology in teaching listening

Module	Preparing to Teach 2
Unit	Teaching Listening
Session	3
Topic	The place of phonology in teaching listening
Objectives	By the end of the session students will be aware of − anticipated phonological difficulties − teaching techniques for dealing with phonological difficulties will be able to deal with phonological difficulties
Time	80 mins
Materials and equipment	HOs, posters, computer+data projector, a small bar of chocolate, a ball, green and red flashcards, a scarf

Procedure	Purpose	Time

Activity 1: Learner's experience What is phonology? Elicit the answers. Display the jumbled words on the screen and ask students to make a definition of it. What phonological difficulties may pupils face?	to introduce the topic	5 mins

Activity 2: Anticipated phonological difficulties • Group the students into 4 groups. • Distribute HO 1 (cut-ups) and ask them to	to raise students' awareness of anticipated phonological	20 mins

read the info and draw metaphorically the difficulties. • Invite the students to present their pictures. Encourage a group discussion.	difficulties	

Activity 3: Teaching techniques for dealing with phonological difficulties (Minimal pairs) • Play the game with students "Ping-Pong". • Invite the students to provide feedback on the game. • Play a whispering game. • Invite students to provide feedback on the game. • Play «Same or different» • Encourage students to provide feedback on the game.	to acquaint students with teaching techniques for dealing with phonological difficulties	15 mins

Activity 4: Teaching techniques for dealing with phonological difficulties (TPR) • Display the word TPR on the screen. • Ask students what the letters may stand for and elicit possible ideas. Clarify any uncertainties. • Invite the students to listen to the song and move according to the lyrics. • Invite the students to provide feedback on the game. • Display the lyrics of the song "Hockey-cockey" on the screen. • Ask the students to think of possible movements to the song. • Sing the song together with the students. • Invite the students to provide feedback on the activity. • Play the game "Blind man's bluff" and explain that this is a pure, if somewhat unnatural, form of listening. • Pair up the students. One student is blindfolded. Their partner has to direct them to a target object that the teacher has placed somewhere in the classroom. The	to acquaint students with teaching techniques for dealing with phonological difficulties; to practise them	30 mins

partner uses the voice only; there is no touching allowed. As regards the target object, a small bar of chocolate is always popular. • Invite the students to provide feedback on the activity.		

Activity 5: Teaching techniques for dealing with phonological difficulties (stress) • Ask students why stress may be difficult for pupils and how they were taught the sentence stress patterns at school. • Display the piece of jazz chants on the screen. • Show a video "Little Red Riding Hood". • Invite students to provide feedback on the activity. • Follow the link in the net https://www.englishclub.com/pronunciation/sentence-stress.htm • Invite students to provide feedback on the activity.	to acquaint students with teaching techniques for dealing with phonological difficulties	5 mins

Activity 6: Round-up Ask students to reflect on what they have learnt and are able to do now. Further reading: https://www.teachingenglish.org.uk/article/rhythm	to encourage students to reflect on their achievements at the session and enhance their responsibility for their work	5 mins

Unit 3.1: Teaching Listening
Session 2: The place of phonology in teaching listening
HO 1: Anticipated phonological difficulties (cut-ups)

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Intonation	In linguistics, intonation is variation in spoken pitch when used, not for distinguishing words as sememes (a concept known as tone), but, rather, for a range of other functions such as indicating the attitudes and emotions of the speaker, signalling the difference between statements and questions, and between

	different types of questions, focusing attention on important elements of the spoken message and also helping to regulate conversational interaction. (The term tone is used by some British writers in their descriptions of intonation but to refer to the pitch movement found on the nucleus or tonic syllable in an intonation unit.) Although intonation is primarily a matter of pitch variation, it is important to be aware that functions attributed to intonation such as the expression of attitudes and emotions, or highlighting aspects of grammatical structure, almost always involve concomitant variation in other prosodic features. David Crystal for example says that "intonation is not a single system of contours and levels, but the product of the interaction of features from different prosodic systems – tone, pitch-range, loudness, rhythmicality and tempo in particular.
Strong & weak forms	Grammatical words are words that help us construct the sentence but they don't mean anything: articles, prepositions, conjunctions, auxiliary verbs, etc. These words have no stress, and so they are weakened. That weakened form is called "weak form" as opposed to a "strong form", which is the full form of the word pronounced with stress. The strong form only happens when we pronounce the words alone, or when we emphasize them. Weak forms are very often pronounced with a schwa, and so are very weak and sometimes a bit difficult to hear properly. Sometimes weak forms are easy to spot, because we use contractions in the spelling to show it: I am French (strong form) arrow3 I'm French (weak form) But usually there is no change of spelling, only the pronunciation is different: But arrow3 strong form: /bʌt/ weak form: /bət/ Tell him to go arrow3 strong forms /hɪm/ /tu:/ weak form: /tel əm tə gəʊ/ As you can see, the grammatical words "him" and "to" are unstressed and have a weak form when pronounced inside a sentence. another example: I would like some fish and chips strong forms arrow3 /aɪ wʊd laɪk sʌm fɪʃ ænd tʃɪps/ This version sounds unnatural and, believe it or not, more difficult to understand for a native speaker. weak forms arrow3 /ɑ wəd laɪk səm fɪʃ ən tʃɪps/ and we can use weaker forms sometimes: /ɑd laɪk səm fɪʃ ən tʃɪps/ so we can see that the auxiliary verb "would" has two weak forms /wəd/ and

	/d/ Students who are learning English usually use only strong forms, and they sound very unnatural. English speakers use weak forms all the time, every single sentence is full of them, and students find it difficult to understand because they are not used to them, and very often they don't even know they exist. Why do grammatical words weaken the way they do. It's all about rhythm. The way English is pronounced makes it necessary to weaken function words so you can keep the rhythm. Taken from https://multimedia-english.com/phonetics/weak-vs-strong-forms
Rhythm	English is a very rhythmical language, so that a learner who can maintain the rhythm of the language is more likely to sound both natural and fluent. The two components of the system which have the greatest influence on rhythm are sentence stress and the various features of connected speech, i.e. what happens to words when we put them in an utterance. Sentence stress In any sentence, some words carry a stress. These are the 'strong' or 'lexical' words (usually nouns, verbs, adjectives and adverbs). The remaining words are '*grammatical*' words and are unstressed or '*weak*' (conjunctions, pronouns, prepositions, auxiliaries, articles). 'It's the **worst thing** that you could **do**' The rhythm produced by this combination of stressed and unstressed syllables is a major characteristic of spoken English and makes English a **stress-timed language**. In stress-timed languages, there is a roughly equal amount of time between each stress in a sentence, compared with a **syllable-timed language** (such as French, Turkish and West Indian English) in which syllables are produced at a steady rate which is unaffected by stress differences. Sentence stress is an important factor in fluency, as English spoken with only strong forms has the wrong rhythm, sounds unnatural and does not help the listener to distinguish emphasis or meaning. Taken from https://www.teachingenglish.org.uk/article/rhythm

1.4. Different purposes for listening

Module	Preparing to Teach 2
Unit	Teaching Listening
Session	4
Topic	Different purposes for listening

Objectives	By the end of the session students will be aware of
	    – different purposes for listening
	    – ways in which people listen for each purpose
	    practise materials for different listening purposes

Time	80 mins
Materials and equipment	HO 1, 2, 3, 4, 5; posters, computer+data projector, a ball, flash cards

Procedure	Purpose	Time

Activity 1: Introduction Inform students about the aims of the unit, the objectives of the session and its place in the unit map.	to introduce the unit to students, to familiarize them with the objectives of the session and its place in the unit map	5 mins

Activity 2: Different purposes for listening • Split students into 2 groups, choose the lecturer and distribute HO 1. • Ask the lecturers to read aloud about different purposes for listening, identify and note down key features. The rest have to write down the information they hear. • Pair up the students from 2 groups and let them share the information. • Ask the students to return to their home groups and discuss the information. • Invite representatives from each group to report their findings.	to raise students' awareness of different purposes for listening	10 mins

Activity 3: Ways in which people listen for each purposes
   • Let students listen to the recording and ask them to construct some typical gist questions.
   • Invite representatives from each group to report their findings.
   • Regroup the students and distribute cut-ups.
   • Ask students to match the names of the activities with their descriptions.
   • Cross-check the answers.
   • Get feedback from students.
   • Play *Bingo* game with the students.
   • Discuss the results and impressions in plenary.
	to familiarize students with different ways in which people listen for each purpose	20 mins

Activity 4: Dictations • Let the students be in their groups and ask them to read the information on the screen. *Dictation is probably the best-known activity for intensive listening, but it fell out of fashion soon after the arrival of the Communicative Approach. There are a few reasons for this. One is that, done traditionally, it isn't communicative. Another is that it can be dull; transcribing requires no creativity or emotional investment on the part of the transcriber. Also, as expected with a word that shares a root with dictator, it tended to be associated with teacher-controlled methodology and* **Grammar-translation.** *This was at a time when learning was becoming more student-centred, at least in theory.* *Many teachers realise, however, that dictation has great benefits as an activity type. Davis and Rinvolucri list ten good reasons for using it in class, including the fact that students are active during and after the dictation, that it is good for mixed-ability (because it is entirely receptive, requiring no output from the student) and large classes, and provides access to interesting texts. Another benefit is that it is a multiskilled activity,*	to familiarize students with benefits of using dictations	10 mins

potentially involving listening, writing, reading and speaking. It is a great way to focus the attention of overanimated students or daydreamers at the back of the class. Furthermore, dictation is a very flexible activity, with numerous variations which we will look at in this section. • Encourage students to discuss the passage.		

Activity 5: Variants of dictations • Split students into 3 groups and ask them to look at the screen with typical questions about dictations. Encourage a shared discussion. • Distribute HO with the variants of dictations. • Ask them to show how the activity works to their group mates.	to enable students to practise different variants of dictations	30 mins

Activity 6: Session round-up Invite students' reflection on the session focusing on the things they have learnt.	to summarize the session	5 mins

Unit 3.1: Teaching Listening
Session 4:   Different purposes for listening
HO 1: Different purposes for listening

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Listening for gist
On their first encounter with a passage in the classroom, students usually listen for gist - the main idea. Before we can develop any discussion of themes, analyse language used, examine features of pronunciation, etc, the students need to have grasped the overall communicative intention of the speaker. This forms the basis and the context of all other work that we do on the text.
Here are some examples of typical gist questions:
What problem are they discussing?
What does the speaker think of the topic?

Look at the pictures. Who are the speakers talking about?
A simple gist exercise is to ask for basic information under the headings What?
Who? Why? This works for most listening passages.

Listening for detail

If we tend to ask our students to listen for gist the first time they listen, we usually ask them either to listen in detail or to listen for specific information the second time.

In recent years, psychologists have discovered some rather interesting things about our ability to focus on details at the expense of other information. In a 1999 psychological experiment at Harvard, participants watched a video of some students playing basketball. Their task was to count the number of passes made by one team. Afterwards, they were asked to answer some extra questions: While you were doing the counting, did you notice anything unusual on the video? Did you see anyone else (besides the six players) on the video? It turned out that 46 per cent of the participants had been so engrossed in the task that they had not noticed a man in a gorilla suit walk onto the court, stop to face the camera, thump his chest and walk off again. This was an astonishing example of selective looking. The oral/aural equivalent, which we will now discuss, is **selective listening**. While listening to announcements in an airport, we filter out almost everything we hear because only one flight announcement is relevant to us: our own. If there are 200 people in the departure lounge, some are listening for London, others for Milan, others for Caracas, a selection driven by the listener's needs rather than the speaker's. The skill of extracting the information we need requires an ability to ignore most of what we hear and focus only on what is relevant.
Taken from J.J. Wilson (2008) How to Teach Listening, pp.82-83

Unit 3.1: Teaching Listening
Session 4:   Different purposes for listening
HO 2: Ways in which people listen for each purpose

Bingo:	in this activity, which is particularly enjoyable for young learners, the teacher writes a list of words on the board, all of which occur during the listening passage. These should be content words - nouns and some verbs, not words such as of or and. The students, working alone, choose and write down seven of these words (or however many the teacher feels is appropriate). They then listen to the passage. Whenever their words come up, they tick them. They shout Bingo! when they have ticked all seven. This activity is excellent for selective listening though it actually prevents listening for global meaning. As such, it should only be done after an initial listening has established the gist.
Times, dates, numbers:	many listening passages are full of times, dates and numbers. We can ask our students to note them down, also making a note of their significance. A real-life application of this exercise is writing down a phone number or address.
Spot the difference:	the students look at a picture and listen to a description of it. The oral description contains a number of differences from the picture. The

	students listen for these differences, and mark them on the page. It is perhaps slightly more challenging than 'Times, dates, numbers'. Students listening for differences cannot afford to switch off at any point because what they are listening for could be one of many things, and they don't know when it will occur. With the 'Times, dates, numbers' activity, we usually know what we are listening for (a departure time, for example) and so can filter out extraneous information.
A story told twice:	similar to 'Spot the difference', this activity hinges on students listening for changes to something they have already come across, in this case a story. The teacher tells the story twice. The second time a number of details are changed, as in the example below. Version 1 Billy Morris walked into a chemist's with a note that said, 'I have a gun in my pocket. I will shoot if you don't give me the money.' The assistant threw the note into the bin, without reading it. He tried the Italian shop next door. 'I'm sorry, sir,' said the owner, 'I can't read English.' Next he tried the Chinese restaurant. The manager said, 'I need to get my glasses,' and went to a room at the back and called the police. Five minutes later they arrived and arrested Mr Morris. Version 2 Billy Morris walked into a supermarket with a note that said, 'I have a gun in my bag. I will shoot if you don't give me the money.' The assistant threw the note into the air, without reading it. He tried the German shop next door. 'I'm sorry, sir,' said the owner, 'I can't read English.' Next he tried the Japanese restaurant. The manager said, 'I need to put my contact lenses in,' and went to a room at the back and called the police. Five hours later they arrived and arrested Mr Morris. The students' task is to note down all changes as they listen. Alternatively, they can make some kind of gesture or movement (hands up, clap or stand up).
Hoarse whisperers:	the students listen to the same passage but they focus on different information, or 'tune in' to different speakers. For example, if the recording consists of two people giving an opinion on something, listener 1 listens for speaker A's opinion, while listener 2 listens for speaker B's opinion. There are numerous variations on this, depending on the material being used. For example, at a high level, one group of students can be asked to listen for idiomatic language while the other listens for adjectives. In the listening passage below, the idiomatic language is in italics and the adjectives are underlined.
Mixed focus:	this stems, in part, from Colin Cherry's research into what he called 'the cocktail party effect'. The effect occurs when we are in a crowded room (for example, at a cocktail party), engaged in conversation with someone, and suddenly we hear our name from another side of the room. We then 'tune in' to the other conversation to find out what so-and-so is saying about us. The phenomenon shows that we are able to shift our focus when we listen. The activity involves a simple information gap - one student has information written down that his or her partner needs. The partners sit on opposite sides of the room and whisper the information to each other. They soon find that they have to whisper loudly in order to be heard above the competing whisperers. The activity is good practice for discriminating sounds under adverse conditions, lip-reading, pronunciation and using or comprehending gestures.

Unit 3.1: Teaching Listening
Session 4:   Different purposes for listening
HO 3: Variants of Dictations

Read variants of dictations and choose the ones, which suit a) young learners, b) teenagers, or c) adults.

Activity 1

Picture dictation: the teacher describes a simple picture and the students draw it. The next step is to get the students working in pairs doing the same thing with other pictures. A nice touch is to use famous works of art that the students may recognise. Paintings with clear lines and not too much detail work best: da Vinci's Mona Lisa, Van Gogh's chair, Warhol's can of soup, etc. A final stage is to display the students' drawings next to the pictures of the originals on the walls. The students wander around as if in an art gallery and make comments either orally or in writing.

Activity 2

Gapped/Whistle-gap dictation:
The teacher reads the passage but leaves gaps or whistles to denote a gap. At this point, the students must write something plausible; it doesn't have to be correct, but it must make sense. There is an example below, with answers.

A year ago I went to a conference in Brighton and met a [whistle 1] couple. They were from the area and they told me they had a [whistle 2] in the city, with a [whistle 3] room. We spent three wonderful days together and they invited me to [whistle 4].

1 Real answer: young. Some students' answers: happy, mature, gay
2 Real answer: flat. Some students' answers: house, home, friend
3 Real answer: spare. Some students' answers: bed, living, big
4 Real answer: stay Some students' answers: dinner, a party, live with them
Afterwards the students discuss their answers with the teacher and decide which are possible/impossible, and why.

Activity 3

Running dictation: a good way to start a class, running dictation involves a text stuck on a wall outside the classroom or out of view of the students. In pairs, the students decide who will be the runner and who the scribe. The runner goes to the wall, memorises a chunk of text, runs back to the scribe and dictates it. After a minute or two, the scribe and the runner change roles. The activity is extremely lively, with students running to and fro.
A variation of this activity involves the students working in groups of three: the first student, the reader, reads and passes on a message to the second student who tells the third student, the writer. The activity becomes a version of 'Chinese whispers', in which fascinating mishearings occasionally occur.

Activity 4

Running translation-dictation: this activity works only with monolingual classes. The procedure is the same as for 'Running dictation', but the text is in the students' language. The runner has to translate the phrases into English for the scribe. One of the more interesting phases of the activity occurs when the students compare

their translations afterwards, justifying the words they used, discussing nuances in meaning, and collaborating to find the best words. There is much controversy about using translation in class, an issue beyond the scope of this book. Perhaps one solution is to use it sparingly for specific purposes, such as raising awareness of cognates and false friends (those words which look the same as a word in LI but have a completely different meaning).

Taken from J.J. Wilson (2008) How to Teach Listening, pp. 91-93

1.5. Key strategies for developing learners' listening skills

Module	Preparing to Teach 2
Unit	Teaching Listening
Session	5
Topic	Key strategies for developing learners' listening skills
Objectives	By the end of the session students will be aware of top-down and bottom-up strategies for developing learners' listening skills
Time	80 mins
Materials and equipment	HOs, posters, computer+data projector

Procedure	Purpose	Time

Procedure	Purpose	Time

Activity 1: Learner's experience
Ask students the following questions:
When you have to listen to the text
  – Do you start with work on the small 'pieces' (e.g. sounds and words and details)?
  – Do you start with work on the big 'pieces' (e.g. background topics, the overall structure, the general meaning etc.)?
	to trigger students' experience	5 mins

Procedure	Purpose	Time

Activity 2: Top-down and bottom-up strategies
  • Split students into 2 groups and distribute handout 1.
  • Ask them to read the information and underline key features of each strategy.
  • Invite representatives from the group to report their findings.
	to raise students' awareness of top-down and bottom-up strategies	20 mins

Activity 3: Identification of top-down and bottom-up strategies • Display statements on the screen and ask the students to comment on them. Do the following represent use of top-down or bottom up strategies? 1. Before we start listening, we can already predict some possible words and phrases that might be used because of our knowledge of lexical sets associated with the topic. 2. We listen carefully to a recording a number of times so that we can find a word we can't catch clearly. 3. When we don't clearly catch some of what people say, we hypothesize what we have missed and reinstate what we think was there, based on our knowledge of similar conversations. 4. We know the typical pattern some interactions follow (e.g. the typical sequence of exchanges when ordering a taxi on the phone), and this helps us to understand these when they are spoken.	to identify top-down and bottom-up strategies	10 mins

Activity 4: Top-down&bottom up tasks • Split students into 3 groups and distribute cut-ups (handout 2). • Ask students to match the exercises that develop bottom-up and top-down processing. • Cross-check the answers and clarify any uncertainties. Keys: Top-down: ■ Students generate a set of questions they expect to hear about a topic, then listen to see if they are answered. ■ Students generate a list of things they already know about a topic and things they would like to learn more about, then listen and compare.	to identify top-down and bottom-up strategies in tasks	15 mins

- Students read one speaker's part in a conversation, predict the other speaker's part, then listen and compare.
- Students read a list of key points to be covered in a talk, then listen to see which ones are mentioned.
- Students listen to part of a story, complete the story ending, then listen and compare endings.
- Students read news headlines, guess what happened, then listen to the full news items and compare.

Bottom-up
- Identify the referents of pronouns in an utterance
- Recognize the time reference of an utterance
- Distinguish between positive and negative statements
- Recognize the order in which words occurred in an utterance
- Identify sequence markers
- Identify key words that occurred in a spoken text
- Identify which modal verbs occurred in a spoken text

Activity 5: Practice • Regroup the students if necessary and distribute handout 3. • Play the recording. • Ask students to make a number of exercises that demonstrate two different approaches. • Invite members from the group to present their ideas. Discuss the results in plenary.	to make up exercises that demonstrate two different approaches	25 mins

Activity 6: Round-up • Summarize the session (Ask students to answer 2 questions of the exit ticket).	to summarize the session	5 mins

Unit 3.1: Teaching Listening
Session 4:   Key strategies for developing learners' listening skills
HO 1: Top-down and bottom-up strategies

Read the information and discuss it with your groupmates.

Bottom-up processing

Bottom-up processing refers to using the incoming input as the basis for understanding the message. Comprehension begins with the received data that is analyzed as successive levels of organization – sounds, words, clauses, sentences, texts – until meaning is derived. Comprehension is viewed as a process of decoding.

The listener's lexical and grammatical competence in a language provides the basis for bottom-up processing. The input is scanned for familiar words, and grammatical knowledge is used to work out the relationship between elements of sentences. Clark and Clark (1977:49) summarize this view of listening in the following way:

1. [Listeners] take in raw speech and hold a phonological representation of it in working memory.

2. They immediately attempt to organize the phonological representation into constituents, identifying their content and function.

3. They identify each constituent and then construct underlying propositions, building continually onto a hierarchical representation of propositions.

4. Once they have identified the propositions for a constituent, they retain them in working memory and at some point purge memory of the phonological representation. In doing this, they forget the exact wording and retain the meaning.

Top-down processing

Top-down processing, on the other hand, refers to the use of background knowledge in understanding the meaning of a message. Whereas bottom-up processing goes from language to meaning, top-down processing goes from meaning to language. The background knowledge required for top-down processing may be previous knowledge about the topic of discourse, situational or contextual knowledge, or knowledge in the form of "schemata" or "scripts" – plans about the overall structure of events and the relationships between them.

For example, consider how we might respond to the following utterance:

"I heard on the news there was a big earthquake in China last night."

On recognizing the word *earthquake,* we generate a set of questions for which we want answers:

- Where exactly was the earthquake?
- How big was it?
- Did it cause a lot of damage?
- Were many people killed or injured?
- What rescue efforts are under way?

Taken from: Scrivener, J. (2009) Learning Teaching, p.171

Unit 3.1: Teaching Listening
Session 4:   Key strategies for developing learners' listening skills
HO 2: Activities to Develop Top-down & Bottom-up Strategies (Cut-ups)
_____

Identify the referents of pronouns in an utterance.

Recognize the time reference of an utterance.

Distinguish between positive and negative statements.

Recognize the order in which words occurred in an utterance.

Identify sequence markers.

Identify key words that occurred in a spoken text.

Identify which modal verbs occurred in a spoken text.

Generate a set of questions they expect to hear about a topic, then listen to see if they are answered.

Generate a list of things they already know about a topic and things they would like to learn more about, then listen and compare.

Students read one speaker's part in a conversation, predict the other speaker's part, then listen and compare.

Students read a list of key points to be covered in a talk, then listen to see which ones are mentioned.

Students listen to part of a story, complete the story ending, then listen and compare endings.

Students read news headlines, guess what happened, then listen to the full news items and compare.

Unit 3.1: Teaching Listening
Session 4:   Key strategies for developing learners' listening skills
HO 3: Top-down&bottom up tasks

Tapescript for Exercise 5 (to be heard twice)

A large British fishing boat, *the Red Herring*, was involved in a tragic shipwreck yesterday morning. The boat sank after hitting rocks off the south coast of England.

Six of the boat's crew members managed to swim ashore and get help. A lifeboat team was sent out to search for the rest of the crew. The lifeboat crew later returned to shore after rescuing five survivors and reported that there were still three missing crew members.

The boat was reported to have hit the rocks after running into bad weather.

The survivors of the shipwreck have been taken to hospital in Southhampton where they are recovering from the accident. Air and sea rescue teams are continuing to search for the missing crew members.

Taken from Enterprise 4, p. 45.

1.6. Sequencing tasks and activities for teaching listening skills
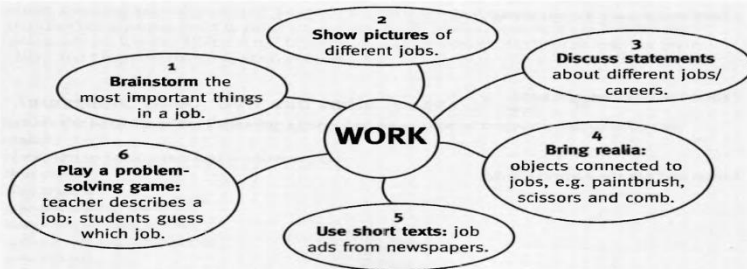
Module	Preparing to Teach 2
Unit	Teaching Listening
Session	6
Topic	Sequencing tasks and activities for teaching listening skills
Objectives	By the end of this session students will be able to sequence tasks and activities
Time	80 mins
Materials and equipment	HO 1, 2, 3, 4, 5; posters, computer+data projector

Procedure	Purpose	Time

Procedure	Purpose	Time
Activity 1: Introduction • Introduce the topic to the students and ask what their expectations for the session are.	to introduce students to the topic	5 mins

Procedure	Purpose	Time
Activity 2: Stages of listening • Group the students into 4 groups and distribute HO 1 • Display the stages of listening (pre, while and post) on the screen. • Ask the students to identify the stages and distinguish key words of every stage. • Invite representatives to report their findings. • Distribute HO 2 and ask the students to order the stages of the lesson. • Check their understanding against the key.	to raise students' awareness of the stages of listening to identify the stages and their sequence	15 mins

Display the answers on the screen. **Key** **a** 8 **b** 2 **c** 9 **d** 11 **e** 4 **f** 7 **g** 6 **h** 5 **i** 1 **j** 10 **k** 3 **Order of stages:** 2, 6, 4, 5, 9, 3, 7, 11, 1, 10, 8		

Activity 3: Pre-listening activities • Display the ways of activating the schemata on the screen • Encourage students to reflect on the ways. • Pair up the students. Ask them to think of ways to activate the schemata for the following topics: *Travel, food, education, shopping, sport, film/TV, weather* • Invite the pairs to present their ideas.	to expose students to the activation of schemata as one of the pre-listening activities activation of schemata in use	15 mins

Activity 4: While-listening activities • Pair up the students and distribute HO 3, ask the students to read about the activities, then present the information to class. • Group the students into 3 and ask them to make up 2 while-listening activities to the dialogue, displayed on the screen. *R: Good morning, Western House.* *A: Hi, I'd like to book a single room for two nights, please.* *R: Certainly, madam. For which dates?* *A: I'm arriving on the 14th of April and I'm leaving on the 16th.* *R: OK. I'm just checking on the computer. OK. That's fine. How are you going to pay?* *A: Is American Express OK?* *R: Yes, of course. The full course is 100 pounds. Can I take your number?*	to expose students to while-listening activities to make up different while-listening activities	20 mins

A: Yes, sure. It's 0489-6666-1072-3465. *R: And the expiry date?* *A: 04-09.* *R: And your name as it appears on the card?* *A: Mrs A Jones.* *R: Great. Thank you, Mrs Jones. That's one single room for April the 14th and 15th. We look forward to seeing you then.* *A: Great. Thank you. Bye.* • Invite the representatives to report back their ideas.		

Activity 5: Post-listening activities • Distribute HO 4 and ask the students to read about the activities, and then present the information to other students. • Group the students into 3. • Distribute Handout 5 with the description of creative listening activities and ask each group to choose three activities, which will suit either young children or teenagers or adults, according to the heading on a strip of paper they will get. • Encourage students in different groups to read out the activities they have chosen and explain their choice. Discuss other factors, which might motivate listening, based on the activities they have chosen. • Ask students to listen to the song. ("Lemon Tree") • Invite the representatives to present their ideas.	to expose students to post-listening activities to enable students' to work out purposeful activities to make listening more communicative and motivating to make up different post-listening activities	20 mins

Activity 6: Round Up • Ask the students to write the ideas of pre, while- and post listening activities they like most of all.	to summarize the session	5 mins

Unit 3.1: Teaching Listening.
Session 6: Sequencing tasks and activities for teaching listening skills.

HO 1: Stages of listening.

Stage_____

It helps our students to prepare for what they are going to hear, and this gives them a greater chance of success in any given task. It involves activating schemata in order to help students to predict the content of the listening passage. It also involves setting up a reason to listen. Maybe there is an *information gap* that needs to be filled or an *opinion gap* or pre-set questions, or perhaps the students have asked questions based on things they would hope to hear.

Stage_____

The students hear the input once, probably listening for gist, although of course there may be occasions when they need to listen for specific information or listen in detail They check their answers in pairs or groups. This is to give them confidence and to open up any areas of doubt. They then listen a second time, either in order to checkor to answer more detailed questions. It is important that the students should be required to do different tasks every time they listen (listening to check answers is slightly different from listening to answer questions).

How many times should students listen to a passage? Some commentators say 'once'. They point out that in real life we may not get second and third chances. For teaching purposes, however, multiple opportunities to hear the input give students a safety net which helps to reduce their anxiety. There are a number of other factors concerning the passage that come into play: difficulty, length, the pedagogical focus and the potential for boredom. It may be the case that students only need to listen again to the part that they found difficult. If the focus is on close language analysis, it might be necessary to repeat several times, whereas if the focus is on listening for gist, it won't be. Hearing the same passage three times is probably the maximum before feelings of boredom begin to set in. Furthermore, if a listener has been unable to decode a word or phrase after hearing it three times, the problem is probably not one that can be solved by repeated exposure to the same recording.

With longer passages, teachers might consider 'chunking' the text by pausing it at various intervals. This can help to make extended listening more accessible and to avoid overloading the students.

Stage_____

The whole class checks answers, discusses difficulties such as unknown vocabulary, and responds to the content of the passage, usually orally, sometimes in writing. This may be done in plenary (with the whole class) or in pairs or groups.

This stage may involve the 'mining' of the recording for useful language, a particular grammatical structure, vocabulary or discourse markers, for example. During this phase there is now an emphasis on helping students with difficulties,

and reflecting on performance. The stage also developed with the realisation that listening provides excellent input and that this input needs to be analysed.

Taken from J.J. Wilson (2008) How to Teach Listening, pp. 60-61

Unit 3.1: Teaching Listening.
Session 7: Sequencing tasks and activities for teaching listening skills.
HO 2: Order of stages of listening.

Put these stages of a listening lesson in the order in which you might do them in class. ✐

a Students check their answers to 'listen for detail' questions in pairs or groups. ☐

b Teacher pre-teaches vocabulary. ☐

c Whole class checks detailed information. ☐

d Students are given a speaking task involving a personal response to the passage. ☐

e Students listen for gist. ☐

f Students listen for detail. ☐

g Students are given a more challenging task that asks for more detailed information. ☐

h Teacher checks answers to comprehension questions. ☐

i Teacher activates students' schemata (e.g. by showing pictures about the subject). ☐

j Students ask about any areas of particular difficulty. ☐

k Teacher sets comprehension questions. ☐

Now match the stage (above) to its purpose (below). Write the letter of the stage in the box.

Stage ☐: Make sure the students know the key words that will help them understand the main message.

Stage ☐: Give the students a reason to listen again but for more detailed information.

Stage ☐: The students listen to the passage and understand the main idea.

Stage ☐: Check that the students understood the main idea of the passage.

Stage ☐: Bring the class together to go through the answers.

Stage ☐: Give the students a reason to listen.

Stage ☐: The students listen to the passage again.

Stage ☐: Give the students a chance to respond to the content of the passage, voicing their own views about what was said.

Stage ☐: Get the students interested in the topic and help them predict the content of the passage. Get them thinking about what vocabulary they may hear.

Stage ☐: Give the students a chance to say what they found difficult or where misunderstanding occurred. Try to work out why the problem occurred and what can be done about it in future.

Stage ☐: Give the students a chance to compare their answers, work out any areas of contention or misunderstanding, and give them confidence in what they could understand.

Taken from J.J. Wilson (2008) How to Teach Listening, p.160

Unit 3.1: Teaching Listening.
Session 7: Sequencing tasks and activities for teaching listening skills.

HO 3: While-listening activities.

Read the activities and discuss them in your group.

Inferring

Activity 1

Pause and predict: essentially, this involves creating gaps in the text, which the listener tries to fill. The teacher pauses the recording or narration frequently and asks students what they think will come next and why. One of the beauties of the activity is that as the text gradually reveals itself - its story line, tone, theme, style and register - the listener's guesses tend to become more and more accurate.

Activity 2

Not her, not him: each student is given ten to twelve pictures of people. Every picture must be on a separate sheet of paper. The teacher then describes one of the people slowly, without telling the students which one. As the students hear the unfolding description, they are able to eliminate various candidates (inferring who isn't being described). They turn over the pictures that don't fit the description. The activity requires some practice on the part of the teacher, the key being to reveal information gradually.

Activity 3

Twelve questions: for an extended listening passage, you can use this diagram or something similar. Many of the questions will be unanswerable, but the act of thinking about them makes students aware of the idea of inferring. It allows them to recognise that we can sometimes 'know' things without them being stated explicitly.
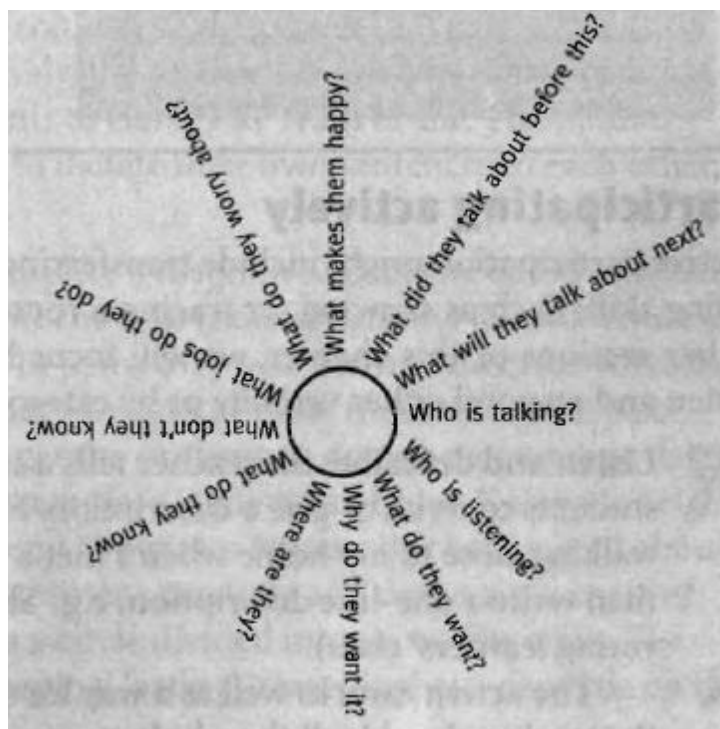
Note-Taking

Activity 4

Guided note-taking: instead of starting with a blank piece of paper, the students are given subheadings, numbers or unfinished notes to guide them. Subheadings show the structure of the listening passage and help students identify transition points, i.e. changes of topic or other developments in the discourse. Numbered lines, which are left blank, can serve as prompts, revealing how many key points must be noted down. Unfinished notes provide reference points which help keep the students on track.

Activity 5
Phone messages: this is among the more realistic note-taking exercises. The students work in pairs. One reads a pre-prepared phone message. The other simply notes it down. If your school has internal phones, you can add further realism by putting the pairs in different rooms. This replicates some of the features of authentic phone calls: lack ofvisual input and distorted sound. Alternatively, get the students sitting back-to-back so they cannot see each other. A standardised 'phone message template' such as this example will add to the authenticity.

Activity 6
Hidden picture: the students each have one picture of a person, which they keep hidden from their classmates. They describe the picture and their classmates take notes. Each set of notes describing an individual picture is numbered by the students. Afterwards, all the pictures are stuck on the board and the students have to match their notes to the pictures. Several teachers have noticed that the students feel a real sense of achievement during this activity when their classmates ask them to slow down!

Activity 7
Truth or lie: this activity is useful in that it gets students to focus on meaning and then evaluate what they hear in terms of everything they know about the speaker and the situation. The activity is similar to note-taking, which we will discuss in more detail below. The students divide the page into two columns - *Truth* and *Lie*. The teacher tells a story based on the truth but with fictional embellishments. The students take notes either in the *Truth* column (if they think that part of the story is true) or in the *Lie* column. Alternatively, the teacher can use bits of information - perhaps biographical - for the students to classify as *Truth* or *Lie*. The natural follow-up to this is to get the students to dictate their own sentences to each other, and then speak about them.

Activity 8
Chart summary: the students complete a chart as a way of summarising the text. The chart should require a few words only in each section. This has the advantage of being visually clear and amenable for review.
Taken from J.J. Wilson (2008) How to Teach Listening, pp.81-96.

Unit 3.1: Teaching Listening.
Session 7: Sequencing tasks and activities for teaching listening skills.
HO 3: Post-listening activities.

Read the activities and discuss them with your groupmates.

Checking and summarizing

Activity 1
Take it in turns: one student says one thing they understood about the passage; their partner does the same; then the first student says a second thing, and so on. This is a very simple idea, and effective in that it evens up the speaking time and provides for a structured response: whenever it is their turn, the student will offer one unit of information. It also gives quieter students an opportunity to speak.

Activity 2
Break it down: we ask the students to write a summary of the listening passage in fifty words, and then hand it to their partner who cuts it down to thirty words. Finally, the thirty-word summary is handed back to its original writer, who cuts it down to ten words. This is a writing activity as much as a listening one. More pertinently, it is a *thinking* activity. It engages the brain on different levels. The first level is content - the students must include the main information every time, and this involves creating a hierarchy of facts from what they heard. The second level is form - the students have to decide which words can be omitted without losing the sense of the summary.

Activity 3
Note comparison: in the previous chapter we looked at the importance of notetaking as a while-listening activity. Here we focus on the post-listening comparison of the students' notes. The students take notes as they listen, and then compare what they have written. This has the dual purpose of a) checking for facts, interpretations and missing information, and b) sharing ways to make notes more effectively. The final stage is for the teacher to elicit the information, which is then written on the board as a model of how to take notes. At this stage of the lesson, different interpretations can be discussed and ironed out.

Activity 4
Group summary: after listening to a narrative or a discussion of a topic, the students get into groups of four. Each group member has a pen and paper. Individually, they write the first sentence of their summary. They then pass their paper to another member of their group, who reads the first sentence and writes a second. They in turn pass the paper to a third member, who reads and writes, and so on. At the end, there are four summaries with four different contributors. The students compare and discuss the summaries in light of the listening passage.
Taken from J.J. Wilson (2008) How to Teach Listening, pp. 96-96

Read the activities and discuss them with your groupmates.

Discussion
Activity 5
Personalise: ask if the situation is the same for the students. How is it different? In multilingual classes particularly, teachers can ask if the situation is the same in the students' various countries. Cross-cultural discussions of this nature are often very fruitful and motivating as many students enjoy learning about their classmates' culture. For higher-level students with more language at their disposal, the teacher might ask what they would have done in the same situation, and why.

Activity 6
Statements: the teacher can devise a number of statements based on the listening passage. The students discuss whether they agree or disagree. Another way of doing this is for the students to mark the statements with a number: 0 means they disagree completely, 1 means they don't really agree, 2 means they agree with some reservations, 3 means they agree completely.

Activity 7
Sorting lists: the teacher can list a number of aspects based on the topic and get the students to rank them in order of importance, desirability, cost, etc. Alternatively, depending on the text, the students discuss 'dos' and 'don'ts' based on the topic, and come up with their own list.

Activity 8
Pros and cons: the teacher finds an area of debate contained within the topic or touched on in the listening passage and gets students to discuss pros and cons. It may be useful for the students to brainstorm these in groups before the discussion begins. Pros and cons debates can be extended so that they take the form of roleplays. Two or more students argue for or against something. The difference is that the teacher gives instructions as to which students argue for or against the issue, and the students then take on a role, pretending to be characters who may have different views from their own.
Taken from J.J. Wilson (2008) How to Teach Listening, pp.99-100

Creative responses
Read the activities and discuss them with your groupmates.
Activity 1
Genre transfer: one way to engage students in a deeper processing of a listening passage is to ask them to re-fashion the text, for example by transferring it to a different genre. This might involve turning a spoken text into a written version. A

piece of gossip can be transformed into a tabloid-style news article, complete with quotations from the transcript. We can listen to a person chatting about their daily life and then write their diary entry.

Activity 2
Write on: the students listen to a story and then write a continuation. In order to do this, they must be aware of the main ideas and key features of the original input: its tone, style, characters and story line.

Activity 3
Sound effects story: the students hear some sequenced sound effects. These can be found on the Internet or on commercial CDs, or even recorded by resourceful teachers. While listening, the students note down the verbs that are represented by the sounds. So, for example, if the sound was someone crying, the students would write *cry,* if the sound was applause, the students would write *clap.* Then they build a story around these verbs. For stronger classes, the final stage after some rehearsal is to tell the story to the rhythm and speed of the sound effects as they occur on the recording.

Activity 4
Hot seat: the students listen to some kind of narrative or situation in which there is conflict. After a lot of solid comprehension work with the recording, one of the students takes on the role of one of the protagonists. This student sits in the 'hot seat', in front of other students whose job is to interview them. The activity works well as long as the student in the hot seat remains 'in character'. For this reason, the teacher might want to demonstrate by sitting in the hot seat for a minute or two first. The rest of the class will also benefit from a few minutes to prepare questions.
Taken from J.J. Wilson (2008) How to Teach Listening, pp. 108-110

Unit 3.1: Teaching Listening.
Session 7: Sequencing tasks and activities for teaching listening skills.
HO 4: Practice.

In groups of 3 /4, design a sequence of activities for the provided tapescript, including at least one pre-listening, one or more while-listening activities, and one post- listening activity.

What Are Some Special Rules for Chinese New Year?

1 Chinese New Year is a special holiday. It starts on the first new moon of the Chinese **calendar** between January 21 and February 19. The New Year **celebration** ends fifteen days later on the day of the full moon. Chinese New Year is a very old celebration. The Chinese do something different on each day. People believe many old **superstitions** about this holiday. There are special rules about how people clean and what people **look like**. There are also rules about how people **act**.

2 The Chinese believe that it is very important to have a clean house on New Year's Day. They clean the house before New Year's Day. Then they **put away** everything they use to clean. The Chinese don't **sweep** the floor on New Year's Day. They think they will sweep away **good luck**. After New Year's Day, they sweep again. First they sweep the dirt from the door to the middle of the room. Then they sweep the dirt from the middle of the room to the corners of the room. They leave the dirt there for five days. On the fifth day, they sweep the dirt to the back door. The Chinese believe that it is bad luck to sweep the dirt to the front door.

3 The way people look on New Year's Day is also important. The Chinese do not wash their hair on New Year's Day. They believe they will wash away good luck. People also like to wear red clothes on New Year's Day. Red is a **bright**, happy color. It will bring good luck for the future.

4 The Chinese also have superstitions about how people act on New Year's Day. Older people give children and unmarried friends little red envelopes with money inside. The money is for good luck. People do not say bad or unlucky words. They do not say the word *four* because it sounds like the word for death. The Chinese never talk about death on New Year's Day. They also do not talk about the past year. They talk about the new year and new beginnings.

5 Today, some Chinese believe in these rules and some do not. But many people **practice** the rules. They are special **traditions**. The rules are part of Chinese **culture** and history.

Taken from What a World I, p. 5.

1.7. Evaluation, selection and adaptation of listening materials

Module	3 Preparing to Teach 2
Unit	3.1 Language Skills – Teaching listening
Session	7
Topic	Evaluation, selection and adaptation of listening materials
Objectives	By the end of the session students will be able to evaluate, select and adapt listening materials
Time	80 mins
Materials and equipment	HO, posters, 3 course books

Procedure	Purpose	Time
Activity 1: Introduction • Announce the topic of the session and ask students about their expectations of the session. • Set the objectives of the session. • Invite students to recall whether they liked the texts, they were asked to listen. • Encourage students to share their memories.	to introduce the topic	5 mins
Activity 2: What makes a good listening text? • Split students into 2 groups and distribute handout 1. • Ask them to read the criteria and discuss them in groups. • Encourage them to write down the criteria on the poster and present in front of the class.	to work out criteria for evaluating a good listening text	20 min
Activity 3: Evaluation of listening materials • Regroup students and distribute handout 2. • Ask students to listen to the dialogues and fill in the table answering the question: *What are the differences in level, speed, density, vocabulary, authenticity?* • Discuss with the class together.	to use evaluation criteria in action	10 min
Activity 4: Adaptation of listening materials • Regroup students (if necessary). • Ask students why teachers sometimes adapt the material. Encourage students to brainstorm ideas. • Display possible answers on the screen. • Discuss the info with the students. • Distribute handout 3. • Ask students to match the activities with their definitions.	to explore the need for adaptation of materials to identify possible ways of	30 mins

• Cross-check the answers.	adaptation	

Activity 5: Adaptation of material in practice • Split students into groups of 3 and give each group a coursebook. • Encourage students to think and adapt the materials. • Invite the representatives from each group to present their findings.	to adapt the listening materials	

Activity 6: Round-up. Ask students to sum up what they did in class and how they did it.	to summarize the session	5 mins

Unit 3.1: Teaching Listening.
Session 7: Evaluation, selection and adaptation of listening materials
HO 1: Criteria, which make a good listening text

Content

Perhaps the most vital factor of all is interest. If the text is intrinsically interesting, and particularly if the students have a personal stake in it, they will listen attentively. Welles's audience wanted to listen because they believed their lives were under threat. In order to try to ensure that the listening texts they use in class are intrinsically interesting to their students, some teachers give lists of topics and subtopics to their classes to choose from. They then find listening materials to match their students' needs, a surefire though potentially time-consuming way of raising the interest factor. Of course, what is interesting for one person may be dull for another, but part of the role of pre-listening tasks is to raise interest in the topic.

Related to the notion of interest and 'having a stake in the text' is entertainment. Funny, enjoyable or gripping texts contain their own built-in interest factor.

The text needs to be accessible to the listener. Certain concepts simply don't exist in some cultures, so the situations and contexts of some recordings may be incomprehensible. For example, Hallowe'en is unheard of in most of Africa. A recording which describes gangs of ten-year-olds in witch costumes trick-or-treating their way through the pumpkin-laden streets would, therefore, make little sense in an African context. If the aims of the lesson involved learning new

cultural information, fine, but if the aim was listening practice, then the passage would be unsuitable.

In conclusion, teachers need to make sure that the students have the content knowledge to make the text accessible, and this knowledge extends to cultural issues.

A further factor to consider when asking what makes a good listening passage is the type of **speech act** it represents. Speech has a number of different functions, such as suggesting, narrating, criticizing, etc. When my sister tells me how to operate the washing machine or feed her parrot, this is a fixed or static speech act in that it is predictable in structure and less variable than other speech acts. It refers to unchanging states or objects which the listener keeps in mind throughout (the parrot may gain a few words and lose a few feathers here and there, but is basically unchanging). Other fixed speech acts include airport announcements, formal introductions and most transactions in shops. Narratives and extended discussions tend to be dynamic - they flow, twist and turn. A lecture on quantum theory or a discussion of existentialism is abstract in that it deals with ideas rather than concrete things. As long as they are not too technical, fixed or static speech acts tend to be easier to grasp. Some dynamic texts, especially narratives, may also be quite straightforward in that they sometimes have a fairly predictable structure; indeed, some writers claim that only seven story plots exist.

Abstract texts tend to be more difficult, asking listeners to hold in mind a number of (often hazy) concepts. A good rule of thumb is that, for lower levels, the more predictable and familiar the speech act is, the more easily it will be understood. Perhaps this is one reason why lowlevel coursebooks tend to focus on transactional dialogues, such as buying stamps in the post office, checking into a hotel, etc.

Delivery

A key factor is the length of the recording. Most students can only cope with a limited amount of input. As detailed in Chapter 1, every time they listen, they need to process language at the same time as receiving more language. Even as we try to understand what has been said, more input is constantly arriving. This is tiring for students, who get overloaded with input. Elementary coursebooks usually average about one minute per listening text. This is a reflection of the difficulties of listening for extended periods of time in a foreign language. Students at slightly higher levels, however, need a balance of intensive and extensive listening.

As suggested earlier, in many classrooms around the world, much of the listening input comes in the form of recorded materials. In such situations, the quality of the recording is an important aspect of delivery. These days, professionally produced material is recorded in a studio and the sound quality is generally high. Teachers attempting to make their own listening material sometimes find, however, that their own recordings, made perhaps on old machines, contain distortion and lack clarity.

There are other issues related to the recording itself, such as speed. Rapid speech, such as that heard in BBC news headlines, is more difficult for students

than the speech rates of, say, an adult talking to a young child. The number of speakers is a farther issue. The more speakers there are, the more potential there is for confusion, especially when there is no visual backup for the students.

There has been much comment in recent years about world 'Englishes'. The English spoken in downtown New York is very different from English in Delhi or Trinidad or London. This raises the question of which type of English students should listen to and take as a model. Some European commentators believe that 'standard British English', such as that heard on the BBC news, is the best model, while countries with more contact with the US, such as Brazil and Japan, tend to learn a variety of American English. Others say that we need to teach international English (which has fewer idioms and colloquial phrases than, say, British English), a variety that can be understood by everyone.

Density refers to the amount of information in the text. Does the speaker repeat main ideas, backtrack, clarify points? If he or she continually moves on to the next point, without stopping to clarify, this places a greater burden on the listener.

A listening text containing many new lexical items and high-level grammatical structures will be difficult. Besides grammar and vocabulary, a further aspect of level is complexity: long sentences full of noun phrases, packed with meaning, are hard for students to process. Degrees of formality also need to be considered. Very informal texts, perhaps containing slang and/or unclear articulation, may cause difficulties, as may very formal texts. Formal English is generally longer and more convoluted in its construction than 'neutral' English, and it tends to use lots of words with Latin origins. For this reason, formal English may be easier for Italian students than, say, Japanese students.

Taken from J.J. Wilson (2008) How to Teach Listening, pp. 112-113

Unit 3.1: Teaching Listening.
Session 7: Evaluation, selection and adaptation of listening materials
HO 2: Evaluation in action

Listen to the recordings. Fill in the table. What are the differences in level, speed, density, vocabulary, authenticity?

Audio	Level	Speed	Density	Vocabulary	Authenticity
#1					
#2					
#3					
#4					

Unit 3.1: Teaching Listening.

Session 7: Evaluation, selection and adaptation of listening materials
HO 3: Ways of material adaptation

Choose one activity, read it and present its essence to your groupmates.

Activity 1
Make the sequence easier: one way to do this is to preview the content, including some of the key vocabulary, providing extra information about what the students will hear. You can do this simply by explaining - 'You're going to hear a man and woman discuss the environment' - or other means, such as providing a short text that gives background information. You can also change the task to simplify the whole sequence. For example, instead of asking students to answer questions that require a detailed understanding of the recording, you can get them to answer simpler questions such as What is the topic? How many speakers are there? or What job does the speaker do? Tasks that require little in the way of oral or written response are easier to achieve. We can also chunk a long text, breaking it down into manageable sections. This means we stop the recording at a number of points and help students with their interpretation of events. Here's an example of how to do this.

Activity 2
Make the sequence more challenging: to do this, we can simply reduce the number of 'crutches' that support the students: visuals, pre-listening activities, guiding questions, etc. For example, at the beginning of the sequence, we can tell the students to keep their books closed, listen (no writing allowed) and try to answer some questions. In the extract shown on page 115, the students are asked to read and listen at the same time. A more challenging activity would be to close the book and listen.

Activity 3
Shorten the sequence: sometimes teachers may feel that the recording is unnecessarily long or their students are unable to concentrate for more than a short period. The simplest way to shorten the *text* is to explain to the students that they will hear *part* of the recording. Then find an appropriate cut-off point and press the Stop button. To shorten the whole listening sequence we may need to omit something else. It may be the case that there is a vocabulary focus that could be done at home or comprehension questions that the teacher feels are unnecessary (Penny Ur suggests that many coursebook writers ask for too many responses from the students, and suggests reducing the demands). Much depends on the priorities of the class at that time.

Activity 4
Re-order the sequence: discussion questions that appear *after* the oral input may be more valuable *before* the input as a way to activate schemata. Some teachers may feel that vocabulary which is pre-taught in the book (before being heard on

the recording) should be dealt with after listening so that the students have had a chance to hear it in context.

Activity 5

Change the focus of the sequence: perhaps the class needs to focus on a particular area - vocabulary, grammar, discourse markers, strategies - that the textbook exercises don't cover in this sequence. Once the students have listened for meaning, they might then go on to investigate the linguistic features of the text. One good way to do this is to doctor the transcript. Five or ten minutes on a computer is usually enough to produce a transcript with gaps. Students often have particular problems comprehending names, verbs and idioms, all features that could be 'gapped' in a text. Or perhaps the teacher may wish to omit all the prepositions, articles or halves of collocations (it depends on the teaching goals of the lesson) before asking the students to write the missing words in the gaps while listening. Below is an example of a short listening text plus the gapped version, focusing on weak forms. Besides gapping texts, we can also underline or highlight features. One textbook does just this to focus on word and sentence stress, as in the example shown here.

Activity 6

Bring more variety to the class: a common feature of young learners' textbooks is the focus on responding to input by doing something physical. They listen and draw or listen and move or listen and put things in the right place. There are numerous activities of this type that an imaginative teacher can create. Here are a few ideas: the students write six 'content' words that they expect to hear in the recording on separate strips of paper, stick them on the wall and tick them when they hear them. They can also be asked to stand up when they hear a number (any number) on the recording, or put their hands up when the speaker answers any of the comprehension questions that have been set. A criticism that has been levelled at textbooks is that they tend to focus on left-brain activities (based on logic and analysis), even though many students prefer right-brain activities (based on creativity and intuition). For more creative students or those with a kinaesthetic learning style, the type of 'listen and act' activities described above are very appealing.

Activity 7

Raise awareness of features of natural dialogue: this can be achieved by using the transcript or by isolating the target expressions from the recording.

Activity 8

Get the material to match our personal beliefs about language learning: we may have a number of beliefs that conflict with those of the materials writer. For example, some teachers may object to the idea that students should read and listen at the same time during their first exposure to the input. These teachers will adapt by asking the students to close their books. Other teachers may feel that students

should always have a purpose for listening, and therefore need a gist question. Others may feel that trying to teach pronunciation by isolating sounds from their context of connected speech is futile. They will adapt by putting the target features into a context which they then model to the students.

Film /TV

We can exploit film and TV for listening by using a number of teaching techniques: manipulating the equipment to create a 'knowledge gap', managing the students so that they need to collaborate to piece together the content, and getting the students to make guesses about what they will see. The majority of the activities suggested below use one of these techniques. Naturally, there are ways of exploiting film and TV which are similar to those seen elsewhere in the book, so here we will focus on those activities that use aspects specific to the medium of film (e.g. moving images, real present characters in action) rather than just the audio. As with so many listening activities, other skills frequently come into play.

Activity 1
Vision on, sound off: the students watch a short section without sound. They guess the gist of the scene or the words being spoken. They can be asked to write the dialogue in groups. After this, they watch the scene with sound and compare what they wrote.

Activity 2
Vision off, sound on: the screen is covered, or the students turn their backs, and they listen to the sound. They might then be asked to say what is happening and who the speakers are, or to write down ten objects they expect to see on the screen, or even to draw the scene as they think it appears.

Activity 3
Pause and predict: at certain points in the film or programme, the teacher pauses the action and asks the students to say what is happening and to guess what is about to happen. For this activity, the teacher needs to know the exact m om ent at which to pause.

Activity 4
Watch and describe: the students sit in pairs, back to back. One of the pair is watching the action, without sound. He or she describes everything that is taking place on the screen and the other student writes rapid notes. After a few minutes, the activity stops and the non-viewing partner relates everything he or she understood about the scene. In their pairs they make deductions about the people and action involved. Then the whole class watches to check.

Activity 5

Act and watch: the students are given a transcript of a scene without being told anything about the characters. In groups, they act out the scene. After this, they view the filmed version of the scene to compare. The students are often surprised when they watch the film or programme; words on a page have a wonderful way of being transformed in the mouths of actors surrounded by props and scenery!

Activity 6
Watch and act: this is the inverse of the previous activity. The students view the scene and then use the transcript to act it out. The focus of the activity is on students listening for natural intonation and pronunciation before trying to reproduce them, but it is up to the teacher how much detail he or she wishes to go into. Teachers and students with a penchant for drama in class can work out the whole blocking sequence (where the actors stand and move in relation to each other and to the scenery) and even use props.

Activity 7
Say who said it: the students are given a number of quotations from a video clip. First, they say who said it (only possible if there are several characters), before putting the quotations in the order in which they occur. This lends itself well to a follow-up speaking activity: using the quotations to reformulate the scene.

Activity 8
Complete the story: similar to the activity 'Write on' in the previous chapter, the students watch until they know the set-up and the situation that needs to be resolved. The teacher stops the video. The students now guess the ending. They might do this in groups, either in writing or orally. An alternative is to show the beginning and the end and get the students to say what happens in the middle, although you would probably not do this if the ending is a surprise because it would spoil the viewing experience!

Taken from J.J. Wilson (2008) How to Teach Listening, pp. 115-124.

Unit 3.3: Language Skills – Teaching Listening
Session 7: Evaluation, selection and adaptation of listening materials
Handout 5: Summary

Reflect on the session.

1. What have you learnt?

_____

2. How can you apply it in teaching practice?

_____

Part 2. Module 3 Preparing to Teach 2

Unit 3. Language Skills –Teaching Reading

2.1. The Introduction to Teaching Reading

Module	3. Prepare to Teach 2
Unit	3.3. Language Skills – Teaching Reading
Session	1
Topic	The Introduction to Teaching Reading
Objectives	By the end of this session, students will be aware of • curriculum requirements for teaching reading for different purposes • reading in the CEFR Students will be able to • specify traditional techniques used in teaching reading
Time	80 minutes
Materials and equipment	Handouts 1.1-1.5, 2, 3.1 – 3.3, 4, 5, cut-ups and PowerPoint Presentation

Procedure	Purpose	Time
Activity 1: Experience of Reading in Class • Announce the topic of the session and ask students about their expectations of the session. • Set the objectives of the session. • Ask students to recollect their learning experience at school and to answer the following questions: 1. Did you do reading in the English language classroom and if so how often? 2. What did you prefer: speaking or reading in class? Why? 3. In what way did your teacher evaluate you? Which criteria did she/he apply? • Ask students to exchange their experience in pairs. • Take feedback selectively from pairs. • Discuss with students any similarities	to find out what students expect to learn during the session and to set the objectives to explore students' previous experience of reading in class	10 mins

and differences.		
Activity 2: Curriculum Requirements for Teaching Reading • Give out the coloured stickers to students. • Ask them to group into 2 teams according to colours of the stickers. • Distribute Handout 1.1 -1.5. • Ask students to read the info and discuss the key points in a group of 7 in English. • Get feedback from 2 groups (one representative from each group). Compare the ideas.	to raise the students' awareness of the Ukrainian curriculum requirements	15 mins
Activity 3: Reading Requirements in the CEFR • Distribute Handout 2. (Students work in the same groups) • Ask students to familiarize with the information provided and match the left-hand-side column with the right-hand-side column. Set time limits (5 mins). • Invite students to check the answers against the key. • Arrange a brief discussion of differences and similarities between the requirements (5 mins)	to acquaint students to and compare the Ukrainian and European curriculum requirements	10 mins
Activity 4: Advantages and Disadvantages of Traditional Techniques for Teaching Reading • Ask students to work individually and think over the particulars they pay attention to when they read. • Group students into 3 teams. • Elicit the information about 3 techniques in teaching reading (Handout 3.1.-3.3.) as so each group gets one technique. **Adapted from** Frangoise Grellet.	to raise students' awareness of traditional techniques for teaching reading	20 mins

Developing Reading Skills: A Practical Guide to Reading Comprehension Exercises. Cambridge University Press. • Ask one representative of each group to shift to other groups clockwise and point out the main information for everyone to familiarize with all 3 techniques. • Summarize the given information in plenary.		
Activity 5: Reading Situations • Distribute Handout 4. • Ask students to explore the activities where learners are asked to read. • Ask them to identify techniques for each activity. • Get feedback and clear up any queries. **Keys: 1- sensitizing (inference)** **2 - from skimming to scanning (predicting)** **3 – improving reading speed** **4 – from skimming to scanning (previewing)** **5 - from skimming to scanning (anticipation)** **6 – sensitizing (Linking sentences and ideas)** **7 – sensitizing (understanding ideas within sentences)** **Taken from** Frangoise Grellet. Developing Reading Skills: A Practical Guide to Reading Comprehension Exercises. Cambridge University Press.	to enable students to identify techniques for reading	20 mins
Activity 6: Summary • Summarize the session (Ask students to answer 2 questions of the exit ticket, Handout 6) **Follow-up reading** - Developing Reading Skills Grellet, F. (1981) A Practical Guide to Reading Comprehension Exercises. Cambridge Language Teaching Library	to summarize the session	5 mins

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 1.1: Curriculum Requirements for Teaching Reading

Read the requirements of Ukrainian curriculum and discuss them in your group. The information is given for the 5th grade of a comprehensive school.

Загальні характеристики ситуативного спілкування

Сфера спілкування	Тематика ситуативного спілкування	Мовленнєві функції
Особистісна	Я, моя родина, мої друзі Одяг Харчування Відпочинок і дозвілля Природа	• описувати, розповідати, характеризувати • порівнювати • аргументувати свій вибір • запитувати та надавати інформацію • розпитувати з метою роз'яснення та уточнення інформації
Публічна	Подорож Рідне місто/село Свята і традиції	
Освітня	Шкільне життя	• пропонувати, приймати, відхиляти пропозицію

Taken from The Ukrainian Curriculum. (Навчальні програми з іноземних мов для загальноосвітніх навчальних закладів і спеціалізованих шкіл із поглибленим вивченням іноземних мов 5 – 9 класи)
Available at:
https://mon.gov.ua/storage/app/media/zagalna%20serednya/programy-5-9-klas/programi-inozemni-movi-5-9-12.06.2017.pdf

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 1.2: Curriculum Requirements for Teaching Reading

Read the requirements of Ukrainian curriculum and discuss them in your group. The information is given for the 6th grade of a comprehensive school.

Загальні характеристики ситуативного спілкування

Сфера спілкування	Тематика ситуативного спілкування	Мовленнєві функції
Особистісна	Я, моя родина, мої друзі Покупки Харчування Спорт	• описувати, розповідати, характеризувати • запитувати та надавати інформацію • розпитувати з метою роз'яснення та уточнення інформації • пропонувати, приймати, відхиляти пропозицію • висловлювати свої враження, почуття та емоції • аргументувати свій вибір, точку зору

Taken from The Ukrainian Curriculum. (Навчальні програми з іноземних мов для загальноосвітніх навчальних закладів і спеціалізованих шкіл із поглибленим вивченням іноземних мов 5 – 9 класи)
Available at:
https://mon.gov.ua/storage/app/media/zagalna%20serednya/programy-5-9-klas/programi-inozemni-movi-5-9-12.06.2017.pdf

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 1.3: Curriculum Requirements for Teaching Reading

Read the requirements of Ukrainian curriculum and discuss them in your group. The information is given for the 7th grade of a comprehensive school.

Загальні характеристики ситуативного спілкування

Сфера спілкування	Тематика ситуативного спілкування	Мовленнєві функції
Особистісна	Я, моя родина, мої друзі Харчування Охорона здоров'я	• описувати, розповідати, характеризувати • запитувати та надавати інформацію • розпитувати з метою роз'яснення та уточнення інформації • пропонувати, приймати, відхиляти пропозицію • висловлювати свої враження, почуття та емоції • аргументувати свій вибір, точку зору • просити про допомогу • надавати оцінку подіям, ситуаціям, вчинкам, діям • оцінювати стан речей, події, факти • обмінюватись думками
Публічна	Кіно і театр Спорт Україна Велика Британія	
Освітня	Шкільне життя	

Taken from The Ukrainian Curriculum. (Навчальні програми з іноземних мов для загальноосвітніх навчальних закладів і спеціалізованих шкіл із поглибленим вивченням іноземних мов 5 – 9 класи)
Available at:
https://mon.gov.ua/storage/app/media/zagalna%20serednya/programy-5-9-klas/programi-inozemni-movi-5-9-12.06.2017.pdf

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 1.4: Curriculum Requirements for Teaching Reading

Read the requirements of Ukrainian curriculum and discuss them in your group. The information is given for the 8th grade of a comprehensive school.

Загальні характеристики ситуативного спілкування

Сфера спілкування	Тематика ситуативного спілкування	Мовленнєві функції
Особистісна	Я і мої друзі Стиль життя	• описувати, розповідати, характеризувати • запитувати та надавати інформацію
Публічна	Засоби масової інформації Музика Україна Велика Британія	• розпитувати з метою роз'яснення та уточнення інформації • пропонувати, приймати, відхиляти пропозицію • висловлювати свої враження, почуття та емоції • аргументувати свій вибір, точку зору • надавати оцінку подіям, ситуаціям, вчинкам, діям • оцінювати стан речей, події, факти • обмінюватись думками
Освітня	Шкільне життя	

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 1.5: Curriculum Requirements for Teaching Reading

Read the requirements of Ukrainian curriculum and discuss them in your group. The information is given for the 9th grade of a comprehensive school.

Загальні характеристики ситуативного спілкування

Сфера спілкування	Тематика ситуативного спілкування	Мовленнєві функції
Особистісна	Я, моя родина, мої друзі Природа і погода Одяг	• надавати інформацію та ставити запитання з метою уточнення інформації • висловлювати своє ставлення до вчинків, думок, позицій інших людей • порівнювати події, факти, явища • висловлювати свої почуття та емоції • приймати або відхиляти пропозицію • аргументувати свій вибір, точку зору, власну думку • вести дискусію, привертаючи увагу співрозмовника • висловлювати свої переконання, думки, згоду або незгоду
Публічна	Засоби масової інформації Молодіжна культура Наука і технічний прогрес Україна Англомовні країни	
Освітня	Робота і професія	

Taken from The Ukrainian Curriculum. (Навчальні програми з іноземних мов для загальноосвітніх навчальних закладів і спеціалізованих шкіл із поглибленим вивченням іноземних мов 5 – 9 класи)
Available at:
https://mon.gov.ua/storage/app/media/zagalna%20serednya/programy-5-9-klas/programi-inozemni-movi-5-9-12.06.2017.pdf

Unit 3.3. Language Skills – Teaching Reading
Session 1. The Introduction to Teaching Reading
Handout 2: Reading in the CEFR

Fill in the levels of the CEFR with the referred information.

C2	
C1	
B2	
B1	
A2	
A1	

CUT-UPS:

Can read straightforward factual texts on subjects related to his/her field and interest with a satisfactory level of comprehension.
Can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.
Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low-frequency idioms.
Can understand short, simple texts on familiar matters of a concrete type which consist of high frequency everyday or job-related language Can understand short, simple texts containing the highest frequency vocabulary, including a proportion of shared international vocabulary items.
Can understand and interpret critically virtually all forms of the written language including abstract, structurally complex, or highly colloquial literary and non-literary writings. Can understand a wide range of long and complex texts, appreciating subtle distinctions of style and implicit as well as explicit meaning.
Can understand in detail lengthy, complex texts, whether or not they relate to his/her own area of speciality, provided he/she can reread difficult sections.

KEYS:

C2	Can understand and interpret critically virtually all forms of the written language including abstract, structurally complex, or highly colloquial literary and non-literary writings. Can understand a wide range of long and complex texts, appreciating subtle distinctions of style and implicit as well as explicit meaning.
C1	Can understand in detail lengthy, complex texts, whether or not they relate to his/her own area of speciality, provided he/she can reread difficult sections.
B2	Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low-frequency idioms.

B1	Can read straightforward factual texts on subjects related to his/her field and interest with a satisfactory level of comprehension.
A2	Can understand short, simple texts on familiar matters of a concrete type which consist of high frequency everyday or job-related language Can understand short, simple texts containing the highest frequency vocabulary, including a proportion of shared international vocabulary items.
A1	Can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.

Taken from Common European Framework of Reference for Languages: Learning, teaching, assessment

https://www.google.com.ua/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0ahUKEwj0m8DWyuLYAhUJWiwKHQs6C74QFggnMAA&url=http%3A%2F%2Fwww.teemeurope.eu%2Fdocuments%2FCEFR.DOC&usg=AOvVaw3IaZ9h99musOqhwuIKHLaN

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 3.1: Reading Techniques
_____

Read the information about traditional techniques used in teaching reading and share your ideas with members of your group.

1. **Sensitizing**

1.1.INFERENCE
Inferring means making use of syntactic, logical and cultural clues to discover the meaning of unknown elements. If these are words, then word-formation and derivation will also play an important part.

When dealing with a new text, it is better not to explain the difficult words to the learners beforehand. They would only get used to being given 'pre-processed' texts and would never make the effort to cope with a difficult passage on their own. On

the contrary, students should be encouraged to make a guess at the meaning of the words they do not know rather than look them up in a dictionary. If they need to look at the dictionary to get a precise meaning - which is an important and necessary activity too – they should only do so after having tried to work out a solution on their own. This is why, from the very beginning, it is vital to develop the skill of inference. The exercises suggested in the book try to develop inference along different lines:

- One exercise is devised to train the students to infer as quickly as possible the meaning of previously learned but

incomplete words.

- The other exercises aim at making the students work out a strategy of inference for dealing with unfamiliar words.

- Exercises are meant to practise inference through the context or through word-formation.

Most of the exercises simply require of the students that they should guess the meaning of unfamiliar words.

1.2. UNDERSTANDING RELATIONS WITHIN THE SENTENCE

Inability to infer the meaning of unknown elements often causes discouragement and apprehension in students when they are faced with a new text. A similar problem arises when students are unable to get an immediate grasp of sentence structures. This will be a definite handicap in the case of texts with relatives, embedded clauses and complex structures. It is therefore important to train the students, as early as possible, to look first for the 'core' of the sentence (subject+ verb). In order to do that, the learners can be asked to divide passages into sense groups and underline, box, or recognize in some other way the important elements of each sentence in a passage.

1.3. LINKING SENTENCES AND IDEAS

Another area in which it is essential to prepare the students is in recognizing the various devices used to create textual cohesion and more particularly the use of reference and link-words.

Reference covers all the devices that permit lexical relationship within a text (e.g. reference to an element previously mentioned anaphora - or to one to be mentioned below - cataphora, use of synonymy, hyponymy, comparison, nominalization, etc.)

It is important for the students to realize that a text is not made up of independent sentences or clauses, but that it is a web of related ideas that are announced, introduced and taken up again later throughout the passage with the help of references.

If the reader does not understand some words of the passage, some of the facts and ideas will probably escape him. But if he does not understand inter-sentential connectors, he may also fail to recognize the communicative value of the passage since those words act as signals indicating the function of what follows (e.g. announcing a conclusion, an example, a supposition).

From the very beginning, students should therefore be taught not only to understand them when they come across them, but also to look out for such markers. This will be useful to them when skimming, since the simple recognition of those link-words will help them to understand the development of the argument in the passage.

Some exercises are suggested along the following lines:

Recognizing the function of the connectors and finding equivalents.

- Completing texts with the missing link-words.

- Transforming a series of statements and propositions into a coherent text by joining sentences and adding connectors.

This last kind of exercise is a difficult one but very interesting since it admits of several possible solutions and the comparison of the results obtained will show different ways of presenting the same information.

Adapted from Frangoise Grellet. Developing Reading Skills: A Practical Guide to Reading Comprehension Exercises. Cambridge University Press.

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 3.2: Reading Techniques

Read the information about traditional techniques used in teaching reading and share your ideas with members of your group**.**

2. Improving reading speed

Students who read too slowly will easily get discouraged. They
will also tend to stumble on unfamiliar words and fail to grasp thegeneral meaning of the passage.

One of the most common ways of increasing reading speed is to give students passages to read and to ask them to time themselves.

A conversion table, taking the length of the text and the reading time into account, will tell them what their reading speed is and this will make it easier for them to try and read a little faster every time.

Reading should also be followed by comprehension questions or activities since reading speed should not be developed at the

expense of comprehension.

When practising faster reading systematically, the students can be encouraged to keep a record of their results, showing their progress (e.g. in the form of a graph). This should encourage them to read more.

Adapted from Frangoise Grellet. Developing Reading Skills: A Practical Guide to Reading Comprehension Exercises. Cambridge University Press.

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 3.3: Reading Techniques

Read the information about traditional techniques used in teaching reading and share your ideas with members of your group**.**

3. <u>From skimming to scanning</u>

One of the most important points to keep in mind when teaching reading comprehension is that there is not *one* type of reading but several according to one's reasons for reading. Students will never read efficiently unless they can adapt their reading speed and technique to their aim when reading. By reading all texts in the same way, students would waste time and fail to remember points of importance to them because they would absorb too much non-essential information. The exercises suggested in this section should therefore make the students more confident and efficient readers.

3.1. PREDICTING

This is not really a technique but a skill which is basic to all the reading techniques practised in this part and to the process of reading generally. It is the faculty of predicting or guessing what is to come next, making use of grammatical, logical and cultural clues. This skill is at the core of techniques such as 'anticipation' or 'skimming' and will therefore be practised in those sections, but it may be worthwhile to devote some time to more systematic training by giving the students unfinished passages to complete or by going through a text little by little, stopping after each sentence in order to predict what is likely to come next.

3.2.   PREVIEWING

Unlike predicting, previewing is a very specific reading technique which involves using the table of contents, the appendix, the preface, the chapter and

paragraph headings in order to find out where the required information is likely to be. It is particularly useful when skimming and scanning and as a study skill.

The exercises suggested attempt to put the students into the sort of situation where they would quite naturally apply this technique (e.g. quickly locating an article in a newspaper or having a few minutes to get an idea of a book through the text on the back cover and the table of contents).

3.3. ANTICIPATION

Motivation is of great importance when reading. Partly because most of what we usually read is what we want to read (books, magazines, advertisements, etc.), but also because being motivated means that we start reading the text prepared to find a number of things in it, expecting to find answers to a number of questions and specific information or ideas we are interested in. This 'expectation' is inherent in the process of reading which is a permanent interrelationship between the reader and the text. What we already know about the subject and what we are looking for are probably just as important as what we actually draw from the text. When reading, we keep making predictions which, in their turn, will be confirmed or corrected.

This underlines the artificiality of the classroom situation in which students are often confronted with passages they know nothing about, do not and cannot situate in a more general cultural context and - what is even more important - have no particular desire to read. It is very difficult, in such conditions, to expect the students to learn to read better.

The practice of letting the students choose the topics they wish to read about should therefore be encouraged. However, when dealing with larger groups, it may not always be easy to agree on definite subjects and the teacher may also wish to introduce a new topic which he believes might be of interest. When this is the case it is often worthwhile to spend some time getting the students ready to read a given text. Before the students start reading a text, they can always be asked to look for the answers to specific questions.

This will give an incentive to their reading activity.

Adapted from Frangoise Grellet. Developing Reading Skills: A Practical Guide to Reading Comprehension Exercises. Cambridge University Press.

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 4: Reading Situations
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Read the instructions to the exercises and identify the technique applied. Every technique is used only once.

Exercise 1.
Read the text and do the exercise below.

Programming people

Programming people means getting others to act consistently as you want them to act. Stern parents or employers often are pretty good at this, at least while the subjects are under observation. Hypnotists can obtain excellent results in achieving desired behavior from suggestible subjects for short periods.

What interests us here are precise techniques for altering long-term behavior patterns in predictable ways. These new patterns may be desirable by the subject or by the programmer or by the organization employing him.

For achieving certain kinds of long-term programmed behavior the programmer need not be a scientifically trained technologist. Consider how the intense and unattractive Charles Manson horrified and fascinated millions of people a few years ago by his control methods. He had an ability to induce sustained zombie-like behavior in his followers, mostly girls. They committed random murders in the Los Angeles area. When a number of his 'slaves' faced trial they vigorously asserted that the murders were their own idea. They wanted to protect Charlie, who was always somewhere else when the butcheries occurred.

In order to prove his theory that Manson had master-minded the killings the prosecutor, Vincent Bugliosi, had to spend months uncovering and analyzing the sources of Manson 's control over the presumably free young people.
                    (From Vance Packard: Tlie People Sliapers (Macdonald, 1978))

a) In paragraph 3, find two nouns meaning more or less the same as
'killings': ....
b) In paragraphs 2 and 3, find the equivalents of the following words:
changing: ....
take place: ....
declare: ....
c) In paragraph 3
- find an adjective which means the opposite of 'for short periods':
- find a noun which means the opposite of 'free and footloose young
people' (paragraph 4): ....
d) In paragraph 4, find the words which mean the opposite of:
hiding: ....
fail: ....

Exercise 2.
In the following text, all punctuation has been removed. Can you put it back? Start a new paragraph when you think it is necessary and don't forget part of the text may be a dialogue and will have to be punctuated as such.

he emerged wearing black trousers and a brown-and-white shirt he put on black shoes and slicked his hair with oil from a bottle on the dresser Flora gave Gabi a clean pair ofjeans a red-striped shirt and sneakers as they went downstairs Flora said let's go to the A and P things are cheaper there all right I don't care but those people don't sell on credit so what Flora answered crossly we have to economize they passed a record shop Flora give me a dollar Simplicio said I want to buy *La mano de Dias* are you crazy Flora burst out we aren't going to have any money left over and you want to buy a record besides you broke the arm of the record player and that's expensive so don't think we can get it fixed right away I hope it's never fixed because when it works all you do is play records so loud the whole neighborhood can hear ah Flora give it to me Flora opened her purse and threw a dollar bill at her husband.

(From Oscar Lewis: Days with Simplicio in New York (Random House, 1965))

Exercise 3.
Here is a series of two expressions. They are sometimes the same and sometimes different. Go through the list and when the expressions are different, underline the word that differs in the second expression.
cat nap   cat nap
well paid   well said
old looking   cold looking
one-way   one day
happy few   happy few
self-taught   self-caught
he's bound to see the lamp   he's bound to see the lamb

Exercise 4.
You have been given a page from a book to read.
It is entitled 'The New Famines'. What do you think the passage is about?
Think of at least three possibilities.

Exercise 5.
Before studying a text about robots:

What is a robot?
2 Is there any difference between a robot and an automaton?
3 What can robots be used for?
4 Do you think they can ever completely replace human beings for some
jobs? Which ones?

Exercise 6.
The following text contains six mistakes. Can you find what they are and what words should appear instead?

American serviceman Andrew Nelson wanted to take his cat Felix home with her to San Francisco so he asked Trans World Airlines to quote him a price to carry Felix with him as hand luggage.

T. W. A. wanted to know Felix's height 'from tip of nose to base of tail, width across shoulders while in a standing position, and his length from base of paw to top of head (not ears) whilst standing and looking straight ahead.'

Mr. Nelson loves Felix, but not that much, so he asked B.0.A.C. for a quotation. They told him he could calculate this cost by following these simple rules:

1. Measure the dog's crate in inches and divide the result by 427.
2. Weigh Felix in his crate.
3. The charge is the higher of (1) or (2) above at the appropriate rate, to the minimum charge of £10.40.
4. To this figure add the U.K. handling charge of £2.75, and the American handling charge, which is about the same.

It was all too much for Mr. Nelson. He put Felix in a basket and carried him aboard the boat as hand luggage. Free.

(From C. Ward, How to complain (Secker and Warburg, 1974))

Exercise 7.
Read the following sentences and underline the subject and the main verb of each of them.

'One team that performed more than two hundred operations found that nearly half the patients underwent a change of personality. In one publicized case in England a young salesman with an apparent compulsion to gamble was arrested for larceny.'

Taken from Frangoise Grellet. Developing Reading Skills: A Practical Guide to Reading Comprehension Exercises. Cambridge University Press.

Unit 3.3: Language Skills – Teaching Reading
Session 1: The Introduction to Teaching Reading
Handout 5: Summary
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Reflect on the session.

1. What have you learnt?

2. How can you apply it in teaching practice?

2.2. Key strategies for developing learners' reading subskills

Module	3. Prepare to Teach 2
Unit	3.3. Language Skills – Teaching Reading
Session	3
Topic	Key strategies for developing learners' reading subskills
Objectives	By the end of this session, students will be aware of • various strategies used in developing reading sub skills • common problems with reading Students will be able to • use key strategies for developing learners' reading skills
Time	80 minutes
Materials and equipment	Handouts 1, 2, 3, 4.1 – 4.5, 5 and PowerPoint Presentation

Procedure	Purpose	Time
Activity 1: Experience of Applying Reading Subskills in Class • Announce the topic of the session and ask students about their expectations of the session. • Set the objectives of the session. • Ask students to work in groups of four and discuss what they usually did when they were asked to read a text full of unknown words and collocations in class. Which difficulties did they read while trying to read fast? • Encourage students to focus on differences and similarities. Discuss the thoughts and point out the key notions. • Invite students to report their findings to the class.	to introduce students to the topic to explore students' previous experience and to create shared experience of language learning	10 mins
Activity 2: Bottom-up and Top-down Strategies • Arrange individual work and give out Handout 1. • Ask students to read a text and underline keywords**.** • Invite students to work in pairs to compare the range of keywords they have selected. • Distribute Handout 2 and ask students, working	to enable students to understand key reading processing	20mins

in the same pairs, to match the terms with their components. • Check the results against the keys. **Keys:** **A bottom-up strategy –1,2,4,6** **A top-down strategy – 3,5,7,8** • After checking the students' answers invite them to create a definition of a bottom-up strategy and a top-down strategy relying on Handout 2. • Provide students with sheets of paper to note definitions down. • Get feedback from several groups selectively.		
Activity 3: Key Strategies in Teaching Reading • Distribute Handout 3. • Offer students to match the terms with their definitions. • Check the answers against the keys. **Keys:** **- Previewing**: reviewing titles, section headings, and photo captions to get a sense of the structure and content of a reading selection - **Predicting**: using knowledge of the subject matter to make predictions about content and vocabulary and check comprehension; using knowledge of the text type and purpose to make predictions about discourse structure; using knowledge about the author to make predictions about writing style, vocabulary, and content - **Skimming and scanning:** using a quick survey of the text to get the main idea, identify text structure, confirm or question predictions -**Guessing from context:** using prior knowledge of the subject and the ideas in the text as clues to the meanings of unknown words, instead of stopping to look them up -**Paraphrasing:** stopping at the end of a section to check comprehension by restating the information and ideas in the text **Adapted from** NCLRC. The Essentials for Language Teaching. Teaching Reading. Available from: http://www.nclrc.org/essentials/reading/reindex.htm	to raise students' awareness of the key strategies to familiarize students with strategies	15 mins

and British Council. Teaching Reading. https://www.teachingenglish.org.uk/article/bottom • Summarize the given information in plenary. • Get your students to know that the key strategies above are referred to top-down processing, but they should bear in mind that it's advisable to interchange two processings.		
Activity 4: Reading Situations **(Extracted from** Nuttall, Ch. (2005) Teaching Reading Skills in a Foreign Language: Macmillan Books for teachers. - P. 239.**)** • Regroup students. • Give out Handout 4.1 - 4.5. • Ask students to read the text they've received and relate the instructions to the key strategies. • Choose a representative who introduces the key strategy selected and explains the choice.	to enable students to identify activities for key strategies in teaching reading skills	15 mins
Activity 5: Practicing Situations • Ask students to work in the same groups. • Give out Handout 5. • Ask students to work out instructions to reading activities to cover each key strategy. • Share the results and thrash out the instructions.	to use key strategies for developing learners' reading skills	15 mins
Activity 6: Summary • Summarize the session.	to summarize the session	5 mins

Unit 3.3: Language Skills – Teaching Reading
Session 3: Key strategies for developing learners' reading subskills
Handout 1: Bottom-up and Top-down Strategies
_____

Working individually read the text and underline keywords.

Using Reading Strategies

Language instructors are often frustrated by the fact that students do not automatically transfer the strategies they use when reading in their native language to reading in a language they are learning. Instead, they seem to think reading means starting at the beginning and going word by word, stopping to look up every unknown vocabulary item, until they reach the end. When they do this, students are relying exclusively on their linguistic knowledge, a bottom-up strategy. One of the most important functions of the language instructor, then, is to help students move past this idea and use top-down strategies as they do in their native language.

Bottom-up processing happens when someone tries to understand language by looking at individual meanings or grammatical characteristics of the most basic units of the text, (e.g. sounds for a listening or words for a reading), and moves from these to trying to understand the whole text. Asking learners to read aloud may encourage bottom-up processing because they focus on word forms, not meaning.

Bottom-up processing is not thought to be a very efficient way to approach a text initially, and is often contrasted with top-down processing, which is thought to be more efficient.
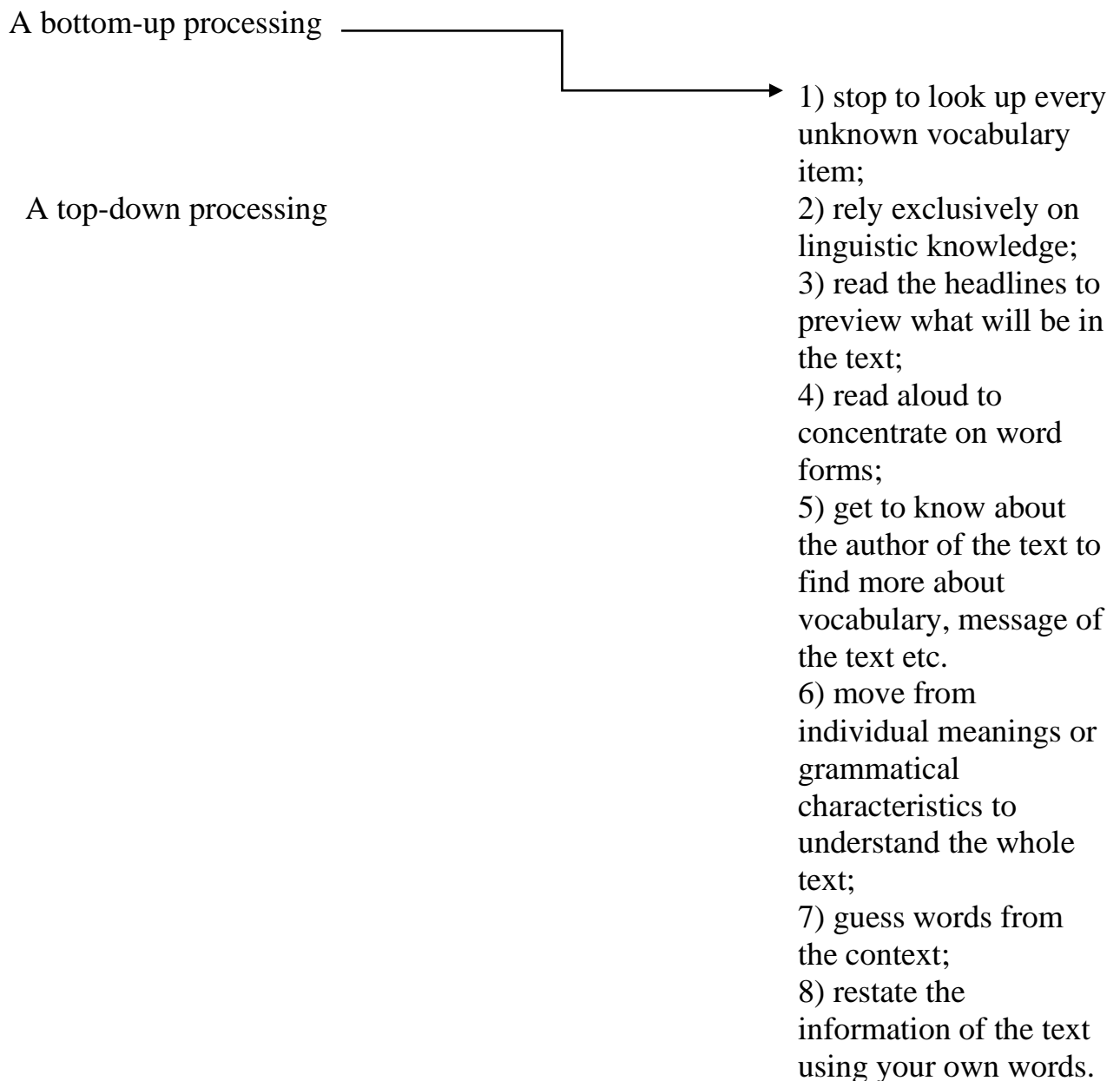
Learners can be encouraged to use both bottom-up and top-down strategies to help them understand a text. For example in a reading comprehension learners use their knowledge of the genre to predict what will be in the text (top-down), and their understanding of affixation to guess meaning (bottom-up).

Effective language instructors show students how they can adjust their reading behavior to deal with a variety of situations, types of input, and reading purposes. They help students develop a set of reading strategies and match appropriate strategies to each reading situation.

Adapted from NCLRC. The Essentials for Language Teaching. Teaching Reading. Available from: http://www.nclrc.org/essentials/reading/reindex.htm and British Council. Teaching Reading. https://www.teachingenglish.org.uk/article/bottom

Unit 3.3: Language Skills – Teaching Reading
Session 3: Key strategies for developing learners' reading subskills
Handout 2: Bottom-up and Top-down Strategies

Match the terms with their components. The example is done for you.

A bottom-up processing

A top-down processing

1) stop to look up every unknown vocabulary item;
2) rely exclusively on linguistic knowledge;
3) read the headlines to preview what will be in the text;
4) read aloud to concentrate on word forms;
5) get to know about the author of the text to find more about vocabulary, message of the text etc.
6) move from individual meanings or grammatical characteristics to understand the whole text;
7) guess words from the context;
8) restate the information of the text using your own words.

Unit 3.3: Language Skills – Teaching Reading
Session 3: Key strategies for developing learners' reading subskills
Handout 3: Key Strategies in Teaching Reading Skills

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Match the definitions with the terms.

Reviewing titles, section headings, and photo captions to get a sense of the structure and content of a reading selection	
Using knowledge of the subject matter to make predictions about content and vocabulary and check comprehension; using knowledge of the text type and purpose to make predictions about discourse structure; using knowledge about the author to make predictions about writing style, vocabulary, and content	
Using a quick survey of the text to get the main idea, identify text structure, confirm or question predictions	
Using prior knowledge of the subject and the ideas in the text as clues to the meanings of unknown words, instead of stopping to look them up	
Stopping at the end of a section to check comprehension by restating the information and ideas in the text	

-**Paraphrasing**

- Skimming and scanning

- **Predicting**

- **Previewing**

-**Guessing from context**

Read the texts and relate the instructions of them to the key strategies.

1. Read the title of the text. What is going to be the text about to your mind? Share your ideas with your partner.

Text 8 The Mountain People

Partly through her madness, and partly because she was nearly dead anyway, her reactions became slower and slower. When she managed to find food – fruit peels, skins, bits of bone, half-eaten berries, whatever – she held it in her hand and looked at it with wonder and delight, savoring its taste before she ate it. Her playmates caught on quickly, and used to watch her wandering around, and even put tidbits in her way, and watched her simply drawn little face wrinkle in a smile as she looked at the food and savored it while it was yet in her hand. Then as she raised her hand to her mouth they set on her with cries of excitement, fun and laughter, beat her savagely over the head and left her. But that is not how she died. I took to feeding her, which is probably the cruellest thing I could have done, a gross selfishness on my part to try and salve and save, indeed, my own rapidly disappearing conscience. I had to protect her, physically, as I fed her. But the others would beat her anyway, and Adupa cried, not because of the pain in her body, but because of the pain she felt at that great, vast empty wasteland where love should have been.

It was *that* that killed her. She demanded that her parents love her. She kept going back to their compound, almost next to Atum's and the closest to my own. Finally they took her in, and Adupa was happy and stopped crying. She stopped crying forever, because her parents went away and closed the *asak* tight behind them, so tight that weak little Adupa could never have moved it if she had tried. But I doubt that she even thought of trying. She waited for them to come back with the food they promised her. When they came back she was still waiting for them. It was a week or ten days later, and her body was already almost too far gone to bury. In an Ik village who would notice the smell? And if she had cried, who would have noticed that? Her parents took what was left of her and threw it out, as one does the riper garbage, a good distance away. They even pulled some stones over it to stop the vultures and hyenas from scattering bits and pieces of their daughter in Atum's field; that would have been offensive, for they were good neighbors and shared the same *odok*.

Extracted from Nuttall, Ch. (2005) Teaching Reading Skills in a Foreign Language: Macmillan Books for teachers. - P. 239.

Read the texts and relate the instructions of them to the key strategies.

1.The text under considerstion is written by Kattie Griffiths. What can you say about the author? What is her style of writing? What is the text going to be about?

Extracted from Nuttall, Ch. (2005) Teaching Reading Skills in a Foreign

Text 9 Good Neighbours

GOOD NEIGHBOURS

Is there one down your way?

They're the unsung heroes of every community, never expecting any reward for their work. This week BBC Radio launches a campaign to applaud them - with your help. The celebrities here have made their nominations – and now it's your turn.

DURING WHAT is characteristically the gloomiest and coldest time of year, many people need an extra amount of assistance. This week Radio 2, BBC Local Radio and BBC Radio in Scotland, Wales and Northern Ireland begin a celebration of care and concern in the community by launching a national campaign to find good neighbours. You are asked to nominate anyone you feel is giving time, energy, skills and commitment to others without asking for any rewards. Fill in the special Good Neighbours form on these pages or write to your BBC Local Radio station with your nominations. Include a brief résumé of the reasons for your choice.

Between 8 February and 4 March, local, regional and national programmes will be bringing you the stories of many of those chosen and Radio 2 will be spotlighting two good neighbours each day. Everyone featured will have an opportunity to share in special local activities, and representatives from each part of the UK will be invited to a large party in London in the middle of March. Celebrities, too, have been asked to take part: some of them along with their own good neighbours, talk to *Radio Times*.

Claire Rayner

'I WAS looking for someone who showed concern not just for people he knew but people he didn't know and those who might need help in the future,' says Claire Rayner. 'Tony Whitehead knew back in 1983 that AIDS was going to be a problem and asked some friends to a meeting in his sitting room. That was the start of the Terrence Higgins Trust. Being a good neighbour is enabling others to be so as well.'

Tony Whitehead, president of the trust, says he made his commitment after 'recognising that AIDS was hitting me and mine and believing that I and my colleagues really did have a lot to give the community. Volunteer response has been overwhelming for some time, but now our volunteers more fully represent a cross-section of society.'

Diane O'Brien is one example. 'I felt the AIDS issue was important and that more middle-aged, straight people should get involved,' she says. 'Being better informed helps to challenge people's prejudices about the gay community and AIDS. I'm a counsellor for the help line and face-to-face service. But I'm just one of a thousand doing different work - we're all bits of a big jigsaw puzzle.'

Language: Macmillan Books for teachers. - P.240.

Read the texts and relate the instructions of them to the key strategies.

2. Having the quick survey of the text, get the main idea of it. Pay your attention to the text structure.

Text 7 Danger from Fire

In the bedroom

1 Don't smoke in bed – it causes about 1,000 fires a year, many with fatal results.
2 Don't overload your electrical points: the ideal is 'one appliance, one socket'.
3 Don't use an electric underblanket over you or an overblanket under you. An underblanket, unless of the low-voltage type, MUST be switched off before you get into bed.
4 Never let furnishings or clothing get close to a lighted fire. Make sure that there is a suitable guard for the room heater.
5 Keep aerosol-type containers away from heat and NEVER burn or puncture them.
6 Don't dim a table lamp by covering it: buy a low-wattage bulb.
7 Pyjamas and nightdresses, especially for children and elderly people, should be made from flame-resistant material.

If cut off by fire

8 Close the door of the room and any fanlight or other opening and block up any cracks with bedding etc.
9 Go to the window and try to attract attention.
10 If the room fills with smoke, lean out of the window unless prevented by smoke and flame coming from a room below or nearby. If you cannot lean out of the window, lie close to the floor where the air is clearer until you hear the fire brigade.
11 If you have to escape before the fire brigade arrives, make a rope by knotting together sheets or similar materials and tie it to a bed or other heavy piece of furniture.
12 If you cannot make a rope and the situation becomes intolerable, drop cushions or bedding from the window to break your fall, get through the window feet first, lower yourself to the full extent of your arms and drop.
13 If possible drop from a position above soft earth. If above the first floor, drop only as a last resort.

Extracted from Nuttall, Ch. (2005) Teaching Reading Skills in a Foreign Language: Macmillan Books for teachers. - P.238.

Read the texts and relate the instructions of them to the key strategies.

3. Read the text guessing possible unknown words from the context.

Text 5 Airships

In the age of supersonic airliners it is difficult to realize that at the beginning of the twentieth century no one had ever flown in an aeroplane. However, people were flying in balloons and airships. The airship was based on the principle of the semi-rigid structure. In 1900 Ferdinand von Zeppelin fitted a petrol engine to a rigid balloon. This craft was the first really successful steerable airship. In 1919 an airship first carried passengers across the Atlantic, and in 1929 one travelled round the world. During this time the design of airships was constantly being improved and up to 1937 they carried thousands of passengers on regular transatlantic services for millions of miles.

However, airships had many defects. They were very large and could not fly well in bad weather. Above all, they suffered many accidents because of the inflammability of the hydrogen used to inflate them. In 1937 the Hindenburg airship exploded in New Jersey and 35 out of 100 passengers were killed.

Today airships cannot compete with jet aircraft. However, they have been greatly improved. They can be filled with helium, and advances in meteorology make it possible to choose calm routes. They can remain static in the air and are being used in the American navy for observation of icebergs in the Arctic. It is possible that they will be used for other purposes in the future.

Extracted from Nuttall, Ch. (2005) Teaching Reading Skills in a Foreign Language: Macmillan Books for teachers. - P.235.

Read the texts and relate the instructions of them to the key strategies.
4. Divide the text into 4 logical parts and retell them. Try to catch the main idea of each part.

Text 10 The Secret Diary of Adrian Mole, Aged 13¾

Thursday March 12th

Woke up this morning to find my face covered in huge red spots. My mother said they were caused by nerves but I am still convinced that my diet is inadequate. We have been eating a lot of boil-in-the-bag stuff lately. Perhaps I am allergic to plastic. My mother rang Dr Gray's receptionist to make an appointment, but the earliest he can see me is next Monday! For all he knows I could have lassa fever and be spreading it all around the district! I told my mother to say that I was an emergency case but she said I was 'over-reacting as usual'. She said a few spots didn't mean I was dying. I couldn't believe it when she said she was going to work as usual. Surely her child should come before her job?

I rang my grandma and she came round in a taxi and took me to her house and put me to bed. I am there now. It is very clean and peaceful. I am wearing my dead grandad's pyjamas. I have just had a bowl of barley and beef soup. It is my first proper nourishment for weeks.

I expect there will be a row when my mother comes home and finds that I have gone. But frankly, my dear diary, I don't give a damn.

Friday March 13th
MOON'S FIRST QUARTER

The emergency doctor came to my grandma's last night at 11:30 pm. He diagnosed that I am suffering from *acne vulgaris*. He said it was so common that it is regarded as a normal state of adolescence. He thought it was highly unlikely that I have got lassa fever because I have not been to Africa this year. He told grandma to take the disinfected sheets off the doors and windows. Grandma said she would like a second opinion. That was when the doctor lost his temper. He shouted in a very loud voice, 'The lad has only got a few teenage spots, for Christ's sake!'

Grandma said she would complain to the Medical Council but the doctor just laughed and went downstairs and slammed the door. My father came round before he went to work and brought my Social Studies homework and the dog. He said that if I was not out of bed when he got home at lunchtime he would thrash me to within an inch of my life.

He took my grandma into the kitchen and had a loud talk with her. I heard him saying, 'Things are very bad between me and Pauline, and all we are arguing over now is who *doesn't* get custody of Adrian'. Surely my father made a mistake. He must have meant who *did* get custody of me.

So the worst has happened, my skin has gone to pot and my parents are splitting up.

Extracted from Nuttall, Ch. (2005) Teaching Reading Skills in a Foreign Language: Macmillan Books for teachers. - P. 242.

Unit 3.3: Language Skills – Teaching Reading
Session 3: Key strategies for developing learners' reading subskills
Handout 5: Practicing Situations

Work out instructions to cover each key strategy.

1) **Previewing**

2) **Predicting**

3) **Skimming and scanning**

4) **Guessing from context**

5) **Paraphrasing**

2.3.   Criteria for selecting texts and evaluating reading materials

Module	3. Prepare to Teach 2
Unit	3.3. Language Skills – Teaching Reading
Session	4
Topic	Criteria for selecting texts and evaluating reading materials
Objectives	By the end of this session, students will be aware of • requirements for selecting texts • the importance of authentic materials Students will be able to • analyze reading materials
Time	80 minutes
Materials and equipment	Handouts 1, 2, 3, 4.1- 4.4. and PowerPoint Presentation

Procedure	Purpose	Time
Activity 1: Sharing Experience • Announce the topic of the session and ask students about their expectations of the session. • Set the objectives of the session. • Invite students to recall whether they liked the texts they were offered to read. What were their impressions of texts? Were texts satisfying? • Inspire students to share their ideas.	to introduce students to the topic to explore students' previous experience	10 mins
Activity 2: Individual Criteria for Selecting Texts • Ask students to work in groups of 4 and recall the requirements they should apply while choosing a text for classroom study. • Give out sheets of paper to each group and ask students to list criteria for selecting texts. • Invite students to introduce their lists in class. • Discuss with students any similarities and differences.	to introduce requirements used in selecting texts for teaching reading	10 mins
Activity 3: Key Requirements of Evaluating Texts • Display five main criteria for selecting texts for teaching reading on the board/smart board. • Ask students to compare the criteria given with their own criteria. Prompt them to state the similarities and differences. • Distribute Handout 1. • Invite students to match the questions suitable to each criterion. • Ask students to check if they've made the right choices and to think of the purpose of every criterion. • Discuss which criterion is the most	to identify main criteria	10 mins

significant. **KEYS:** **Suitability of Content** **Does the text interest the student?** **Is it relevant to the student's needs?** **Does it represent the type of material that the student will use outside of the classroom?** **Exploitability** **Can the text be exploited for teaching purposes?** **For what purpose should the text be exploited?** **What skills/strategies can be developed by exploiting the text?** **Readability** **Is the text too easy/difficult for the student?** **Is it structurally too demanding/complex?** **How much new vocabulary does it contain?** **Is it relevant?** **Presentation** **Does it "look" authentic?** **Is it "attractive"?** **Does it grab the student's attention?** **Does it make him want to read more?** **Adapted from** Nuttal, C. 1998. Teaching Reading skills in a foreign language. Oxford: Heinemann.		
Activity 4: Assumptions about Authentic Texts in Class • Ask students to turn their attention to the board/smart board. • Distribute green/yellow/red cards to each student. • Display the assumptions about usage of authentic materials in class. • Invite students to read each statement and agree or disagree with it. Explain that a green card stands for "agree", a red one for "disagree", yellow for "not sure".	to explore the students' attitude to authentic texts	10 mins

Activity 5: Evaluation of Reading Materials • Pair up students. • Give out Handout 2**.** • Encourage students to take notice of the title of the text and preview what the text is about. Then read the text and underline the keywords. • In plenary discuss the key notions of the text. • Distribute Handout 3. • Ask students to fill in the table of pros and cons of authentic texts in class. • Name the reasons "for" using authentic materials in class.	to enable students to understand the importance of using appropriate authentic materials	20 mins
Activity 6: Analyzing Coursebook Activities to Main Criteria • Divide students into 4 groups. • Give out Handout 4.1 – 4.4. • Ask students to explore the coursebook activities where learners are asked to read. • Analyze the texts according to Handout 1 and state the authenticity of materials. • Share your findings in class.	to enable students to identify texts according to the criteria	15 mins
Activity 7. Summary • Summarize the session.	to summarize the session	5 mins

Unit 3.3: Language Skills – Teaching Reading
Session 4: Criteria for selecting texts and evaluating reading materials
Handout 1: Key Requirements of Evaluating Texts

Read questions and decide which criterion they are suitable for. Write one criterion beside each question.

Suitability of Content   Exploitability   Readability   Presentation

Does the text interest the student?
What skills can be developed by exploiting the text?

Is it relevant to the student's needs?

Does it represent the type of material that the student will use outside of the classroom?

Can the text be used for teaching purposes?

Is it "attractive"?

Is the text too easy/difficult for the student?

Does it make him want to read more?

Is it structurally too demanding/complex?

How much new vocabulary does it contain? Is it relevant?

Does it "look" authentic?

For what purpose should the text be exploited?

Does it grab the student's attention?

Adapted from Nuttal, C. 1998. *Teaching Reading skills in a foreign language*.
Oxford: Heinemann.

Unit 3.3: Language Skills – Teaching Reading
Session 4: Criteria for selecting texts and evaluating reading materials
Handout 2: Evaluation of Reading Materials

Take notice of the title of the text and preview what the text is about. Then read the text and underline the keywords.

Authenticity

One of the main ideas of using authentic materials in the classroom is to "expose" the learner to as much real language as possible. Even if the classroom is not a "real-life" situation, authentic materials do have a very important place within it. It has been argued that by taking a text out of its original context, it loses it authenticity. Even if true, the learner is still exposed to real discourse and not the artificial language of course textbooks, which tend not to contain any incidental or improper examples. They also tend to reflect the current teaching trend. Authentic materials also give the reader the opportunity to gain real information and know what is going on in the world around them. More times than not, they have something to say, be it giving information, a review. They also produce a sense of achievement. Extracting real information from a real text in a new/different language can be extremely motivating, therefore increasing students' motivation for learning by exposing them to 'real' language.

Many teachers like to use authentic texts. Authentic texts can be motivating because they are proof that the language is used for real-life purposes by real people. But there is another reason for preferring them. We need texts which exhibit the characteristics of true discourse: having something to say, being coherent and clearly organized. Composed (specially written) or simplified texts do not always have these qualities. The striving for simplicity may lead to vacuous

texts (merely vehicles for language presentation, conveying little or no real message).

The wide variety of different types of text means that it is easier to find something that will interest the learner and may even encourage further reading or reading for pleasure. An advantage of taking a complete newspaper or magazine into classroom, rather than photocopies of an article, is that students can actually choose what they want to read. The more the learner reads, the better a reader he will become, not only improving his language level but also confidence. If the text interests the learner it can also be related to his own experiences. One of the aims of authentic materials is to help the student react in the same way first language speakers react in their first language (L1).The main advantages of using authentic materials in the classroom therefore include: - having a positive effect on student motivation; - giving authentic cultural information; - exposing students to real language; - relating more closely to students' needs; - supporting a more creative approach to teaching. These are what make us excited and willing to use authentic materials in our classrooms, but while using them, it is inevitable that we face some problems.

The negative aspects of authentic materials are that they can be too culturally biased, often a good knowledge of cultural background is required when reading, as well as too many structures being mixed, causing lower levels problems when decoding the texts. Students often bring copies of newspaper articles (in particular the tabloids) or song lyrics to the classroom, asking to translate them after having looked up each word in the dictionary and not understood a single word. The biggest problem with authentic materials is that if the wrong type of text is chosen, the vocabulary may not be relevant to the learner's needs and too many structures can create difficulty. This can have the opposite effect, rather than motivate the learner, it can de-motivate.

When bringing authentic materials into the classroom, it should always be done with a purpose.

Students feel more confident, more secure when handling authentic materials as long as the teacher gives them with pedagogical support. Authentic materials should be used in accordance with students' ability, with suitable tasks being given in which total understanding is not important. In order to overcome the problems created by difficult authentic texts, one solution is to simplify them according to the level of the learner. This can be done by removing any difficult words or structures but this can also remove basic discourse qualities, making the text "less" authentic.

Extracted from Nuttall, C. (1996) Teaching Reading Skills in a foreign language (New Edition) Oxford, Heinemann;

Berardo S. (2006) THE USE OF AUTHENTIC MATERIALS IN THE TEACHING OF READING. The Reading Matrix Vol. 6, No. 2.
Unit 3.3: Language Skills – Teaching Reading

Session 4: Criteria for selecting texts and evaluating reading materials
Handout 3: Advantages / Disadvantages of Using Authentic Texts

Fill in the table with advantages / disadvantages of using authentic texts taken from Handout 2.

ADVANTAGES	DISADVANTAGES

Unit 3.3: Language Skills – Teaching Reading

Session 4: Criteria for selecting texts and evaluating reading materials
Handout   4.1:   Analyzing   Coursebook   Activities   to   Criteria
_____

   Explore the coursebook activities where learners are asked to read. Analyze the texts according to the guidelines from Handout 1.

6 *Brian James was interviewed for a teenage magazine. Read the teenager's talk about himself and find out the information to answer the questions on page 9.*

I love to cook and make some fab Italian dishes. I love cooking for girls. Cooking for two is much more fun than cooking for yourself. I've got an older sister and a younger brother who's a cute 13. I'm a Gemini — my birthday's May 29th. I love animals — I've got two dogs and a fish. I listen to rap music. I work out, ride horses, surf and snow-ski. I love Mars bars and dry roasted peanuts. I love living in sunny California. Where else can you go skiing in March and then go back to the beach?

1 What does Brian love to do?
2 What does he love doing?
3 What does he love?
4 What is his birth sign?
5 What sort of music does he listen to?

6 Where does he live?
7 What does he do in his spare time?
8 Is he an only child in the family?

Extracted from Карпюк О. Д. Англійська мова (9-й рік навчання) (English (the 9th year of studies)) : підручник для 9-го класу загальноосвітніх навчальних закладів., 2017.

Unit 3.3: Language Skills – Teaching Reading

Session 4: Criteria for selecting texts and evaluating reading materials
Handout 4.2: Analyzing Coursebook Activities to Criteria

Explore the coursebook activities where learners are asked to read. Analyze the texts according to the guidelines from Handout 2.

2 Read the descriptions of different teenage groups and match them with the right names from Task 1.

☐ Looks and fancy clothes are very important for them, and they sometimes spend hours in the bathroom just to get the perfect hairstyle or match the right outfit. You might call them fashion victims, because they love designer labels and always keep up with the latest trends. They don't generally have problems with school or teachers, but they have no special interests. When it comes to music, they listen to anything played on radio stations and MTV, as long as it's not too loud. And their favourite hang-out? Shopping centres, of course, especially at weekends!

☐ They are simply ingenious when it comes to computers. Very few people can actually understand them when they talk about the latest software or new gadgets, which is when they get irritated! They are brilliant at science subjects, especially Maths and Physics, and schoolwork in general is rarely a problem for them. When it comes to clothes, they grab whatever is clean in their room. They are not too picky about music either, but rock, heavy metal or hip hop are among their favourites. They mix well with skaters, since skateboarding is often their favourite pastime. Their favourite hang-outs are computer labs, cyber cafes or any other place with a computer nearby.

☐ They are fascinated by African American urban culture, so baggy clothes and baseball caps are their most usual outfit. They don't consider graffiti vandalism, but an art form, so you can see their drawings on city walls, but sometimes in their notebooks or the school bathrooms, too. Of course, rap and hip hop are their favourite music, but girls frequently prefer R&B, and they are especially fond of hip-hop dance. Most hip hoppers are very good with words and rhymes, and know a lot about politics and global problems, so it's good to have them on your debate team. They love playing basketball in their free time, so school playgrounds are among their favourite hang-

Extracted from Карпюк О. Д. Англійська мова (9-й рік навчання) (English (the 9th year of studies)) : підручник для 9-го класу загальноосвітніх навчальних закладів., 2017.

_____

Explore the coursebook activities where learners are asked to read. Analyze the texts according to the guidelines from Handout 2.

2 a) Read about Amy. Use the words and expressions from the box to complete her composition on page 44.

feel down, competitive, fashion-conscious, hang-outs

ALL ABOUT ME...

I don't know where to begin, because I don't like talking about myself. I don't fit in any group, especially the popular ones. I'm not ... because I don't think much about clothes. I just wear what's comfortable, so I guess preps would look down on me. My mum thinks I spend too much time in front of the computer, but I only use it for schoolwork and chatting. Anyway, she always says I should go out more. I love classical music. Whenever I ..., I play the piano. I also like dancing, but I have absolutely no talent for it. I guess hip hoppers wouldn't like to see me in their dance group. And, let's not forget my reading. I read tons of books, and they are not just for my English class. That's why libraries are my favourite ... . My dad thinks I should do some sports, but I'm simply not much of an athlete. And I hate PE! Other than that, school is not a problem for me, although I'm not ambitious and ... like high-flyers. I'm excellent at Chemistry, but History gives me a headache. I never speak up in class, so who would want me on their debate team? I'm such a boring person! Thank God I have Sugar. I always talk to him. I tell him all my secrets, and he's always there for me. Dogs are great friends, aren't they?

Extracted from Карпюк О. Д. Англійська мова (9-й рік навчання) (English (the 9th year of studies)) : підручник для 9-го класу загальноосвітніх навчальних закладів., 2017.

Unit 3.3: Language Skills – Teaching Reading

Session 4: Criteria for selecting texts and evaluating reading materials
Handout 4.4: Analyzing Coursebook Activities to Criteria
_____

Explore the coursebook activities where learners are asked to read. Analyze the texts according to the guidelines from Handout 2.

1 Read the article and be ready to answer the following questions.

- What idea has become old-fashioned?
- Where will many people work in the future?
- Which skills have become very important?

One of the most important decisions in the life of every person is to choose the right career or occupation. With hundreds jobs to choose from, it's never too early to begin thinking about your future career.

As a teenager today, you can expect to work for approximately 40 years. During this time, you may have several jobs. Changes in the world will affect the jobs available. The idea of a 'job for life' has already

We often speak of full-time jobs or part-time jobs, regular jobs or odd jobs. People may lose their jobs, become unemployed and have to look for new jobs. Different jobs require different things. For example, some require special training and meeting people, others require a good imagination or travelling a lot, physical strength or working late hours...

Choosing a career is not easy. A lot of people are encouraged by their teachers, parents and friends. Some people change their minds many times or follow in someone's footsteps. Others are influenced by certain people or certain events. When you look for a career, you should look carefully at all aspects of the job. You must also take a good look at yourself.

Firstly, it is important to consider your interests. You may enjoy working with people, or you may enjoy working with your hands. You may like reading, using words, and writing. Numbers and solving problems may hold a special appeal to you.

Secondly, you should find out what your aptitudes are. Your aptitudes are your natural abilities or talents. An aptitude means it is easy for you to learn certain things. One way to focus on your aptitudes is to ask yourself some questions:

- In what school subjects do I get the highest marks?
- What talents or natural abilities do I seem to have? (talking, writing, singing, painting or taking objects apart and putting them back together)

Thirdly, different people are good at different skills. A skill is the learnt capacity for doing something. For example, you can possess skills in typing, drafting, cooking, sewing and auto repair. It's useful to learn the skills like leadership skills, teamwork skills, critical thinking, writing and reading skills, etc.

Communication skills, in general, should be at the top of the list. Communicating with people, especially from other cultures, understanding their minds and culture, will be even more important in the future. English has become the international language of communication. Millions of people use it in their jobs every day. In the future most people will need English for their jobs.

We live in the computer age. There are about 100 million computers in the world at the moment. You don't need to be a computer genius to work with a computer but your computer skills need to be good and you have to work on them all the time.

Education is important in your future career prospects. A high school graduate has a better chance. Specialised training opens up even more job opportunities. You can get this training in vocational high school, in a college, in vocational-technical school, or through on-the-job training.

REMEMBER!

A **career** is a professional growth a person does in his or her life, usually in one field.

A **job** is the work that a person does regularly in order to earn money.

A **profession** is a job that requires special training, often a university education.

An **occupation** is a job or profession.

- What do I think I could learn to do well?
- What do other people think I could do?

Besides, there are special aptitude tests you can take. Careers officers can help and advise young people to get good training in order to have some skills.

VOCABULARY BOX

an aptitude [ˈæptɪtjuːd]
a career [kəˈrɪə]
employment [ɪmˈplɔɪmənt]
to affect [əˈfekt]
to require [rɪˈkwaɪə]
available [əˈveɪləbl]
certain [ˈsɜːtn]
(un)employed [(ˌʌn)ɪmˈplɔɪd]
- **in smb's footsteps**

Extracted from Карпюк О. Д. Англійська мова (9-й рік навчання) (English (the 9th year of studies)) : підручник для 9-го класу загальноосвітніх навчальних закладів., 2017.

2.4. Reading task and activity sequences for different reading purposes

Module	3. Prepare to Teach 2
Unit	3.3. Language Skills – Teaching Reading
Session	5
Topic	Reading task and activity sequences for different reading purposes
Objectives	By the end of this session, students will be aware of • types of reading tasks • pre/while/post-listening stages of a reading activity Students will be able to • specify activity sequences for reading purposes
Time	80 minutes
Materials and equipment	Handouts 1, 2, 3, 4, 5 and PowerPoint Presentation

Procedure	Purpose	Time
Activity 1: Sharing Experience • Announce the topic of the session and ask students about their expectations of the session. • Set the objectives of the session. • Ask students to work in four and reflect on their experience of what they usually did when they read a text in class. Was reading used to look for specific information, general understanding or for pleasure? • Encourage students to compare their ideas.	to find out what students expect to learn during the session and to set the objectives to familiarize with students' previous experience of reading for different	10mins

	purposes	
Activity 2: Purposes for Reading • Give out Handout 1 to the same groups. • Ask students to fill in the grid and do the act.1-2. • Invite students to report on them in class.	to refresh students' knowledge of the topic	10mins
Activity 3: **Introducing Pre-reading Activities** • Ask students to turn their attention to the board/ smart board. • Divide students into 5 groups. • Display the range of words connected with the text students are going to read (Handout 2) • In groups of 5 inspire them to share their ideas about the text they are going to read. • Ask students to guess which stage (step) in working with a text was employed. • Invite them to share the idea as to the reading purpose introduced. • Prompt students to think whether pre-reading activities are enough to comprehend the text. Find out their ideas in plenary.	to introduce the participants to the basic steps of the structure of a prepared reading activity	15mins
Activity 4: Introducing While-reading and Post – Reading Stages • Ask students to remain in the same groups. • Continue working with the same Handout 2. • Turn the students' attention to act. 2/3. • Ask students to do them and point out which stages can be applied there. Ask them selectively to denominate the purpose of act.2/3.	to introduce the participants to the basic steps of the structure of a prepared reading activity	15mins
Activity 5: Selection of Appropriate Activities to Different Stages of Teaching Reading • Ask students to predict the next 2 steps (stages) in working with a reading activity. • Split students into pairs. • Distribute Handout 3. • Inspire students to match possible activities to pre-reading, while-reading and post-reading stages. • Offer students to check their answer against the	to raise students' awareness of the activities used in three stages	10mins

keys.

KEYS:

Pre-reading activities
- **Using the title, subtitles, and divisions within the text to predict content and organization or sequence of information**
- **Looking at pictures, maps, diagrams, or graphs and their captions**
- **Talking about the author's background, writing style, and usual topics**
- **Skimming to find the theme or main idea and eliciting related prior knowledge**
- **Reviewing vocabulary or grammatical structures**

While-reading activities
- **TRUE-FALSE questions checking understanding**
- **Grammar games to secure new grammar items**
- **Naming the differences and similarities among the facts in the text and in the real words**
- **Matching the words from the text with their definitions**
- **Coping details from the text to complete charts**
- **Filling the gaps while reading**

Post-reading activities
- **Writing a composition on the topic highlighted in the text**
- **Conducting a debate or another type of the discussion in class**
- **Creating the possible end of the story**
- **Creating some sketches of main characters of the text**

Adapted from NCLRC. The Essentials for Language Teaching. Teaching Reading.
Available from:
http://www.nclrc.org/essentials/reading/developread.htm
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Activity 6: Coursebook Reading Texts and Tasks **(Excerpted from** Thornbury, S., and P. Watkins (2007). The CELTA course: Certificate in English language teaching to adults.) • Regroup students. • Distribute Handout 4. • Ask students to identify the activities according to the stages. • Share the findings in class**.**	to enable students to indentify sequence of activities	15mins
Activity 7: Summary • Set the homework: in groups of 3 /4, design a sequence of activities for the provided text, including at least one pre-listening, one or more while-listening activities, and one post- listening activity (Handout 5). • Summarize the session.	to set homework and summarize the session	5 mins

Unit 3.3: Language Skills – Teaching Reading
Session 5: Reading task and activity sequences for different reading purposes
Handout 1: Purposes for Reading

1. Identify reasons for reading for these different text types.

Text type	Reason for reading	
	pleasure	information
the instructions for installing a computer monitor		✓
a text message (SMS) from a friend		
the evening's programmes in a TV guide		
a newspaper report of a sports event		
a short story		
a research paper published in a scholarly journal		

2. Discuss how the purpose can influence the way the text is read.

Unit 3.3: Language Skills – Teaching Reading
Session 5: Reading task and activity sequences for different reading purposes
Handout 2: Introducing Pre-reading Activities

1) Have a look at the text. Make some predictions of what the text is going to be about.

AKA Diaz

'This is it,' Rick said, in a cheerful voice. Through the windows of the classroom I could see the men. They were not in their seats; instead they were circling the room restlessly, like lions in a cage.

'Is there going to be a guard in the room while I teach?' I asked. I realized that this was something that should have been straightened out earlier.

Rick looked at me with deep concern. 'I'll come by a bit later, see that you're OK,' he said.

I walked through the door into the classroom. My students barely looked human. The desks were arranged in no special order, except that some of the men had got into racial groups. Many of them were smoking, and under the glare of the lights I could see their tattoos. One man with a pointed beard and a long mane of black hair circled behind me and around the other side of the desk. He was easily the tensest man I had ever seen. I thought of telling him to sit down but wondered what I would do if he refused so I kept the suggestion to myself. I placed my leather bag on the desk and faced the class. Nobody paid any attention to me. The conversation grew louder. I wanted to cut out and run. I had volunteered for this?

Every teacher has these moments of panic. We worry about rebellion: our moral authority lost, the students taking over. I had a teacher in high school, a Miss Hutchinson, who after taking roll would turn towards the board and be followed by an avalanche of paper aeroplanes and spitballs, sometimes even the bodies of students flying forward, an impromptu riot.

I unpacked my bag and began the roll. A few names down, I called out 'Diaz.'

'I'm here under another name,' he said. 'An alias. I could tell you my real name, but then I'd have to kill you.'

'We'll count that as "present",' I said. Several members of the class laughed: at least that slowed down the conversation. I finished the roll and handed out the syllabus for the class. I read it aloud and when I got to the end I looked up. 'So any questions?' I asked. The paper trembled in my hand.

'Yeah, I got a question.' AKA Diaz raised his hand. 'I want to know what the *&!* it means.'

From *Maximum Security* by R O'Connor in the literary magazine *Granta* (no. 54, 1996)

2) Read the text to answer the following comprehension questions.

1 True, false, or probably (not)?
a The class is in a prison.
b There's a guard in the classroom.
c Robert O'Connor had offered to teach the class.
d There are white, black, Hispanic and Asian students in the class.
e The class has both sexes.
f Robert O'Connor was frightened.
g The men threw paper aeroplanes at the teacher.
h The men wanted to take the class.
i Diaz is the man's real name.
j AKA means 'also known as'.
k The class was going to be a great success.

3) Write a short composition on what you would do if you were asked to conduct your first class in a prison. Your composition should be no more than 15 sentences.

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Excerpted from Harmer J. The Practice of English Learning Teaching, p. 289-290.

Match stages with the activities numerating them from 1 to 3.

1 – Pre – reading stage

2 - While –reading stage

3 – Post – reading stage

___Matching the words from the text with their definitions
___Using the title, subtitles, and divisions within the text to predict content and organization or sequence of information
___Watching videos related to the text
___Talking about the author's background, writing style, and usual topics
___Reviewing vocabulary or grammatical structures
___Skimming to find the theme or main idea and eliciting related prior knowledge
___Creating some sketches of main characters of the text
___TRUE-FALSE questions checking understanding
___Grammar games to secure new grammar items
___Filling the games while reading
___Naming the differences and similarities among the facts in the text and in the real words
___Coping details from the text to complete charts
___Writing a composition on the topic highlighted in the text
___Conducting a debate or another type of the discussion in class
___Creating the possible end of the story
___Looking at pictures, maps, diagrams, or graphs and their captions

Adapted from NCLRC. The Essentials for Language Teaching. Teaching Reading.
Available from: http://www.nclrc.org/essentials/reading/developread.htm

Unit 3.3: Language Skills – Teaching Reading
Session 5: Reading task and activity sequences for different reading purposes
Handout 4: Coursebook Reading Texts and Tasks

Identify the purpose of tasks a-h in this course book extract. Decide whether they are *pre-reading, while-reading* or *post-reading* exercises.

■ Unit 7

PACIFIC OCEAN

SKILLS

Reading

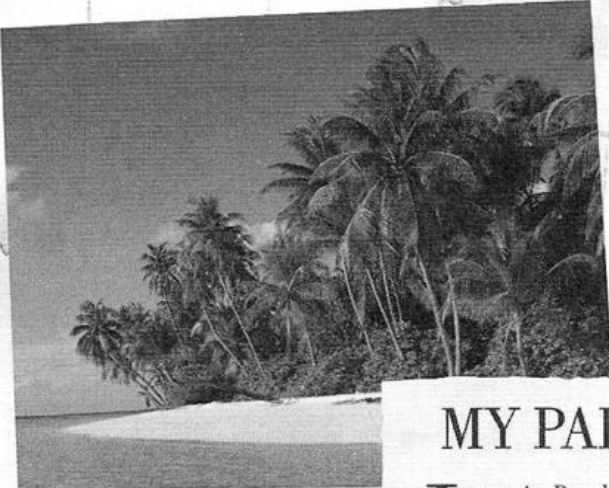**1** Look at the photograph of Vanuatu.

a) What can you see?

b) Imagine you are there. What can you hear? What can you smell? What can you taste? How do you feel?

c) The words in the box are from Brian's article about Vanuatu. Use a dictionary to check the meaning.

paradise (n)	tiny (adj)	thoughts (n)
memory (n)	lucky (adj)	earthquake (n)

d) 📖 Do you think Brian was happy in Vanuatu? Read his article and check.

e) Answer the questions.

1 What can you say about Vanuatu?

- Where is it?
- What's the capital city?
- How many people live there?
- What's the weather like?

2 How did Brian get to work?
3 What do you think his job was?
4 What did he like eating in restaurants?
5 He remembers four bad things. What are they?
6 In England, which two things take Brian back to Paradise?

f) What colour does Brian use for:

1 the sea and the sky?	2 the sand? 3 the mountains?	4 the sun? 5 Britain?

g) Who or what ...

1 is sandy?	3 is slow?	6 is sweet?
2 are kind and hardworking?	4 is delicious? 5 is cold?	7 are fresh?

h) Imagine you're staying in Vanuatu. Write a postcard to a friend. Begin:

Dear ...

Here we are in Vanuatu. It's beautiful. The sea and the sky are very blue and ...

MY PARADISE

I was in Paradise when I lived in Vanuatu. Look at the map and you'll see a group of tiny islands in the Pacific Ocean. Look into my thoughts
5 and you'll see memories of those islands – of the wind in the palm trees, the blue sea and sky, the hot white sandy beaches and green mountains. I remember picnics on the beach and the fire-red sun going
10 down over the sea in the evening. I remember people, too, kind people who always smiled and worked hard. I remember visiting schools, going on foot up and down mountains or by boat to
15 other islands.

I was one of ten thousand lucky people who lived in Port Vila, the capital of Vanuatu. Life there was warm, friendly and slow. We played sports
20 slowly, sailed slowly to other islands, ate delicious seafood slowly in French restaurants and cooked meat very slowly on stones outside.

But there were problems, too. Once I
25 was very ill. There were hurricanes which blew down houses. There was a plane which crashed just after it took off. And once an earthquake carried my car across the road.
30 But now I'm back in cold, grey Britain I don't remember the bad things. I can taste the sweetness of the fruit. I can smell the freshness of the flowers. I can hear the wind in the trees. And when I
35 remember the colour and the sunlight, I'm in Paradise again.

Unit 3.3: Language Skills – Teaching Reading
Session 5: Reading task and activity sequences for different reading purposes
Handout 5: Practicing Situations

In groups of 3 /4, design a sequence of activities for the provided text, including at least one pre-listening, one or more while-listening activities, and one post-listening activity.

GOING HOME

19-year-old Penny Elvey and her friend Anna are going home after six months as volunteers in a school in Nepal. But then the rain starts and the roads are flooded. This is part of their story.

At the village of Meestal there is a huge river blocking our path. We came here a few weeks ago with some students for a picnic but the innocent little stream that we sat by has now become a raging torrent.

Across the water we can see a truck. On our side a man approaches us.

'That is my friend,' he says gesturing to a man standing by the vehicle. 'You go with truck.'

Anna and I smile enthusiastically. But our guide steps forward.

'It is too dangerous. We must wait. The river will become smaller.'

Anna and I glance at each other. It is a curious philosophy since the rain is still falling steadily.

The truck driver's friend grins at me.

'We help. You give me 600 rupees.'

600 rupees is far too much but we are desperate. He knows. He knows I know he knows. Our eyes lock.

People are watching us curiously to see how we are going to react. I fold my arms and force a laugh.

'Then we will stay the night here.'

For a terrible moment I think he is going to walk away, but then he smiles nervously.

'I mean 300 for you; 300 for your friend.'

He calls two of his friends and they hold our luggage above their heads as they step into the water. Slowly and steadily they cross the river and reach the other side safely.

Suddenly a man taps my shoulder.

'For you too dangerous. You must stay here.'

My rucksack and walking boots are now sitting on a rock across the water. In the pocket of my rucksack are all my papers and money. Where my passport goes I follow. Maybe the current is not that strong.

'You can swim?'

A small crowd of people gathers on the other side. Anna goes first. Four men take hold of her and lead her safely across. Now it is my turn. I step forward gingerly but catch my ankle on a rock. The water pulls my legs away from under me. But the men drag me to the safety of the far side.

Anna and I pick up our things and climb into the old truck. The people there stare at us in amusement. We are wet through, covered in mud, our clothes in tatters. But as the truck shudders to life, we look at each other and smile. We are going to make it to Kathmandu in time for breakfast!

Adapted from *Network*, the *Gap Activity Projects* annual newsletter

2.5. Ways of assessing learners' reading skills

Module	3. Prepare to Teach 2
Unit	3.3. Language Skills – Teaching Reading
Session	6
Topic	Ways of assessing learners' reading skills
Objectives	By the end of this session, students will be aware of • methods of assessing learners' reading skills Students will be able to • assess learners' reading skills
Time	80 minutes
Materials and equipment	Handouts 1.1 -1.3, 2.1- 2.3, 3, 4, 5 and PowerPoint Presentation

Procedure	Purpose	Time
Activity 1: Sharing Experience • Announce the topic of the session and ask students about their expectations of the session. • Set the objectives of the session. • Invite students to recall the way their teachers assessed their reading skills. • Ask students to share their ideas.	to introduce students to the topic to explore students' previous experience	10 mins
Activity 2: Assessing Reading Proficiency • Divide students into 3 groups**.** • Provide them with the information about assessing reading proficiency (Handout 1.1. - 1.3.) • Ask them to read the text and underline key words. • Give out pieces of paper to each group. • Invite students to choose the representative of each group to introduce their piece of information to each group. • Draw conclusions in plenary.	to introduce students to the basic ways of assessing reading	15 mins

Activity 3: Methods for Assessing Reading Skills • Display the main methods of assessing reading skills on the board/ smart board. • Inspire students to have a look at the list and mention more methods they can add to the list. • Ask students to turn attention to the question on the board/smart board. (What is the best way of assessing reading skills?) • Sum up the information.	to familiarize students with different methods of assessment	15 mins
Activity 4: Analysis of Ways for Testing Reading Skills • Regroup students into 3 teams. • Give out Handout 2.1 -2.3. • Ask students to read 3 texts and instructions to them and decide which methods they've received. • Invite students to suggest possible pros and cons of their method. (Handout 3). • Discuss the results in plenary.	to evaluate advantages and disadvantages	15 mins
Activity 5: Text Situations • Invite students to stay in the same groups. • Provide them with the text (Handout 4). • Ask students to create an activity that reveals one or more of the methods for assessing reading skills they think suit best of all. • Inspire them to explain their choice.	to practise using activities for testing reading	20 mins
Activity 6: Summary • Summarize the session. • Give out reflection cards to fill in (Handout 5). • Offer materials for further reading. **Futher reading materials** Alderson J.C. Assessing Reading. Cambridge University Press, 2010. — 416 p. — (Cambridge Language Assessment). (pp. 202-303 selectively).	to set homework and summarize the session	5 mins

Unit 3.3: Language Skills – Teaching Reading
Session 6: Ways of assessing learners' reading skills
Handout 1.1: Assessing Reading Proficiency

1) Familiarize with the title. What is the text going to be about? Share your guesses with the members of your group.
2) Read the text and underline the key words.

Reading Aloud

Reading ability is very difficult to assess accurately. In the communicative competence model, a student's reading level is the level at which that student is able to use reading to accomplish communication goals. This means that assessment of reading ability needs to be correlated with purposes for reading.

A student's performance when reading aloud is not a reliable indicator of that student's reading ability. A student who is perfectly capable of understanding a given text when reading it silently may stumble when asked to combine comprehension with word recognition and speaking ability in the way that reading aloud requires.

In addition, reading aloud is a task that students will rarely, if ever, need to do outside of the classroom. As a method of assessment, therefore, it is not authentic: It does not test a student's ability to use reading to accomplish a purpose or goal.

However, reading aloud can help a teacher assess whether a student is "seeing" word endings and other grammatical features when reading. To use reading aloud for this purpose, adopt the "read and look up" approach: Ask the student to read a sentence silently one or more times, until comfortable with the content, then look up and tell you what it says. This procedure allows the student to process the text, and lets you see the results of that processing and know what elements, if any, the student is missing.

Adapted from NCLRC. The Essentials for Language Teaching. Teaching Reading.
Available at: http://www.nclrc.org/essentials/reading/assessread.htm

Unit 3.3: Language Skills – Teaching Reading
Session 6: Ways of assessing learners' reading skills
Handout 1.2: Assessing Reading Proficiency

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1) Familiarize with the title. What is the text going to be about? Share your guesses with the members of your group.
2) Read the text and underline the key words.

Comprehension Questions

Instructors often use comprehension questions to test whether students have understood what they have read. In order to test comprehension appropriately, these questions need to be coordinated with the purpose for reading. If the purpose is to find specific information, comprehension questions should focus on that information. If the purpose is to understand an opinion and the arguments that support it, comprehension questions should ask about those points.

In everyday reading situations, readers have a purpose for reading before they start. That is, they know what comprehension questions they are going to need to answer before they begin reading. To make reading assessment in the language classroom more like reading outside of the classroom, therefore, allow students to review the comprehension questions before they begin to read the test passage.

Finally, when the purpose for reading is enjoyment, comprehension questions are beside the point. As a more authentic form of assessment, have students talk or write about why they found the text enjoyable and interesting (or not).

Adapted from NCLRC. The Essentials for Language Teaching. Teaching Reading.
Available at: http://www.nclrc.org/essentials/reading/assessread.htm

Unit 3.3: Language Skills – Teaching Reading
Session 6: Ways of assessing learners' reading skills
Handout 1.3: Assessing Reading Proficiency

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1) Familiarize with the title. What is the text going to be about? Share your guesses with the members of your group.
2) Read the text and underline the key words.

Authentic Assessment

In order to provide authentic assessment of students' reading proficiency, a post-listening activity must reflect the real-life uses to which students might put information they have gained through reading.

- It must have a purpose other than assessment
- It must require students to demonstrate their level of reading comprehension by completing some task

To develop authentic assessment activities, consider the type of response that reading a particular selection would elicit in a non-classroom situation. For example, after reading a weather report, one might decide what to wear the next day; after reading a set of instructions, one might repeat them to someone else; after reading a short story, one might discuss the story line with friends.

Use this response type as a base for selecting appropriate post-reading tasks. You can then develop a checklist or rubric that will allow you to evaluate each student's comprehension of specific parts of the text.

Adapted from NCLRC. The Essentials for Language Teaching. Teaching Reading.
Available at: http://www.nclrc.org/essentials/reading/assessread.htm

Unit 3.3: Language Skills – Teaching Reading
Session 6: Ways of assessing learners' reading skills
Handout 2.1: Analysis of Ways for Testing Reading Skills

_____

1) Skim the text and answer the question below.

There was a time when Marketa disliked her mother-in-law. That was when she and Karel were living with her in-laws (her father-in-law was still alive) and Marketa was exposed daily to the woman's resentment and touchiness. They couldn't bear it for long and moved out. Their motto at the time was 'as far from Mama as possible'. They had gone to live in a town at the other end of the country and thus could see Karel's parents only once a year.

(Text from Kundera, 1996:37)

Question: What is the relationship between Marketa and Karel?

_____

2)
Relate the activity to the assessment method possible.

___

You are writing a brief account of the eruption of Mount St Helens for an encyclopaedia. Summarise in less than 100 words the events leading up to the actual eruption on May 18.

READING PASSAGE 1

The Spectacular Eruption of Mount St. Helens
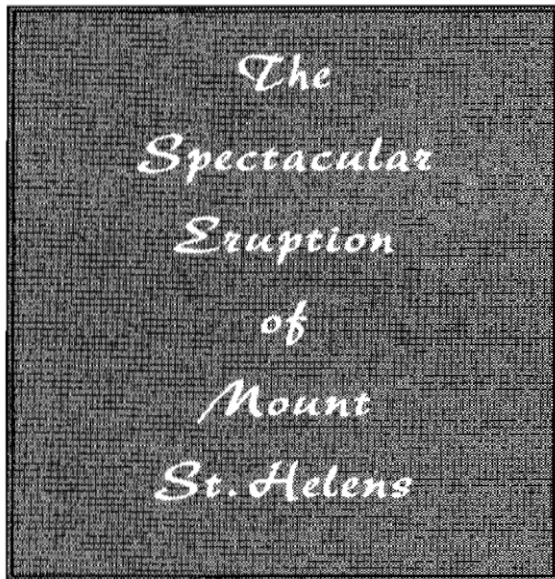
A   The eruption in May 1980 of Mount St. Helens, Washington State, astounded the world with its violence. A gigantic explosion tore much of the volcano's summit to fragments; the energy released was equal to that of 500 of the nuclear bombs that destroyed Hiroshima in 1945.

B   The event occurred along the boundary of two of the moving plates that make up the Earth's crust. They meet at the junction of the North American continent and the Pacific Ocean. One edge of the continental North American plate over-rides the oceanic Juan de Fuca micro-plate, producing the volcanic Cascade range that includes Mounts Baker, Rainier and Hood, and Lassen Peak as well as Mount St. Helens.

C   Until Mount St. Helens began to stir, only Mount Baker and Lassen Peak had shown signs of life during the 20th century.

According to geological evidence found by the United States Geological Survey, there had been two major eruptions of Mount St. Helens in the recent (geologically speaking) past: around 1900B.C., and about A.D.1500. Since the arrival of Europeans in the region, it had experienced a single period of spasmodic activity, between 1831 and 1857. Then, for more than a century, Mount St. Helens lay dormant.

D   By 1979, the Geological Survey, alerted by signs of renewed activity, had been monitoring the volcano for 18 months. It warned the local population against being deceived by the mountain's outward calm, and forecast that an eruption would take place before the end of the century. The inhabitants of the area did not have to wait that long. On March 27, 1980, a few clouds of smoke formed above the summit, and slight tremors were felt. On the 28th, larger and darker clouds, consisting of gas and ashes, emerged and climbed as high as 20,000 feet. In April a slight lull ensued, but the volcanologists remained pessimistic. Then, in early May, the northern flank of the mountain bulged, and the summit rose by 500 feet.

E   Steps were taken to evacuate the population. Most - campers, hikers, timber-cutters - left the slopes of the mountain. Eighty-four-year-old Harry Truman, a holiday lodge owner who had lived there for more than 50 years, refused to be evacuated, in spite of official and private urging. Many members of the public, including an entire class of school children, wrote to him, begging him to leave. He never did.

3) Read the text and correct a mistake in each sentence.

Editing tests consist of passages in which error have been   1).........

introduce, which the candidate has to identify. These errors   2).........

can been in multiple-choice format, or can be more open, for   3).........

example by asking candidates to identifying one error per line   4).........

of text and to write the correction opposite to the line. The   5).........

nature of the error will determine to a larger extent whether   6).........

the item is testing the ability to read, or the more restricted   7).........

linguistic ability.

Excerpted from Alderson J.C. Assessing Reading. Cambridge University Press, 2010.

Unit 3.3: Language Skills – Teaching Reading
Session 6: Ways of assessing learners' reading skills
Handout 2.2: Analysis of Ways for Testing Reading Skills

1) Read the text and answer "right", "wrong" or "doesn't say"

Read the article about a young actor.
Are sentences 26 - 32 'Right' (A) or 'Wrong' (B)?
If there is not enough information to answer 'Right' or
'Wrong', choose 'Doesn't say' (C).

For questions 26 - 32, mark A, B, or C on the answer sheet.

SEPTEMBER IN PARIS

This week our interviewer talked to the star of the film
'September in Paris', Brendan Barrick.

*You are only 11 years old. Do you get frightened when there are lots of
photographers around you?*

No, because that always happens. At award shows and things like
that, they crowd around me. Sometimes I can't even move.

How did you become such a famous actor?

I started in plays when I was six and then people wanted me for
their films. I just kept getting films, advertisements, TV films and
things like that.

Is there a history of acting in your family?

Yes, well my aunt's been in films and my dad was an actor.

You're making another film now – is that right?

Yes! I'm going to start filming it this December. I'm not sure if
they've finished writing it yet.

What would you like to do for the rest of your life?

Just be an actor! It's a great life.

EXAMPLE			ANSWER
0 Brendan is six years old now.			**B**
A Right	**B** Wrong	**C** Doesn't say	

26 A lot of people want to photograph Brendan.
    A Right   **B** Wrong   **C** Doesn't say

27 Brendan's first acting job was in a film.
    A Right   **B** Wrong   **C** Doesn't say

28 Brendan has done a lot of acting.
    A Right   **B** Wrong   **C** Doesn't say

29 Brendan wanted to be an actor when he was four years old.
    A Right   **B** Wrong   **C** Doesn't say

30 Some of Brendan's family are actors.
    A Right   **B** Wrong   **C** Doesn't say

31 Brendan's father is happy that Brendan is a famous actor.
    A Right   **B** Wrong   **C** Doesn't say

32 Brendan would like to be a film writer.
    A Right   **B** Wrong   **C** Doesn't say

Key: **26** A   **27** B   **28** A   **29** C   **30** A   **31** C   **32** B
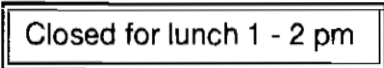
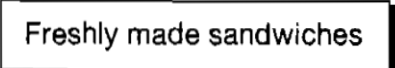Relate the activity to the assessment method possible.
_____

2)

Part 1
Questions 6 - 10

Which notice (A - H) says this (6 - 10)?
For questions 6 - 10, mark the correct letter A - H on the answer sheet.

	EXAMPLE	ANSWER
0	We can help you.	E

6   We do our job fast.

7   We are open this afternoon.

8   We sell food.

9   You can save money here.

10   This is too old.

A   Closed for lunch 1 - 2 pm

B   Use before 10.10.97

C   STAMPS ONLY

D   Freshly made sandwiches

E   INFORMATION

F   Buy more and spend less!

G   One hour photo service

H   Grand opening 8 January

Key: 6 G   7 A   8 D   9 F   10 B

Relate the activity to the assessment method possible.

_____

3) Read the text writing down omitted words.

Typically, when trying to test overall understanding of the text, a tester will delete those words which seem to carry the 1) .... ideas, or the cohesive devices that make 2) .... across texts, including anaphoric references, connectors, and so on. However, the 3) .... then needs to check, having deleted 4) .... words, that they are indeed restorable from the remaining 5) .... It is all too easy for those who know which words have been 6) .... to believe that they are restorable: it is very hard to put oneself into the shoes of somebody who does not 7) .... which word was deleted. It therefore makes sense, when 8) .... such tests, to give the test to a few colleagues or students, to see whether they can indeed 9) .... the missing words. The hope is that in order to restore such words, students 10) .... to have understood the main idea, to have made connections across the text, and so on. As a result, testers have a better idea of what they are trying to test, and what students need to do in order to complete the task successfully.

Relate the activity to the assessment method possible.

Unit 3.3: Language Skills – Teaching Reading
Session 6: Ways of assessing learners' reading skills
Handout 2.3: Analysis of Ways for Testing Reading Skills

1)Read the text and answer comprehension questions**.**

The Man Booker Prize

The Man Booker Prize for Fiction is awarded every year for a novel written by a writer from the Commonwealth or the Republic of Ireland and it aims to represent the very best in contemporary fiction. The prize was originally called the Booker-McConnell Prize, which was the name of the company that sponsored it, though it was better-known as simply the 'Booker Prize'. In 2002, the Man Group became the sponsor and they chose the new name, keeping 'Booker'.

Publishers can submit books for consideration for the prize, but the judges can also ask for books to be submitted they think should be included. Firstly, the Advisory Committee give advice if there have been any changes to the rules for the prize and selects the people who will judge the books. The judging panel changes every year and usually a person is only a judge once.

Great efforts are made to ensure that the judging panel is balanced in terms of gender and professions within the industry, so that a writer, a critic, an editor and an academic are chosen along with a well-known person from wider society. However, when the panel of judges has been finalized, they are left to make their own decisions without any further involvement or interference from the prize sponsor.

The Man Booker judges include critics, writers and academics to maintain the consistent quality of the prize and its influence is such that the winner will almost certainly see the sales increase considerably , in addition to the £50,000 that comes with the prize.

Comprehension Questions

1 - The Republic of Ireland
○ is in the Commonwealth.
○ is not in the Commonwealth.
◉ can't enter the Man Booker Prize.
○ joined the Booker prize in 2002.

2 - The Man group
○ was forced to keep the name 'Booker'.
○ decided to include the name 'Booker'.
○ decided to keep the name 'Booker-McConnell'.
○ decided to use only the name 'Booker'.

3 - Books can be submitted
○ by publishers.
○ by writers.
○ by judges.
○ by the sponsors.

4 - Who advises on changes to the rules?

- ○ The sponsors
- ○ The judging panel
- ○ The advisory panel
- ○ Publishers

5 - The judging panel

- ● doesn't include women.
- ○ includes only women.
- ○ is only chosen from representatives of the industry.
- ○ includes someone from outside the industry.

6 - The sponsors of the prize

- ○ are involved in choosing the winner.
- ○ are involved in choosing the judges.
- ○ are not involved at all.
- ○ choose the academic for the panel of judges.

7 - The consistent quality of the prize

- ○ is guaranteed by the prize money.
- ○ is guaranteed by the gender of the judges.
- ○ is guaranteed by the make-up of the panel of judges.
- ○ is guaranteed by the increase in sales of the winner.

Relate the activity to the assessment method possible.

_____

2)

The following sentences and phrases come from a paragraph in an adventure story. Put them in the correct order. Write the letter of each in the space on the right.

Sentence D comes first in the correct order, so D has been written beside the number 1.

A it was called 'The Last Waltz'	1..D....	
B the street was in total darkness	2.......	
C because it was one he and Richard had learnt at school	3.......	
D Peter looked outside	4.......	
E he recognised the tune	5.......	
F and it seemed deserted	6.......	
G he thought he heard someone whistling	7.......	

(Alderson *et al.*, 1995:53)

Relate the activity to the assessment method possible.

_____

3) Read and fill in the missing words.

The fastest dinosaurs

According **1)** _____ computer models that were used to estimate the running speeds of dinosaurs, the Tyrannosaurus Rex would have been able to outrun a footballer. The study shows that the dinosaur could reach a top **2)** _____ of 8 metres a second, which is **3)** _____ faster than the average professional footballer. There has been a lot of controversy **4)** _____ whether the Tyrannosaurus Rex was a predator or a scavenger; some believe that its highly developed sense of smell indicates that it was a scavenger, **5)** _____ others say that its keen eyesight shows that it was a hunter. The **6)** _____ group will appreciate the recent study, as a hunter is more **7)** _____ to require such speed.

Comprehension Questions (the sample)

1
- with
- as
- to
-

2
- fast
- speed
- swift
- rate

3
- fraction
- fractional
- fractionally
- fractionals

Relate the activity to the assessment method possible.

_____

Excerpted from Alderson J.C. Assessing Reading. Cambridge University Press, 2010.

Unit 3.3: Language Skills – Teaching Reading
Session 6: Ways of assessing learners' reading skills
Handout 3: Analysis of Ways for Testing Reading Skills

Suggest possible pros and cons of the methods you've received.

ADVANTAGES	DISADVANTAGES
1)	
2)	
3)	

Read the text and create one or more activities that reveal the methods of testing, you think, suit best of all. Explain the choice made.
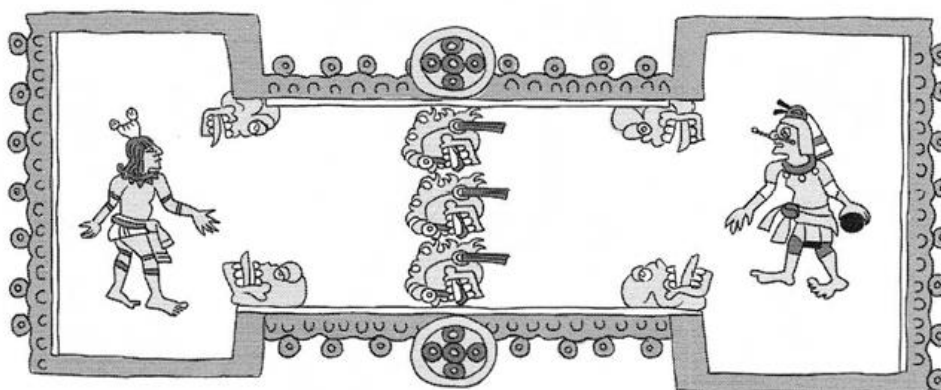
Pok-a-tok:
THE MEXICAN BALL GAME

From ancient times a ritual ball game was played by all the peoples of Mexico and Central America. The ruins of almost every ancient city include a walled court that was used for this sacred game. In Mexico alone well over 600 stone ball courts have been found.

The game (called *pok-a-tok* by the Aztecs) is no longer played and the rules were never written down. What we know about it is based on drawings and on descriptions by the first European visitors. Apparently, the players were divided into two teams. Each team fought for possession of the ball. On either side of the rectangular court were two long sloping walls. The object of the game was to drive the ball through rings that were positioned on these walls. The ball was solid rubber, probably a little larger than a modern basketball, and would have weighed several kilograms. The rings were almost identical in diameter to the balls, which must have made it extremely difficult to score. It seems that the first team to score won.

The players were not allowed to hit the ball with their hands or feet. They could use only their knees, hips and elbows. The ball could not touch the ground. Ballplayers used cotton pads and thick leather clothing to protect themselves from the ball. Evidently, players were often injured, despite these protective measures.

The game seems to have had a religious significance. It may have been a re-enactment of an ancient creation myth. Perhaps the ball symbolised the sun as it moved from the east to the west across the sky. If played correctly, the game would cause the sun to shine, the rain to come at the right time, and the crops to grow.

Excerpted from Thornbury S., and P. Watkins (2007). The CELTA course: Certificate in English language teaching to adults.

Unit 3.3: Language Skills – Teaching Reading
Session 6: Ways of assessing learners' reading skills
Handout 5: Summary

Reflect on the session.

    1. What have you learnt?

_____

    2. How can you apply it in teaching practice?

_____

2.6.   **Ways of integrating reading, listening and speaking skills**

Module	3. Prepare to Teach 2
Unit	3.3. Language Skills – Teaching Reading
Session	7
Topic	Ways of integrating reading, listening and speaking skills
Objectives	By the end of this session, students will be aware of • integrated-skills approach • ways to combine skills Students will be able to • integrate reading, listening and speaking skills
Time	80 minutes
Materials and equipment	Handouts 1.1-1.2, 2, 3, 4 and PowerPoint Presentation

Procedure	Purpose	Time
Activity 1: Lead-in Procedure • Announce the topic of the session and ask students about their expectations of the session. • Set the objectives of the session. • Split students into pairs. • Distribute Handout 1.1 -1.2. • Suggest students playing "Running dictation". • One is the reader and one is the writer. The reader runs to the wall and reads the text. Then runs back to his/her partner and dictates as much of the	to familiarize students with the topic	10 mins

text as he/she can remember. Continue until the partner has completed writing the text. Ask readers to work as quickly as they can. When they have finished, compare the text with the original. • Invite students to compare their texts.		
Activity 2: Sharing Experience • Ask students to stay in the same pairs. • Look at the board/ smart board and answer the questions. 1) What skills (speaking, listening and reading) have you just practised? 2) Have you enjoyed the activity? What was the atmosphere like in the room as you were doing it? 3) Would you be able to use this type of activity with a class you are teaching? 4) Have your teachers ever used such an activity with you? • Inspire students to share ideas in plenary.	to explore students' previous experience	10 mins
Activity 3: The Consolidation of Skills • Turn students' attention t the board/smart board. • Ask them to read the citation and think it over. *"in natural, day-to-day experience, oral and written languages are not kept separate and isolated from one another. Instead, they often occur together, integrated in specific communication events."* *Peregoy & Boyle (2001)* • Invite students to utter their opinions selectively. • Inspire students to find the main key word of the citation. • Display the core phrase on the board/ smart board (*INTEGRATED-SKILLS APPROACH*). • Ask students to answer the following	to introduce students to the basis of integrated skills	15 mins

questions: *(1) What to integrate?, 2) Why to integrate? 3) How to integrate?).*		
Activity 4: Combining Skills • Split students into groups of 4. • Give out Handout 2. • Ask students to tick the skills that they think would be involved in each of the following activities. • Discuss the results in plenary.	to enable students to evaluate activities.	10 mins
Activity 5: Integrating Content and Language • Ask students whether they know what "content-based learning" means. • Invite them to share their guesses. • Display the slide with the explanation to support their ideas. • Divide students into 4 groups. • Distribute Handout 3. • Ask students to read the lesson description and identify the skills practised. • After students are done, ask them to analyze the sequence according the questions:. *1 In what ways is the above sequence similar to or different from standard coursebook materials?* *2 What advantages can you see in content-based learning? Are there any disadvantages?* *3 The above material was written for younger learners. Would the same approach work with a class of adults? What adaptations might you need to make?* • Invite students to reveal the ideas in plenary.	to make students analyze the skills used.	15 mins

Activity 6: Material Practice - Split students into pairs. - Share Handout 4. - Ask your students to think of the way they could use the text in class practicing reading, listening and speaking skills. - Invite them introduce the results.	to practise using integrated skills within a text	15 mins
Activity 7: Summary Summarize the session.	to summarize the session	5 mins

Unit 3.3: Language Skills – Teaching Reading
Session 7: Ways of integrating reading, listening and speaking skills
Handout 1.1:   Lead-in Procedure

Read the text. Then run back to your partner and dictate as much of the text as you can remember. Continue until the partner has completed writing the text.

I don't know what a good friend is because I don't have any. The TV and my computer are my best friends. My parents are angry at me. They call me a couch potato because I spend so much time in front of the TV set. They say I should go out and find myself a friend. The truth is I don't know how to make friends. My classmates call me a computer wizard and they say they admire me. Still, they never invite me to their parties or call me out. I'm very unhappy about that, but I don't show it. You know, nothing can take the place of a friend, not even a computer or a TV set.

Excerpted from Карпюк О. Д. Англійська мова (9-й рік навчання) (English (the 9th year of studies)) : підручник для 9-го класу загальноосвітніх навчальних закладів., 2017.
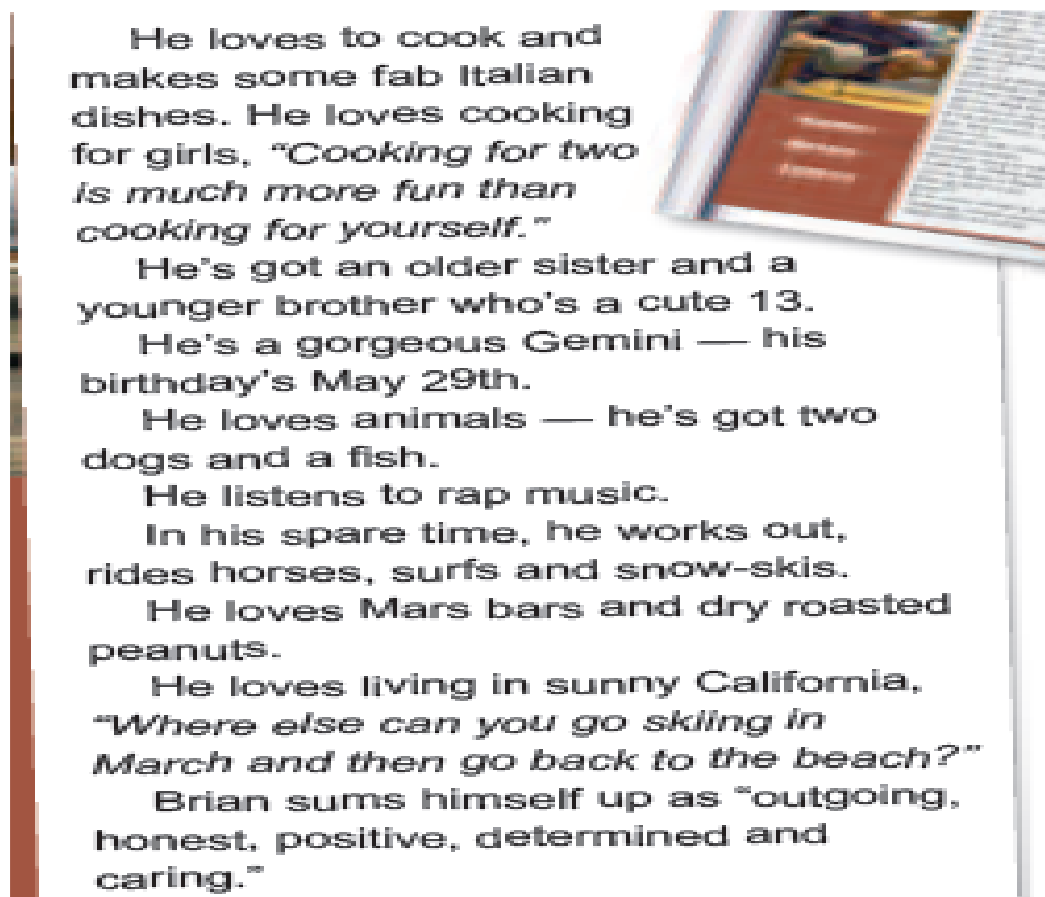
Read the text. Then run back to your partner and dictate as much of the text as you can remember. Continue until the partner has completed writing the text.

He loves to cook and makes some fab Italian dishes. He loves cooking for girls, *"Cooking for two is much more fun than cooking for yourself."*

He's got an older sister and a younger brother who's a cute 13.

He's a gorgeous Gemini — his birthday's May 29th.

He loves animals — he's got two dogs and a fish.

He listens to rap music.

In his spare time, he works out, rides horses, surfs and snow-skis.

He loves Mars bars and dry roasted peanuts.

He loves living in sunny California, *"Where else can you go skiing in March and then go back to the beach?"*

Brian sums himself up as "outgoing, honest, positive, determined and caring."

Excerpted from Карпюк О. Д. Англійська мова (9-й рік навчання) (English (the 9th year of studies)) : підручник для 9-го класу загальноосвітніх навчальних закладів., 2017.

Unit 3.3: Language Skills – Teaching Reading
Session 7: Ways of integrating reading, listening and speaking skills
Handout 2: Combining Skills

Tick the skills you think would be involved in each of the following activities.

| ACTIVITY	LISTENING	SPEAKING	READING
a) Learners do a 15-minute role-play in pairs. Half the class is journalists, who interview the other half of the class, who are famous actors.			
b) Learners read a text about language teaching methodologies and answer questions. They discuss their answers in small groups before reporting back to the teacher.			
c) Learners read a short newspaper description of a radio programme. They then listen to the radio programme and answer questions.			
d) Learners listen to a short, recorded lecture and have a 5-minute discussion.			

Adapted from <u>Thornbury Scott, Watkins Peter</u>. The CELTA Course Trainee
Book. Cambridge University Press, 2007.

Unit 3.3: Language Skills – Teaching Reading
Session 7: Ways of integrating reading, listening and speaking skills
Handout 3: Integrating Content and Language

Read the lesson description and identify the skills practised.

1) Have a look at both pictures and reply:
Why is *Brazil hotter than Greece? Why* is *Denmark colder than Greece?*

the North Pole

Denmark

Greece

Brazil

the Equator

the South Pole
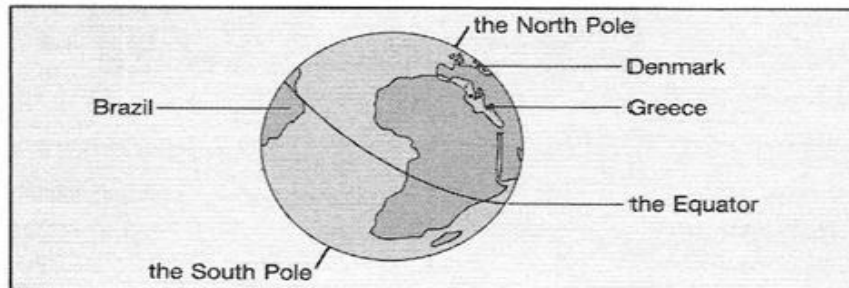
Brazil is nearer the equator than Greece. Greece is nearer the equator than Denmark. Places nearer the equator are hotter. But why?

C

Is C longer than D or are they the same?

Equator

D

A

Is A wider than B or are they the same?

B
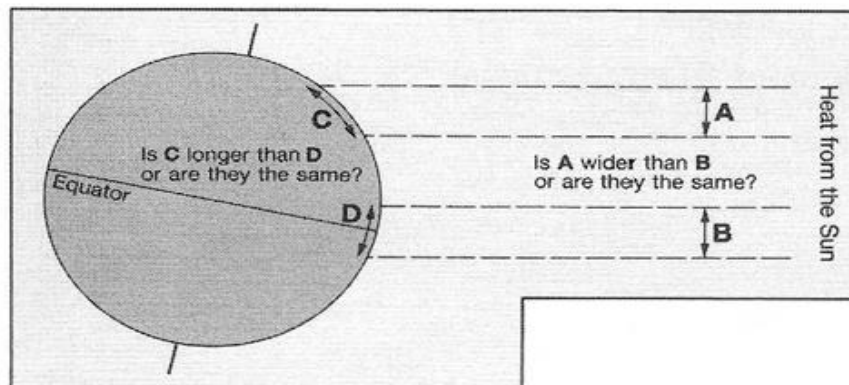
Heat from the Sun

Our heat comes from the sun. The heat is the same at the equator and at the poles (**A** and **B**). But near the poles the heat covers a larger area (**C**) than at the equator (**D**). So at the poles each place gets less heat and it is colder. That's why places further from the equator are colder.

Project English Hutchinson

2)The teacher checks their understanding of the text by asking questions, and then asks the learners to use the pictures to explain to each other why some places are hotter than others.

3) Learners match opposites in a list of comparative adjectives, such as *hotter - colder.*
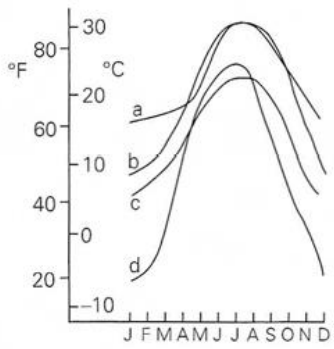
4)They then form comparatives from adjectives, like *wide - wider, big - bigger, wet – wetter.*

5)They then read the text again, and underline the comparative forms.

6)They then listen to the following recorded text, and do this task.

Look at these temperature graphs for four cities
Listen and match the temperature graphs with the cities:

Which graph is for which city?

Moscow is hotter than London in July.
Only one city is colder than London in January.
Lisbon is always hotter than Moscow.
Madrid is hotter than Lisbon in April, but is colder in February.
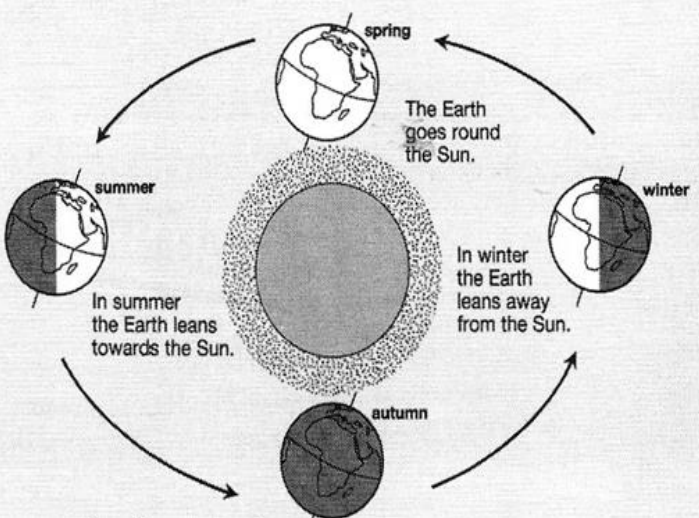
7) Learners then collaborate on the folowing task.

YOUR MAGAZINE

The seasons

Why is it hotter in summer than in winter? This diagram shows the seasons for the northern hemisphere.

spring

The Earth goes round the Sun.

summer

winter

In summer the Earth leans towards the Sun.

In winter the Earth leans away from the Sun.

autumn

8) They are asked to discuss why it's hotter in summer than in winter.

9) After that students are asked to compare the nothern hemisphere with the southern one.

Excerpted from <u>Thornbury Scott, Watkins Peter</u>. The CELTA Course Trainee Book. Cambridge University Press, 2007.

Unit 3.3: Language Skills – Teaching Reading
**Session 7: Ways of integrating reading, listening and speaking skills**
Handout 4: Material Practice

Think of the way you could use the text in class practising reading, listening and speaking skills.

Aliens 'will chat to us in 20 years'

Aliens will be talking to us within the next 20 years, according to scientists. Dr Seth Shostak of the Search for Extra Terrestrial Intelligence group said: 'We'll know we are not alone between the years 2020 and 2025. This will be one of the biggest, if not the biggest, story of all time.' His group is building 350 telescopes to listen for ETs reports The Sun. Dr Shostak believes aliens could already be listening to Earth. And he reckons alien life may have landed in clumps of bacteria cells.

(from news website www.ananova.com)

Excerpted from <u>Thornbury Scott, Watkins Peter</u>. The CELTA Course Trainee Book. Cambridge University Press, 2007.

Part 1. Module 3 Preparing to Teach 2

Unit 3. Language Skills –Teaching Writing

1.1. Writing as a skill. The importance of teaching writing

Module	3 Preparing to Teach 2
Unit	3.4 Language Skills – Teaching Writing
Session	1
Topic	Writing as a skill. The importance of teaching writing.
Objectives	By the end of the session, students will be aware of: writing as a skill; the importance of teaching writing in the English language classroom; similarities and differences between speaking and writing. By the end of the session, students will be able to: specify purposes for writing in class.
Time	80 mins
Materials and equipment	Handouts: 1, 2, 3,4, 5, a board, Power point presentation.

Activity 1: Experience of writing in English • Ask students to read and comment on the quotation: "to be deprived of the opportunity to learn to write is ... to be excluded from a wide range of social roles, including those which the majority of people in the industrialized societies associate with power and prestige". Chris Tribble • Encourage students to summarise comments. • Ask students to recollect their learning experience at school and to answer the following questions: Did you do writing in the English language classroom and if so how often? What did you prefer: writing or speaking in class? Why?	to introduce students to the topic; to explore students' previous experience and to create shared experience of writing in the language class	10 mins

• Ask students to exchange their experience in pairs. • Take feedback selectively from pairs. • Discuss with students any similarities and differences.		
Activity 2: Key features of speaking and writing • Distribute Handout 1. • Ask students to read the statements individually, underline key words/phrases in each of them and decide whether they refer to speaking or writing. • Ask them to put 'S' for speaking and 'W' for writing in the column provided. • Invite students to check their answers against the key. **Key:** Speaking – 1, 4, 6, 9, 10, 12 　　　 Writing – 2, 3, 5, 7, 8, 11 Discuss with students agreement or disagreement with the key. Encourage explanations. • Summarise the activity.	to identify key features of speaking and writing	10 mins
Activity 3: Differences and similarities between speaking and writing • Split students into two groups. • Distribute Handout 2 – Similarities to group 1 and Handout 3 – Differences to group 2. • Ask groups to identify differences and similarities between speaking and writing and fill in the tables. Encourage them to give examples. • Refer students back to Handout 1 where necessary. • Invite reports from groups and encourage discussion. • Summarise the activity.	to enable students to identify similarities and differences between speaking and writing	15 mins

Activity 4: Beliefs about writing in class • Put up 'Agree', 'Disagree' and 'Not sure' signs in different places in the classroom. • Demonstrate statements/comments about writing made by practising teachers. • Ask students to decide to which extent they agree or disagree with the statement and move to the relevant area. • Encourage students to discuss their reasons for the decision they have taken in the newly formed groups. • Take selective feedback from groups. 1. Tracy: "Writing in class is a waste of time. The learners may as well do it at home". 2. Korali: "I mainly use writing to practice grammar and vocabulary: learners are more accurate when they write than when they speak". 3. Paula: "Learners sometimes see writing as a chore. The most important thing is to make it fun and to encourage learners to express themselves". 4. Hassan: "Writing should be done individually, or else weaker writers will simply rely on the stronger ones". 5. Fred: "If I, as a teacher of English focus mainly on speaking in my class, it means that my learners will be able to write". • Repeat the procedure as many times as there are statements/comments. • Summarise beliefs about writing. Tip: Speaking the first language (sometimes the second and third), for a child, is acquired naturally as a result of being exposed to it, whereas the ability to write has to be consciously learned. That's why training learners to write is an important responsibility for language teachers.	to explore students' beliefs about writing and to draw their attention to the necessity of develop-ping writing skills in class	15 mins
Activity 5: Writing-for-writing and writing-for learning • Ask students to think individually of three	to raise students' aware- ness of the reasons/purposes	15 mins

reasons why a teacher sometimes gets students to write something in class (e.g. to keep a record of what the teacher writes on the board). • Elicit the meaning of the two terms suggested by Jeremy Harmer (2007): 'writing-for-writing' (asking students to write an article or an advertisement for a newspaper with the purpose of developing their writing skills) and 'writing-for-learning' asking students to write something down in order to remember it or practise grammar with the purpose of learning. **Keys:** <u>Writing for learning</u> Writing can be used in its "writing for learning" role where students write predominantly to augment their learning of the grammar and vocabulary of the language. Examples: Write two sentences about things you wish had turned out differently, and two sentences about things you are pleased about. (If + had (not) done+ …) Write a sentence about a friend or a member of your family using at least two of these character adjectives: proud, kind, friendly, helpful, impatient… Write a story about something that happened to you. Write a description of someone you know (taken from Jeremy Harmer. How to Teach Writing. Pearson ESL,2004-160 p.). <u>Writing for writing</u> The objective here is to help students to become better writers and to learn how to write in various genres using different registers. In a writing for writing procedure, language is put at the service of a skill and a specific task; where features such as layout and language choice –including issues of register- are focused on to help students write better in a particular genre or genres(taken from Jeremy Harmer. How to Teach Writing. Pearson ESL,2004-160 p.).	for writing in class	

• Split students into groups of 4-5. • Distribute Handout 4. • Ask students to fill in the table with sample activities for the given purposes: 'writing-for-writing' and 'writing-for-learning'. • When groups are ready, ask them to pass the handout round clockwise. • Encourage groups to add their ideas to the other groups' tables as well as comment on the original activities. • Repeat the procedure as many times as there are groups. • When groups get their original handouts back, ask them to analyze all the additions and comments. • Get feedback from groups and summarise the activity.		
Activity 6: Purposes for writing • Distribute handout 5. • Ask students to explore the coursebook activities where learners are asked to write. • Ask them to identify purposes for each activity. • Get feedback and clear up any queries. • Summarise the activity.	to enable students to identify purposes for writing in course-books	10 mins
Activity 7: Summary • Summarise the session. **Follow-up** Make notes and report in the next class about the reasons why students sometimes do not enjoy writing. Suggest what is possible to do in such situations. **Further reading** Harmer, J. (2004) How to Teach Writing. Longman. pp. 1-15; 31-44	to summarise the session	5 mins

Taken from

Unit 3.4: Language Skills – Teaching Writing
Session 1: An introduction to the skill of writing
Handout 1: Key features of speaking and writing

_____

Individually, read the statements below and decide whether they refer to speaking or writing. Put 'S' for speaking and 'W' for writing in the column provided.

Do not worry about the column, headed 'Criteria': it will be needed in the next activity.

No	S/W	Statement	Criteria
1.		Communication happens in real time.	Time and space
2.		The receiver is not present, so any response comes later.	Participants
3.		A native speaker has to be taught how to do it.	Process
4.		Expressive features such as intonation, facial expression and gesture are used to make meaning clear.	Signs and symbols
5.		It is usually planned in advance, so there is time to think about the language used.	Organisation and language
6.		Native speakers acquire it, rather than learn it.	Process
7.		It stays as a permanent record.	The product
8.		Features such as layout and punctuation are used to make meaning	Organisation and language

		clear.	
9.		The receiver is present and can give an immediate response.	Participants
10.		It is usually spontaneous, so there is no time to think about the language used.	Time and space
11.		Communication doesn't happen in real time.	Time and space
12.		It disappears.	The product

Taken from http://ngschoolteacher.wixsite.com/ngscht/core-curriculum-1

Unit 3.4: Language Skills – Teaching Writing
Session 1: An introduction to the skill of writing
Handout 2: Similarities between speaking and writing
_____

In your group, identify similarities between speaking and writing. Fill in the table. Provide examples to support your ideas. Refer to the statements and criteria suggested in Handout 1 as well as to your own experience.

Report your findings in class.

Criteria	Speaking and writing
Time and space	
Participants	
Process	
Organisation and language	
Signs and symbols	
The product	

Unit 3.4: Language Skills – Teaching Writing
Session 1: An introduction to the skill of writing
Handout 3: Differences between speaking and writing

_____

   In your group, identify differences between speaking and writing. Fill in the table. Provide examples to support your ideas. Refer to the statements and criteria suggested in Handout 1 as well as to your own experience.
   Report your findings in class.

Criteria	Speaking	Writing
Time and space Participants Process Organisation and language Signs and symbols The product		

Unit 3.4: Language Skills – Teaching Writing
Session 1: An introduction to the skill of writing
Handout 4: 'Writing-for-writing' and 'writing-for-learning'

_____

Fill in the table with as many examples as you can think of for writing-for-writing and writing-for-learning

Writing-for-writing (writing to develop writing skills)	Writing-for-learning (writing to support other learning)	Comments

<table>
<tr><td></td><td></td><td></td></tr>
<tr><td></td><td></td><td></td></tr>
</table>

Taken from http://ngschoolteacher.wixsite.com/ngscht/core-curriculum-1

Unit 3.4: Language Skills – Teaching Writing
Session 1: An introduction to the skill of writing
Handout 5: Purposes for writing

_____

Look at these course book activities in which students are asked to write.
For each activity, answer the following questions:
   a) What is the aim?
   b) Do you think it is writing-for-writing or writing-for-learning? Why?

#	Activity	Purpose
1		

2 Conjunctions can join sentences to express **contrast**, **reason**, **result**, **time**, and **condition**. In each group complete the sentences with suitable conjunctions.

Contrast | however   although   despite   even though

1 _____ I can't speak much Spanish, I can understand
2 I can't speak Spanish well. _____, I can understand mos
3 He can't speak Spanish well, _____ he lives in Spain.
4 _____ living in Spain, he can't speak Spanish.

Reason and Result | such ... that   so   as   since   because

1 I didn't sleep well last night, _____ I'm tired.
2 I'm tired _____ I didn't sleep well last night.
3 I wanted to go, but _____ it was late, I decided not t
4 _____ John can't be here today, I've been asked to cha meeting.
5 He always looks _____ innocent _____ he gets awa murder.
6 He's _____ a terrible liar _____ no one believes h

Time | when(ever)   while   as (soon as)   until   after   since
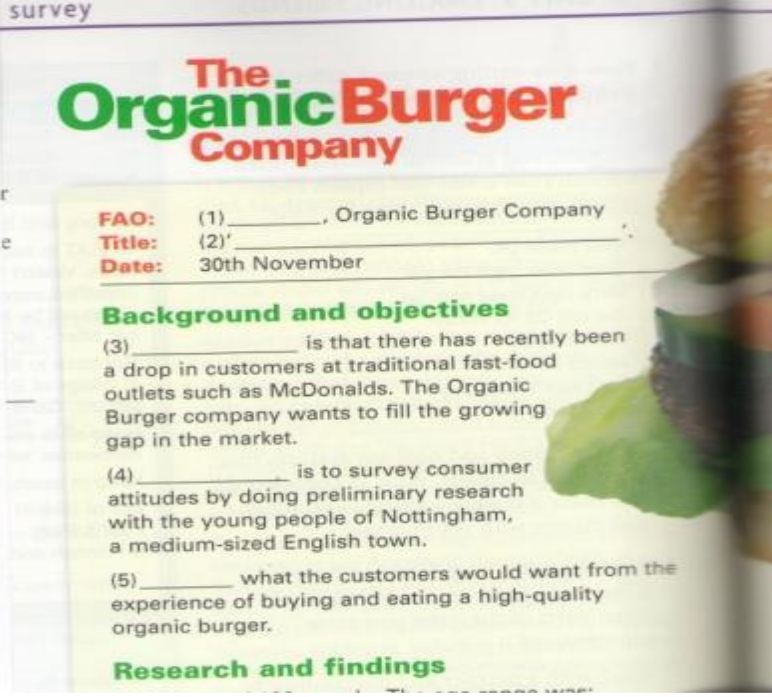
1 I called you _____ I could.
2 He refused to talk to the police _____ his lawyer arr
3 I feel sad _____ I hear that song.
4 They were burgled _____ they were away on holiday
5 I've known her _____ I was a small child.
6 I'll help you with this exercise _____ I've had dinne

Condition | if   as long as   unless   in case

1 _____ I'm going to be late, I'll call you.
2 You won't pass _____ you work harder.
3 Take an umbrella _____ it rains.
4 You can borrow my car _____ you drive carefully.

2 Using the notes you made earlier, write the story of your dangerous experience (about 250 words).
• Begin with background information.
• Describe the events in the order they happened.
• Make sure you used plenty of adverbs to describe people's feelings and actions.

Share your stories in class, reading some of them aloud

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3	survey **The Organic Burger Company** FAO: (1)_____, Organic Burger Company Title: (2)'_____. Date: 30th November **Background and objectives** (3)_____ is that there has recently been a drop in customers at traditional fast-food outlets such as McDonalds. The Organic Burger company wants to fill the growing gap in the market. (4)_____ is to survey consumer attitudes by doing preliminary research with the young people of Nottingham, a medium-sized English town. (5)_____ what the customers would want from the experience of buying and eating a high-quality organic burger. **Research and findings** Read the report based on the consumer survey conducted for the Organic Burger Company and complete it with the expressions from exercise.	
4	How does writing an e-mail differ from writing letters? List some differences.	
5	Write an e-mail in reply to Jane (about 250 words). • Begin by reacting to her news. • Reply positively to her invitation. • Suggest arrangements for meeting her. • End by giving some news about yourself.	
6		

T 1.9 Listen to some people talking about the thin[gs they miss]
when they are away from home. Take notes and comp[are]

	What they miss	Other inf[o]
Andrew		
Helen		
Gabriele		
Paul		
Sylvia		
Chris		

Taken from http://ngschoolteacher.wixsite.com/ngscht/core-curriculum-1

1.2. Ways of fostering learners' motivation in writing:

Module	3 Preparing to Teach 2
Unit	3.4 Language Skills – Teaching Writing
Session	2
Topic	Ways of fostering learners' motivation in writing: • increasing student motivation to improve their writing; • providing purposeful writing practice; • providing constructive feedback on students' writing; • dealing effectively with learners' errors in writing.
Objectives	By the end of the session students: will know different ways of increasing learners' motivation and building their writing habit; will be able to work out purposeful activities; will be able to respond constructively to learners' writing and deal with their errors in writing effectively.
Time	80 mins
Materials and equipment	Handouts: 1, 2, 3, 4, 5, a board.

Procedure	Purpose	Time

Procedure	Purpose	Time
Activity 1: Lead –in Making compliments to each other Ask students to walk around the classroom and make compliments to each other. Inform students about the aims of the unit, the objectives of the session and its place in the unit map.	to break the ice to establish classroom friendly atmosphere to introduce the unit to students, to familiarize them with the objectives of the session and its place in the unit map	5 mins

Activity 2: Self-reflection on the reasons of effective/ ineffective writing. • Ask students to reflect on their writing experience (e.g. writing compositions, reproductions etc. at university) and choose the place in the room with either "Negative feelings" heading or "Positive feelings" heading according to the feelings they experienced while writing. • Ask students to give only one word or word combination describing their feeling about writing and share it with other students. • Attract students' attention to the negative feelings and let students turn them into positive ones. • Tell students that teachers' goal is to make the writing process engaging, easier. As a result, students will have positive feelings connected with writing, they will be motivated and, thus, their writings will be more effective.	to enable students' reflection on the reasons of their effective and ineffective writing	10 mins

Activity 3: Introducing different creative writing activities to students • Let students experience one of the factors which might inspire students' motivation for writing. • Use the writing activity *"writing a story to the music"*: A: dictate students the first sentence and ask them to complete a story (5-6 sentences), inspired by the music they will listen to, which starts with the sentence:" He turned and looked at her." B: play a different piece of music, ask students to write a story (5-6 sentences), inspired by the music they will listen to, which starts with	to build students' writing habit and make them feel enthusiastic in writing to boost learners' motivation and develop their fluency	20 mins

the same sentence. C: ask some students to read out one of their stories and the class has to guess which music inspired it. Group discussion: • ask students to reflect on their feelings while doing this writing activity, whether it had been different if there had been no initial sentence or no music. • sum up that, music might be an effective tool of generating motivation in writing. • Distribute Handout 1 with the description of other creative writing activities and ask each group to choose three activities which will suit either young children or teenagers or adults, according to the heading on a strip of paper they will get. • Encourage students in different groups to read out the activities they have chosen and explain their choice. • Discuss other factors which might motivate writing, on the basis of the activities they have chosen.	to enable students' knowledge of different creative writing activities;	

Activity 3: Purposeful activities • Draw students' attention to communicative character of an activity. Elicit basic characteristics of a communicative writing activity. (PPP) • Regroup students into 3. Distribute Handout 2 to students with the samples of writing activities and ask them to tick the activities which are non-communicative (that is those activities which have no realistic aims and are audience directed).Ask students if they are motivating. • Ask students to choose one activity and	to enable students' to work out purposeful activities to make writing more communicative and motivating	15 mins

change it into a communicative one (indicating its aim, genre and audience). • Then ask students to exchange their writing activities, analyze according to the characteristics of a communicative writing activity and stick them to the wall. • Present the samples of the adapted writing activity (PPP)		
Activity 4:Ways of responding to writing effectively and dealing with learners' errors in writing • Present another tool of inspiration-giving a constructive feedback. Ask students to stay in the same groups. Distribute Handout 3 and ask students to read the statements about teachers' responses to learners' writing and tick the answers they agree with. • Ask students to share their results with each other and choose 5 teachers' responses to learners' writing, which they consider the most effective. • Invite the representatives of groups to report about all the results of their work to other students. • Distribute a sample of learner's letter (Handout 4) and Handout 5 with correction symbols. • Ask students to respond to the letter as if they were teachers following the instructions on strips of paper they will choose. • Present student's profile. Group 1: Write an encouraging feedback on the letter, comment only on the general organization of the ideas and the content; suggest practical ways to improve her letter. Limit yourself to 3 sentences. Group 2: Write an encouraging feedback in	to enable students' using constructive feedback on learners' writing and dealing effectively with learners' errors in writing	20 mins

1-3 sentences, comment on the layout of the letter. Group 3: Write an encouraging feedback in 1-3 sentences, analysing grammar and spelling mistakes • Invite students from different groups to present their responses to the letter. • Ask other students whether they would be motivated by such responses, as if they were students. • Introduce one more way to respond to students' writing effectively by writing journals. (Use PPP).	to familiarize students' with another effective way of responding to learners' writing	
Homework: 1. Make your entry in the journal. 2. Read the article "Writing strategy: dialogue journals" by Elena Andrei (http://newsmanager.commpartners.com/tesolc/issues/2012-06-01/2.html). Practise this activity with your students to develop their writing skills	to enable students' reflection on the session to increase students motivation for writing	2 mins
Activity 5: Summary and round-up Ask students to reflect on what they have learnt and are able to do now.	to encourage students to reflect on their achievements at the session and enhance their responsibility for their work	5 mins

Unit 3.4: Language Skills –Teaching Writing
Session 2: Ways of fostering learners' motivation in writing
Handout 1: Creative writing activities
_____

   Read creative writing activities, choose three, which suit either young learners, teenagers or adults.

Activity 1
Dictating sentences for completion. Dictate students a part of a sentence, which they then have to complete about themselves. For example: The one thing I would most like to learn is how to …

Activity 2
Using pictures for writing. Ask give students to look at portraits and write inner thoughts of the characters or their diaries.

Activity 3
Using pictures for writing. Students can write a letter to a portrait, asking the character questions about his or her life and explaining why they are writing to them.

Activity 4
Collaborative writing. Ask students to build up a letter on the board, where each line is written by a different student.

Activity 5
Story circle. Each student in the group has a piece of paper on which they write the first line of a story (which a teacher dictates to them). They have to write the next sentence. After that, they pass their papers to the person next to them, and they write the next sentence of the story now they have in front of them. Finally, when the papers get back to their original owners, those students write the conclusion.

Activity 6
Story reconstruction. It is based on a jigsaw technique. Students are divided into four groups (A, B, C, D). Each group is given one of the set of pictures which they have to talk about and memorize as many details of as possible. Then pictures are taken away and students are regrouped so that each new group has a student from the original groups A, B, C and D. In their new groups students have to work out a sequence for the four pictures and then create a written text which tells the story of that sequence.

Activity 7
Stem / frame poems. Students are given sentence or phrase stems or frames to complete and which, when completed make something that is almost a poem,

e.g. I like … because …
   I like … because …
   But I hate … because …

Activity 8
Using pictures of random objects. Students can be given a series of pictures of random objects (a dog, a bicycle, a fireplace etc.) and told to write a story which connects them.

Activity 9
Using a piece of music. Students listen to a piece of music and write some separate words they can think of or describe what they imagine.

Adapted from Jeremy Harmer. How to Teach Writing. Pearson ESL,2004-160 p.
available at: http://www.twirpx.com/file/240530/
accessed:17.01.2017

Unit 3.4: Language Skills –Teaching Writing
Session 2: Ways of fostering learners' motivation in writing
Handout 2: "Purposeful" activities
_____

   Read the activities and choose those, which are non-communicative.

Activity 1
Instruction: Write a short composition on the topic "*Study holidays"*. Make sure you write four paragraphs... and use some of the language suggested (in the unit) for each paragraph.

Activity 2
Instruction: Imagine Saturday is going to be a perfect day. What are you going to do? What aren't you going to do? Write a letter for your friend to read. Invite her/him to join you in your activities

Activity 3
Instruction: Write about school sports day. Then read it carefully. Are there any mistakes? Give it to a friend to check.

Activity 4
Instruction: Write a paragraph that describes teenagers from different countries. Your description may appear in a magazine for teenagers.

Adapted from Rosie Tanner and Catherine Green.Tasks for Teacher Education: A Reflective approach (Coursebook).Longman:Addison Wesley Publishing Company,1998-134p.

Unit 3.4: Language Skills –Teaching Writing
Session 2: Ways of fostering learners' motivation in writing
Handout 3: Ways of responding to writing effectively

_____

Read the following twenty statements and decide how far you agree or disagree with each one. Circle the letter you choose, as follows:

A Fully agree
B Mostly agree
C Mostly disagree
D Fully disagree

RESPONDING TO LEARNERS' WRITING MEANS …

praising learners' writing for its strengths
ABCD
using a red pen
ABCD
correcting every single error
ABCD
providing correct answers for learners
ABCD
learners rewriting answers after teachers have corrected them
ABCD
giving specific feedback to learners (e.g. remarks about past tense questions)
ABCD
correcting some errors, leaving others alone.
ABCD
getting learners to cooperate (e.g. give feedback to each other)
ABCD
giving marks for grammatical accuracy
ABCD
reacting to *wha*t learner writers express (the content)
ABCD
reacting to *how* learner writers express something (e.g. the form, the organization)

ABCD
sometimes using a green, pink, purple pen.
ABCD
encouraging learners to experiment with new language (e.g. vocabulary)
ABCD
collecting important errors for analysis by the whole class
ABCD
insisting on correct grammar
ABCD
 helping learners self-correct
ABCD
using correction symbols to indicate errors (e.g. S=spelling error)
ABCD
encouraging learners to write enthusiastically
ABCD
asking learners to evaluate their own
ABCD
giving a general mark for content and form.
ABCD

Adapted from Rosie Tanner and Catherine Green.Tasks for Teacher Education: A Reflective approach (Coursebook).Longman:Addison Wesley Publishing Company,1998-134p.
Available at http://www.twirpx.com/file/147996/
accessed 17.01.2017

Unit 3.4: Language Skills – Teaching Writing
Session 2: Ways of fostering learners' motivation in writing
Handout 4: A sample of learner's writing

_____

    Dear Jagdeesh,

You asked me what I think to be a successful life. I think it is very difficult to say what a successful life is. It depended on different kind of people.

For somebody a successful life is a life with wonderful family. Somebody else feels successful when he has a good and interesting job. It depended on what the people call a success. If you have a wonderful family and life in comfortable house, somewhere, in the mountains, you feel very happy. But for other people it is too little. They want to get a fascinating job, they want to be admiring, sometimes they want to dominate other people.

But for somebody else, f.e. for a poor people, success is when he could find get a slice of bread.

A sportsman thinks he reached a success when he break the record or when he is better than other competitions.

I think our life is successful when we live how we want and when we glad it what we do.

If we really know what we would like to do in our life we could say that we reached a success.

I hope your life is successful. Please write soon.

Yours truly,
         Margareta

Adapted from Rosie Tanner and Catherine Green.Tasks for Teacher Education: A Reflective approach (Trainers'Book).Pearson Education Limited,2004-97 p.
Available at http://www.twirpx.com/file/818958/
accessed :17.01.2017

Unit 3.4: Language Skills –Teaching Writing
Session 2: Ways of fostering learners' motivation in writing
Handout 5: Error correction codes
_____

Use these codes to indicate rather than correct errors on your learners' work.

Error code	Meaning
Sp	Wrong spelling
WO	Wrong word order
VF	Wrong form of verb
WF	Wrong form of word
Pr	Wrong preposition
WW	Wrong word
C	Wrong collocation
A	Article error

/	Missing word
//	Start new paragraph here
?	Meaning or handwriting unclear
!!	You should know what's wrong here

Adapted from BBC | British Council Think. Planning a writing lesson – Page 1
Available at https://www.teachinggenglish.org.uk/article/planning-a-writing-lesson
accessed 17.01.2017

1.3. Teaching sentence, paragraph and text building, coherence (logical development of ideas) and cohesion (linguistic means of establishing coherence) in writing

Module	3 Preparing to Teach 2
Unit	3.4 Language Skills – Teaching Writing
Session	3
Topic	Teaching sentence, paragraph and text building, coherence (logical development of ideas) and cohesion (linguistic means of establishing coherence) in writing
Objectives	By the end of the session students: ● will understand the main lexical and grammatical ways that texts are made cohesive; ● will understand the difference between cohesion and coherence and understand how coherence is related to text organization; ● will be able to apply these understandings to teaching writing; ● to introduce discourse analysis
Time	80 minutes
Materials and equipment	Handouts: 1, 2, 3,4, 5, a board.

Introduction:	to familiarize	3 mins
Introduce the topic, present the	students with the	

objectives of the session and its place in the curriculum map.	topic and objectives of the session, its place in the curriculum map	
Activity 1: Lead-in • Split students into pairs by matching the cut –up halves with the beginning to the ending of the quotation. • Ask students to read and discuss the quotation:"Writing and reading decrease our sense of isolation. They deepen and widen and expand our sense of life; they feed the soul." (Anne Lamott) • Conduct whole group feedback.	to make students interested in the topic; reflect on their personal experience	7 mins
Activity 2 "Chain writing" • Ask students to take a blank sheet of paper. Give only the title of the text "Return to New York city". Procedure of the activity: ask one student to write the first sentence. When he has written the first sentence, at a given signal, he hands it on to the next person sitting next to him. This student reads the opening sentence and writes the second sentence that follows from it. Then he hands his text on again. Students keep adding sentences to the texts they receive, until their original sheet of paper comes back to them. Note that the title is deliberately ambiguous and some students may interpret it as being the heading of a factual text while others may interpret it as a narrative. Avoid giving an indication as to what kind of text they should write. • When students have finished their writings –ask individuals to evaluate the text that they started and comment on it. Use their comments to establish these points: -Language is organized at a level " beyond the sentence", one way being the use of	to introduce notions of cohesion and coherence	6 mins

linking devices, such as referring expressions (his, their, the former) -Certain text types (e.g. stories or factual texts) are organized in particular ways and knowledge of these conventions helps both in their interpretation and production. - The connectedness of texts is called "cohesion"; their capacity to make sense is called "coherence"		

Activity (optional) : Connected text
    • Split learners into groups of three.
    • Invite students to order the sentences within each text. Set the time for the activity -5 minutes.
Note: the task is easier if the sentences are photocopied and cut up, so that there is one set of sentences per group of three trainees. They can then physically manipulate the sentences.
    • Ask students to exchange the copies clockwise for peer checking. Encourage students to discuss what kinds of knowledge they drew on to be able to separate the texts and to order them.
    • Provide WGFB
Keys:
Ordering the texts was possible because of
    a) knowledge of the text type e.g. that general statements, such as (7) and (10) precede more specific ones, such as (2) and (b) various linking devices such as
    b) word repetition : spores…spores; plants…plants
    c) synonyms and words from the lexical field : primitive. prehistoric
    d) back reference using pronouns (they , he, this)
    e) back reference using different determiners, such as the definite article (the spores) and this /these
    f) sequence, such as later
	to identify those features of the text that contribute to its cohesion and coherence	

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g) substituting parts of previous sentences as in he does this (for he chirps to attract a mate)

h) ellipsis (or omitting content which can be "carried over" from previous sentences, as in instead (of having no flowers or seeds)…

The task was possible through a combination of background /subject knowledge, text-type knowledge and knowledge of specific linking devices.

Activity 3: Cohesion

- Regroup the students and hand the materials out. Invite students to read these sentences (Handout 3.1.) and explain why it is unlikely that any of them could be the first sentences of a text.

- Encourage them to decide why a learner might think that these pairs of sentences were connected (Handout 3.2).

- Ask students to read the text and identify at least four different ways in which its sentences are linked (Handout 3.3). For deeper understanding ask them the following questions: Which of these ways of linking sentences are lexical? Which are more grammatical?

Keys:
3.1.
These sentences include reference to previous matter.
3.2.
a) The repetition of plants plus back reference using these, suggests that the two references are connected.
b) The learner might think that "they" refers to "ferns", especially if they did not know the word "hop".

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to invite students to identify specific grammatical and lexical cohesive devices

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10 mins

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3.3 repetition: copper, metals words from the same lexical field: copper metals, ore, smelting, alloy, brass opposites: soft, harder sequencers: to begin with… later linkers: but pronoun reference they, it 1,2,3,-lexical 4,5,6,-grammatical		

Activity 4:Coursebooks exercises analysis
  • Invite students to study two course book exercises and decide which aspects of cohesion each one focuses on.
  • Provide WGFB.
Keys:
Extract A focuses on sequencers, such as finally, secondly, and linkers, such as in other words, however.
Extract B focuses on pronoun reference.
(taken from Scott Thornbury, Peter Watkins, The CELTA course: Certificate in English Language Teaching to Adults. Cambridge :Cambridge University Press in collaboration with Cambridge ESOL ,2007.184 p).
	to raise students awareness of lexical and grammatical cohesive devices	15 mins

Activity 5: Coherence
  • Invite students to read the text below and decide what is wrong with it. Set the time for the activity -3 Minutes. Ask students ICQ's and hands the materials out.
  • Ask students to work in pars to compare the answers.
Keys:
The text doesn't make sense (it is not coherent) mainly because there is no topic consistency from one sentence to the next. (e.g. Metal, copper, metals, dyes..) It would
	to contrast coherent and incoherent text and identifying features of text organization	12 mins

still not make sense if we didn't know that dyes don't hop. In fact the text is made up of sentences from other (similar) texts, which may account for the fact that it is notionally cohesive (e.g. But…they...others…do not), but this does not make it coherent. • Suggest reading text "Molluscs" and comparing it with the *Fern* text from section B. Then invite them to answer the questions: 1. How do the texts both begin? 2. How is the second paragraph of each one different from the first? 3. Can you generalize some generic features of this type of text? Keys: 1. Both texts begin with a statement, in the present tense, which identifies a defining feature of the topic (the fern's primitiveness, or the mollusk's softness) and then goes on to elaborate or develop it in a second sentence. 2. The second paragraph introduces a new theme (propagation and locomotion, respectively). There is a general movement from the general to the more specific or from the "big picture" to the "close-up".		
Activity 6: Definition • Invite students to read the text and identify a number of linguistic techniques which make text cohesive or coherent. • While reading ask students to underline key words. Set the time for the activity -10 minutes. (Teacher provides students with the handouts) extract from the book "How to teach writing" by J. Harmer (p.22-25)) • Invite learners to work in pairs and compare their answers. • Ask students to work out the	to familiarize students with characteristic features of cohesion and coherence; to get students to work out the definitions of the notions of cohesion and coherence;	12 mins

definitions of the notions "coherence and cohesion", using key word from the text. • Provide WGFB by asking students to present the result of their work		
Activity 7: Classroom application • Read this example of learner's writing and answer the questions: According to the principles you have been looking at in this session, in what ways is the text cohesive? In what ways is it coherent? What kind of text (text type) does it belong to? • Split the students into groups of three. Set the time for the activity.	to engage students in evaluating learner's writing; to increase awareness of characteristic features of coherence and cohesion	15 minutes

Adapted from Scott Thornbury, Peter Watkins, The CELTA course: Certificate in English Language Teaching to Adults. Cambridge :Cambridge University Press in collaboration with Cambridge ESOL ,2007.184 p

Handout 1:Lead-in

_____

Read and discuss the following quotation:

"Writing and reading decrease our sense of isolation. They deepen and widen and expand our sense of life; they feed the soul."(Anne Lamott)

Handout 2: Connected text

_____

Order the sentences within two texts:

(5) Grasshopper

(7) Grasshoppers are insects.

(3) They live in fields and meadows and feed on green plants.

(13) They can hop as much as 75 centimeters.

(2) The male grasshopper chirps to attract a mate.

(8) He does this by rubbing the insides of his back legs against his wings.

(11) Fern

(10) Ferns are primitive plants.

(14) There have been ferns on Earth for over 300 million years.

(1) Some prehistoric ferns were as tall as trees.

(6) Ferns have no flowers or seeds.

(12) Instead they have tiny cells called spores under their leaves.

(4) The wind scatters the spores on to the ground and they grow into tiny plants.

(9) Later these plants grow into new ferns.

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Taken from Pocket Encyclopedia Jack
Cambridge University Press 2007

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Unit 3.4: Language Skills – Teaching Writing
Session 3: Teaching sentence, paragraph and text building, coherence (logical development of ideas) and cohesion (linguistic means of establishing coherence) in writing
Handout 3: Cohesion

_____

1. Read these sentences. Explain why it is unlikely that any of them could be the first sentence of a text.
a) They live in fields and meadows and feed on green plants.
b) Instead they have tiny cells called spores under their leaves.
c) Later these plants grow into new ferns.
d) He does this by rubbing the insides of his back legs against the wings.
e) The wind scatters the spores on to the ground and they grow into tiny plants.

      Adapted from Pocket Encyclopedia Jack, Cambridge University Press, 2007

2. Decide why a learner might think that these pairs of sentences were connected.

> a) They live in fields and meadows and feed on green plants. Later these plants grow into new ferns.
> b) Ferns have no flowers or seeds. They can hop as much as 75 centimeters.

Adapted from Pocket Encyclopedia Jack

3. Read the text and identify at least four different ways in which its sentences are linked. Then answer the questions.
COPPER
Copper was one of the first metals to be used. To begin with, people used pure copper which they found on the ground. But they later learned how to extract it from one by smelting. Pure copper is very soft. It is often mixed with other metals to make a harder alloy like brass

taken from Scott Thornbury, Peter Watkins, The CELTA course: Certificate in English Language Teaching to Adults. Cambridge :Cambridge University Press in collaboration with Cambridge ESOL ,2007.184 p

Unit 3.4: Language Skills – Teaching Writing
Session 3: Teaching sentence, paragraph and text building, coherence (logical development of ideas) and cohesion (linguistic means of establishing coherence) in writing
Handout 4: Cohesion. Coursebook exercises.
_____

Activity 1

> **Wrting: connecting ideas**
>
> **Put these sentences in order to complete the text.**
> a Finally,and most importantly perhaps, does long life really mean happiness?
> b And then there's the question of who decides who's going to live or die?
> c In other words, a good life, if not always a long one.
> d In the first place, there are already too many people in the world ...
> e On the contrary, all I ask is that we should be concentrating on improving the quality of life,not its quantity ....
> f Don't think, however, that I am arguing for a return to the Middle Ages...
> g Let me say from the start that I don't agree with the idea that life should be artificially
> prolonged. ..
> h Secondly, who's going to pay to support a population of aged people? .

2 Underline all the words or expressions used to connect ideas.

Activity 2

With a partner, use reference words from the box to replace the underlined words.

This   They   He   She   It   Them   These

1. We need to make an effort to understand how things work in other cultures. The effort is the first step to effective communication across cultures.
2 Many presenters like to use gestures. Gestures help the audience to follow the flow of a presentation.
3 Using idioms in a presentation can cause trouble. Idioms can sometimes have two meanings.
4 I had a conversation with a Malaysian woman. The Malaysian woman told me a story about a presentation that went wrong.

Unit 3.4: Language Skills – Teaching Writing
Session 3: Teaching sentence, paragraph and text building, coherence (logical development of ideas) and cohesion (linguistic means of establishing coherence) in writing
Handout 5: Coherence
_____

Read the text below and decide what is wrong with it.

METAL

Copper was one of the first metals to be used. Many metals have a silvery, shiny surface. But most of the dyes used these days are made from chemicals. They can hop as much as 75centimmetres. Others, such as the cockle, use their single foot to move around. Most non-metals do not.

MOLLUSCS

Molluscs are animals with soft bodies. To protect themselves, many molluscs have shells. Some molluscs, like mussel, stay inside their shells and hardly ever move. Others, such as the cockle, use their single foot to move around. Snails and slugs crawl very slowly.

Taken from Scott Thornbury, Peter Watkins, The CELTA course: Certificate in English Language Teaching to Adults. Cambridge :Cambridge University Press in collaboration with Cambridge ESOL , 2007.184 p

Unit 3.4: Language Skills – Teaching Writing
Session 3: Teaching sentence, paragraph and text building, coherence (logical development of ideas) and cohesion (linguistic means of establishing coherence) in writing
Handout 6: Definitions

Read the text and identify a number of linguistic techniques which make text cohesive or coherent.
Work out the definitions of the notions "coherence" or "cohesion".

Cohesion

When we write text we have a number of linguistic techniques at our disposal to make sure that our prose "stick together". We can, for example, use lexical repetition and/or "chains of words" within the same lexical set through a text to have this effect. The topic of the text is reinforced by the use of the same word more than once or by the inclusion of related words. We can use various grammatical devices to help the reader understand what is being referred to at all times, even when words are left out or pronouns are substituted for nouns.

We can see lexical and grammatical cohesion at work in the extract from a newspaper article on the page opposite.

Lexical cohesion is achieved in the article by the use of two main devices:

Repetition of words –a number of content words are repeated through the text.

Lexical set "chains" the text is cohesive because there are lexical sets (which are interrelate with each other as the article progresses.

Grammatical cohesion is achieved in a number of different ways too:

Pronoun and possessive reference – at various points in the text a pronoun or more frequently a possessive is used instead of a noun.

Article reference- articles are also used for text cohesion. The definite article is often used for anaphoric reference.

Tense agreement –writers use tense agreement to make texts cohesive. If , on the other hand, if the writer was constantly changing tense, the text would not hold together in the same way.

Linkers –texts also achieve coherence through the use of linkers –words describing text relationships of "addition", "contrast", "time".

Substitution and ellipsis – writers frequently substitute a short phrase for a longer one that has preceded it, in much the same way as they use pronoun reference.

Coherence

The cohesive devices we have discussed help to bind elements of a text together so that we know what is being referred to and how the phrases and sentences relate to each other. But it is perfectly possible to construct a text which, although it is rich in such devices, makes little sense because it is not coherent.

When a text is coherent, the reader can understand at least two things:
The writer's purpose –the reader should be able to understand what the writer's purpose is. Is it to give information, suggest a course of action, make a judgment on a book or play, or express an opinion about world events, for example? A coherent text will not mask the writer's purpose.

The writer's line of thought – the reader should be able to follow the writer's line of researching if the text is a discursive piece. If on the other hand, it is a narrative, the reader should be able to follow the story and not get confused by time jumps, or too many characters, etc. In a descriptive piece, the reader should know what is being described and what it looks, sounds, smells, or tastes like.

Coherence, therefore, is frequently achieved by the way in which a writer sequences information and this brings us right back to the issue of genre and text construction. It is precisely because different genres provoke different writing that coherence is achieved. When writers stray outside text construction norms, coherence is one of the qualities that is most at risk.

Coherence, therefore, is frequently achieved by the way in which a writer sequences information and this brings us right back to the issue of genre and text construction. It is precisely because different genres provoke different writing (in order to satisfy the expectations of the discourse community that is being written for) that coherence is achieved.

However, it must not be assumed that genre constraints serve to stifle creativity –or that the need for coherence implies a lack of experimentation. Whether or not written choose to accept or violate genre constraints is up to the

Unit 3.4: Language Skills – Teaching Writing
Session 3: Teaching sentence, paragraph and text building, coherence (logical development of ideas) and cohesion (linguistic means of establishing coherence) in writing
Handout 7: Classroom application

_____

Read the text and answer the questions

1. How cohesive is it?
2. How coherent is it?
3. What kind of text (text type) does it belong to?

Customer Service Manager
That Awful Company
Somewhere Awful
UR BAD
June 15, 2016
Dear Sir/Madam,

I am writing today to complain of the poor service I received from your company on June 12, 2016. I was visited by a representative of That Awful Company, Mr. Madman, at my home on that day.

Mr. Madman was one hour late for his appointment and offered nothing by way of apology when he arrived at noon. Your representative did not remove his muddy shoes upon entering my house, and consequently left a trail of dirt in the hallway. Mr. Madman then proceeded to present a range of products to me that I had specifically told his assistant by telephone I was not interested in. I repeatedly tried to ask your representative about the products that were of interest to me, but he refused to deal with my questions. We ended our meeting after 25 minutes without either of us having accomplished anything.

I am most annoyed that I wasted a morning (and half a day's vacation) waiting for Mr. Madman to show up. My impression of That Awful Company has been tarnished, and I am now concerned about how my existing business is being managed by your firm. Furthermore, Mr. Madman's inability to remove his muddy shoes has meant that I have had to engage the services, and incur the expense, of a professional carpet cleaner.

I trust this is not the way That Awful Company wishes to conduct business with valued customers—I have been with you since the company was founded and have never encountered such treatment before. I would welcome the opportunity to discuss matters further and to learn of how you propose to prevent a similar situation from recurring. I look forward to hearing from you.

Yours faithfully,

V. Angry

1.4. Ways of integrating the skills

Module	3 Preparing to Teach 2
Unit	3.4 Language Skills – Teaching Writing
Session	6
Topic	Ways of integrating the skills. Writing task sequences .
Objectives	By the end of the session students: will have experienced and analysed an integrated skills lesson; will be able to identify stages of writing lessons; will be aware of a framework suitable for writing lessons.
Time	80 mins
Materials and equipment	Handouts: 1, 2, 3,4, 5, a board, power point presentation.

Introduction : Inform students about the topic and objectives of the session.	to introduce the session to students, to familiarize them with the objectives of the session	2 mins

Activity 1: Lead in
 	
• Split students into groups of three. Ask them to walk around the classroom and discuss three questions. Set the time for the activity. Ask ICQs.
 	
Questions: Do you know any unbelievable story?
          Tell any story you remember from your childhood.
          What are the best kinds of stories?
Note: during this activity monitor around the classroom effectively, searching for some amazing stories.
• Provide whole group feedback by asking 2-3 students.
	to generate interest in the topic and set the scene for the lesson	3 mins

Activity 2 : Making predictions Note: assume whether the vocabulary is appropriate for students. If it is necessary pre-teach key vocabulary needed to help students complete the task (recommended key vocabulary: shelter, counselor, tramp, and grab at). • Invite students to look at the two photographs which show the beginning and end of a story, as well as the list of words below. Ask them to guess what the story is about. • Organize pair work. Set time for the activity. Ask instruction checking questions. • Invite students to listen to the story and check their predictions. • adapted from Virginia Evans. Successful writing. Proficiency. Express Publishing, 1998-160p.	to give students a model to follow for the writing task ahead	5 mins
Activity 3: Focus on model of text type • Regroup students. Invite them to work individually while reading and labeling the story with the headings. • Allow students to provide feedback to one another. Provide them with the keys. • **Keys:** **The paragraph plan** Introduction Paragraph 1 Setting the scene Who/what/when/where **Main Body** Paragraphs 2-3-4 Development of the story Description of the incidents leading up to the main event and the event itself in details /description of people/places/emotions /actions **Conclusion** Final Paragraph End of the story	to draw students' attention to the structure of the writing task	10 mins

Description of feelings and emotions. adapted from Virginia Evans. Successful writing. Proficiency. Teacher's book. Express Publishing, 2002-110p		
Activity (optional): Beginnings and ending • Transit smoothly from the previous activity by asking the question: What do we call a part of the narrative, which helps to capture the readers' attention? • Engage learners in matching the following beginnings and endings. Split students into groups of three. Invite them to compare their answers with other groups and persuade their partners that they are right. Provide students with the keys. Keys: 1 B 2 C 3 A • Organize whole group feedback by identification of the techniques in the analysed paragraphs. Keys: You can start your story by: • describing the weather ,place, people, using the senses; • using direct speech; • asking a rhetorical question; • creating mystery or suspense; • referring to feelings or moods; • addressing the reader directly. You can end your story by : • using direct speech • referring to feelings or moods • describing people's reactions to the events developed in the main body • creating mystery or suspense by asking a rhetorical question adapted from Virginia Evans. Successful writing.	to make students aware of different writing techniques how to make a story even more dramatic;	

Proficiency. Teacher's book. Express Publishing, 2002-110p		
Activity 4: Focus on grammar • Ask students to read the text and fill in the gaps using words from the list. Allow students to provide language feedback to one another. Keys: 1.When 2 sometimes 3 while 4 before 5 after 6 until 7 Meanwhile 8 by the time • Provide quick feedback on the task by asking students to explain why tenses have been used in some of the sentences. adapted from Virginia Evans. Successful writing. Proficiency. Teacher's book. Express Publishing, 2002-110p	to revise grammar material which is necessary for the writing task ahead;	10 mins

Activity 5: Focus on vocabulary Note : choose an activity from the recommended list according to your students' needs • Encourage learners to avoid using simplistic adjectives or adverbs, as all this will make their writing sound uninteresting. Instead motivate them to use more sophisticated vocabulary Here's a list of adjectives: alarm, amused, annoyed, anxious, calm, cheerful, delighted, depressing, frightened, glad, irritating, enthusiasm, miserable, panic, patience, puzzled, regret, satisfaction, terrified, upset, disillusioned, bliss, dread, ecstatic, exhilarating, infuriating, mournful, regret, stirring. Invite students to put the words under the headings:	to revise vocabulary necessary for the task ahead;	10 mins

Happiness	Fear	Excitement
amused bliss (n) cheerful delighted ecstatic glad *(suggested)* pleased jubilant merry, etc.	alarm anxious dread frightened panic temper terrified *(suggested)* scare timid afraid uneasy, etc.	enthusiasm exhilarating stirring *(suggested)* moving electrifying eager vigorous, etc.

Sorrow	Anger	Various
depressing miserable melancholy mournful *(suggested)* dejected sombre distressed gloomy, etc.	annoyed irritating infuriating upset *(suggested)* cross displeased resentful, etc.	calm patience puzzled regret satisfaction *(suggested)* bewildered mysterious sensitive, etc.

or
Ask students to replace the numbered words in the following sentences with the given ones. Distribute the cards with this activity.

Keys:
  1. huge
  2. extremely
  3. Tiny
  4. Awful
  5. Raging
  6. Whispered
  7. Terribly
  8. pleasant
  9. brightly
  10.lovely
 	
or
Invite students to fill in the gaps by choosing the most appropriate word.
Keys:
  1. sympathize
 	
  2. enthusiastically
 	
  3. delightful
 	
  4. devastated
 	
adapted from Virginia Evans. Successful writing. Proficiency. Teacher's book. Express Publishing, 2002-110p
 	
Activity 6: Brainstorming
 	
Divide students into groups of four by the style of the writing they have chosen (horror/thrilling, drama, romantic and humorous).
Provide them with the initial sentence: "She knew the events of the day would change her life forever". Let them brainstorm ideas related to the topic in small groups.
 	
Activity 7: Writing task
Encourage students to write a story in an appropriate style, which starts with the same sentence.
	
	to give students chance to prepare before launching into the task;
	
	to develop writing fluency in relation
		
		8 mins
		
		20 mins

	to writing;	
Activity 8: Peer editing Allow students to provide content feedback to one another by exchanging their stories clockwise.	to make students motivated by sharing the result of their work	5 mins
Reflection Ask students to reflect on -the stages of the lesson and their aims; -the stages of the lessons and activities which can be omitted depending on the objectives of the lesson; - ways of integrating the skills in the demo lesson.	to sum up and analyse key points of the lesson;	5 mins
Home assignment: Choose one of the text types, presented in the course book "Successful writing "by V. Evans and analyse the framework suitable for that piece of writing. Prepare a brief report.	to develop students' autonomous learning skills	2 mins

Unit 3.4: Language Skills –Teaching Writing
Session 6: Ways of integrating the skills. Writing task sequences.
Handout 1: Lead in

_____

Discuss the following questions in the groups of three:

Do you know any unbelievable story?
Tell any story you remember from your childhood.
What are the best kinds of stories?

Unit 3.4: Language Skills –Teaching Writing
Session 6: Ways of integrating the skills. Writing task sequences.
Handout 2: Making predictions

Look at the photographs which show the beginning and end of a story, as well as the list of words below. Guess what the story is about.

Lawyer, office security guard, moonlit sky, chilly, cashmere coat, grab grow worried, police chief, , reword, organizing fund-raising events, shelter, homeless, hostel, counselor.

adapted from Virginia Evans. Successful writing. Proficiency. Express Publishing, 1998-160p.

Unit 3.4: Language Skills –Teaching Writing
Session 6: Ways of integrating the skills. Writing task sequences.
Handout 3: Focus on model of text type
_____

Read the story and label the paragraphs with the headings below.

John Carter, a successful lawyer, said goodnight to the office security guard late that evening. He had had a hard day and all he wanted was to be driving home through the empty streets. As he left the huge building he took at the moonlit sky. The night was rather warm for October, but still he felt a bit chilly so he pulled on his cashmere coat and headed for the car. He was just about to reach for his keys when suddenly he felt rough hands grabbing at his coat. A harsh voice hissed in his ear. "Think you can have it all, don't you?" A hard and heavy object hit the back of his head and then he saw the cold pavement rushing towards his face.	**The paragraph plan** **Introduction** Paragraph 1 _____ _____ _____ _____ _____ _____ _____ _____
When Carter didn't return home, his wife, Miriam, grew worried. By the next morning she knew something was terribly wrong, and decided to call the police. Two weeks passed and finally the police chief invited Miriam down to the station. "We are very sorry, Mrs. Carter, "he said gravely "but your husband seems to have disappeared without a trace. We'll continue the search, but please don't get to hopeful." Miriam refused to give up and decided to go to the newspapers. She had her husband's photograph published and offered a large reward for anyone that could help her find him.	Paragraph 2 -3-4 _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____
The months went by and eventually Miriam started to come to terms with the fact that her husband might never come home. She decided to start working again, not because she needed the money, but just to get out of the house that she and her husband had shared. Miriam quickly found a job organizing fund-raising events for a charity organization which fed and offered shelter to the city's homeless. It wasn't until six months later, though, that she actually visited one of their hostels in the city centre.	_____
"Tragic, isn't it?" said Mike, one of the in-house counselors. "You see him over there? He added, pointing to a tramp who was dressed in dirty, ragged clothes and staring intently at Miriam. . "Poor devil doesn't even know his own name! You should have seen him when he first came here-looked like he'd been run over by bus!"	Paragraph 5 _____ _____ _____

Miriam, watched the tramp as he raised his coffee cup to his lips, his eyes still fixed on her face. Then he stood up and walked over to her. "Have you got a pound for a sandwich?" he asked. Her
heart began to hammer and involuntarily she reached forward and
pushed the matted locks of hair away from his eyes. "John?" she gasped. A deep frown creased his forehead and his confused eyes
searched her face. "Do you know who I am?" He whispered. "Yes, of course", she answered, barely able to hold back her tears. "Please tell me ", he said, "I can't remember".

1 Description of feelings and emotions
2. Setting the scene   3. End of the story
4. Development of the story   5. Who/what/when/where
6. Description of the incidents leading up to the main event and the event itself in details /description of people/places/emotions /actions

Adapted from Virginia Evans. Successful writing. Proficiency. Express Publishing, 1998-160p.

Unit 3.4: Language Skills –Teaching Writing
Session 6: Ways of integrating the skills. Writing task sequences.
Handout 4: Beginnings and endings.

BEGINNINGS ...

Brightly-colored fish swam among the coral, and ribbons of seaweed reached upward to the sunlight on the surface of the sea. I gazed with happiness and wonder at the underwater world around me. Then a sudden movement caught my eyes and I turned to see a huge, sleek shark hurtling toward me.

"Don't move! A voice hissed. Steve froze, peering at the shape of a thin figure in a long coat, standing in the shadows. The dustbin clattered in the alley outside, and the figure turned sharply, dim light glinting off the gun. Steven launched himself at the figure, as the flash and crack of a gunshot filled the bare concrete room.

Have you ever had one of those days when everything goes wrong? When your alarm clock doesn't ring, and you race out of the house in a panic, desperately putting on your jacket only to find that the car won't start and the bus drivers are on strike? Let me assure you that such minor inconveniences pale into insignificance beside the catastrophes I endured yesterday.

After such a terrible day, I was happier than ever to reach the safety of my home. As I poured myself a strong coffee. I closed my eyes for a moment and asked myself : "Why did this have to happen to me?"

When I awoke, I was lying in a hospital bed with medical staff peering down at me. I felt exhausted but relieved, and all I really remember was one of the doctors saying: "You're lucky to be alive".

The sunlight hurt his eyes as he reached the end of the tunnel. He stopped, listened, and breathed a sigh of relief when there was no sound of footsteps behind him. Then, as he crept out of the tunnel, figure stepped forward to bar his way: thin figure in a long coat, laughing softly.

Taken from Virginia Evans. Successful writing. Proficiency. Express Publishing, 1998-160p.

Unit 3.4: Language Skills –Teaching Writing
Session 6: Ways of integrating the skills. Writing task sequences.
Handout 5: Focus on grammar

Read the following short text and fill in the gaps using words from the list below
Past tenses and time words
After, before, by the time, meanwhile, sometimes, when, while, until

1) ……I **was** a child, **I would 2)…….be left** at home alone. One day3) ……**I was playing** with my dolls, I decided to cook a proper meal for my "children". I **had watched** my mother making chips 4)…….. and so. 5)…… I had put a pan of oil on the gas ring to heat up, I began to peel potatoes carefully6) …….there was a huge pile 7) ……..the oil **was getting hotter and hotter** and 8) … **I had finished,** the clouds of smoke **were rising** from the pan. Trying to lift the red-hot pan. I spilt the oil, and huge flames instantly leapt upward, setting fire to the kitchen curtains.

Taken from Virginia Evans. Successful writing. Proficiency. Express Publishing, 1998-160p.

Unit 3.4: Language Skills –Teaching Writing
Session 6: Ways of integrating the skills. Writing task sequences.
Handout 5: Focus on vocabulary

Put the words describing emotions in the correct categories

Alarm, amused, annoyed, anxious, calm, cheerful, delighted, depressing, frightened, glad, irritating, enthusiasm, miserable, panic, patience, puzzled, regret, satisfaction, terrified, upset, disillusioned, bliss, ecstatic, devastate, mournful Regret

Happiness	Fear	Excitement
Sorrow/sadness	Anger	Various

Adapted from Virginia Evans. Successful writing. Proficiency. Express Publishing, 1998-160p.

Replace the numbered words in the following sentences with the given ones

Awful, brightly, extremely, huge, lovely, pleasant, raging, terribly, tiny whispered

There was a 1) **big** crash of thunder a flash of lightning. Jess was **2) very** frightened as she sat in her 3) little bed listening to the 4) **bad** storm which was 5) **happening** outside. She picked up her teddy bear and **6) said** to it. "I'm 7) **very** afraid but I try to think of 8) **nice** things. When Joe woke the next morning the sun was shining **9) nicely;** it was going to be a 10) **good** day.

Fill in the gaps in each of the following sentences by choosing the most appropriate word, putting it into the correct form:

1. The job was exciting at first, but when I realized that it offered no future I became ….. …(**fortune/illusion/thrill**)
2. I found it hard to …….. with him as we both knew what he had suffered had been nobody's fault but his own. (**apology/joy/sympathy**)
3. We all clapped and cheered ……… after the performance, hoping that the band would come back on stage. (**thrill/impatience/enthusiasm**)
4. We were spending the summer holiday in a ……... Little cottage near the sea, when disaster suddenly struck. (**delight/surprise/ regret**)
5. When I saw how much damage the fire had caused and realized that five years' work had been destroyed, I was……… (**devastate/ puzzle/disappoint**)

General glossary:

Term	Index	Definition	Ukrainian equivalent
Accuracy	3.4	The ability to write or speak a foreign language without making grammatical, vocabulary, spelling or pronunciation mistakes. Compare with fluency	мовна правильність
authentic materials	3.	Written or spoken texts originally intended for native speakers. The sources may be, e.g. newspapers, radio, TV, the Internet	автентичні матеріали
authentic tasks	3.	Types of tasks which are situated in meaningful contexts, are relevant to learners' needs and reflect the way they might be found and approached in real life	автентичні завдання
coherence	3.4	A feature of spoken or written language, which refers to the way ideas, fit together clearly and smoothly. The ideas are logical and make sense to the listener or reader	зв'язність мовлення (змістова)
Cohesion	3.4	The way spoken or written texts are joined together with grammar or lexis, e.g. conjunctions, pronouns, articles, determiners, topic related vocabulary	зв'язність мовлення через мовні засоби

collaborative writing	3.4	(as used in Computer Assisted Language Learning) A process that involves the creation and editing of documents by multiple authors, e.g. by using Web 2.0 tools like Google Documents or Zoho Writer	написання текстів за допомогою комп'ютерних програм
context	3	The situation in which language is used or presented, e.g. a story about a holiday experience could be used as the context to present and practise past tenses	контекст
discourse	3.4	This refers to stretches of connected written or spoken language that are usually more than one sentence or utterance long	дискурс
discourse markers		A word or phrase that signals what kind of information will follow or tells us about information which has just been given	маркери дискурсу
error		A mistake that a learner makes when trying to say something above his/her level of language	помилка
extensive reading	3.3	Reading long pieces of text, such as books or newspapers, often selected by learners themselves and read for pleasure out of class	екстенсивне читання
feedback	3	Information that is given to learners by their teacher on their spoken or written performance. It can also refer to learners reporting back to the class on what they have been	зворотній звязок

		researching or discussing.	
fluency	3.4	The ability to produce naturally flowing speech that is not necessarily grammatically correct. Compare with accuracy.	вільне мовлення
genre	3.4	Genre refers to texts (spoken or written) that share the same conventions, e.g. structure, vocabulary, register, grammar	Жанр
gist (general understanding	3.1	The main idea or message of a text, either spoken or written	головна ідея тексту
guided writing	3.4	A piece of writing that learners produce after the teacher has helped them to prepare for it, e.g. by giving the learners a plan or model to follow, and ideas for the type of language to use	кероване письмо
integrated skills	3	In language teaching, a combination of two or more language skills in order to complete a communicative task	інтегровані уміння
intensive reading	3.3	Careful reading to obtain detailed understanding of a text	інтенсивне читання

jigsaw reading	3.3	A technique in which different learners receive different texts or parts of a text, then meet to exchange information and to put the whole meaning together	прийом збирання пазла
listening/reading for gist	3.1. 3.3.	A top-down process where learners try to understand the overall message even if they cannot understand every phrase or sentence	аудіювання/читання із загальним розумінням
minimal pairs	3	A pair of words that vary by only a single sound, usually meaning sounds that may confuse language learners, e.g. ship/sheep	мінімальна пара
pitch	3.1	The rate of vibration of the vocal folds when producing sounds (higher or lower pitch). Varying our pitch makes it possible for meaning to be expressed through intonation	висота тону
pre-teaching	3	Teaching difficult vocabulary before asking students to read or listen to a text	попереднє навчання
receptive/ productive skills	3.1 3.3	Listening and reading are referred to as receptive skills as they involve receiving language. Speaking and writing are referred to as productive skills as they involve producing language.	рецептивні і продуктивні види мовленнєвої діяльності

register	3.1	The type of language (vocabulary, grammar or discourse features) that characterises particular fields or disciplines and the degree of formality of language use	стиль, регістр
rhythm	3.1	The way that some words in a sentence are emphasised or stressed to produce a regular pattern	ритм
scaffolding	3.1	Techniques the teacher can use to support learners in their learning of new language or skills (e.g. breaking tasks down into small steps, demonstrating, using visuals, providing dictionaries, making eye contact, nodding, guiding learners with teacher talk)	засоби підтримки, підказки
Scanning	3.3	A reading technique in which the reader looks for specific information rather than trying to absorb all the information	пошукове/переглядове читання
skimming	3.3	A strategy for reading a text to get the gist, the basic overall idea, rather than concentrating on absorbing all the details.	ознайомлювальне читання
top down/bottom up strategies	3.1	With top down strategies, learners rely on the knowledge of the world, topic knowledge, familiarity with the speaker and the genre to make sense of what they hear or read. With bottom up strategies, learners rely on the language in the text, such as the meaning of words or the grammar	стратегія від загального до детального і навпаки

		of a sentence, to make sense of what they hear or read	

Taken from http://ngschoolteacher.wixsite.com/ngscht/core-curriculum-1

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Unit 3.3 Teaching Reading

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Unit 3.4 Teaching Writing

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