ENGLISH TEACHING professional

Issue 74
May
2011

The Leading Practical Magazine For English Language Teachers Worldwide

www.irlanguage.com
IR Language
مرجع آموزش زبان ایرانیان

Getting ahead in ELT
Wayne Rimmer

Hot off the press!
Lucy Palmer

Stop complaining, start creating
Tim Thompson

More variety, more spice
Nick Baguley



- practical methodology
- fresh ideas & innovations
- classroom resources
- new technology
- teacher development
- tips & techniques
- photocopiable materials
- competitions & reviews

www.etprofessional.com

Welcome to *Your* English File

the new online community for English File teachers



It's a place where you'll find:

- blog articles by Clive Oxenden and Christina Latham-Koenig
- weekly discussions with teachers from all over the world
- competitions
- resources and new material
- blog articles from ELT specialists and teacher trainers

Your English File is on Facebook and on Oxford's ELT website:

www.facebook.com/oupeltglobal www.oup.com/elt/teacher/englishfile

Your English File is all about you, so please get involved!

www.oup.com/elt

OXFORD
UNIVERSITY PRESS

Contents

MAIN FEATURE

GETTING AHEAD IN ELT 4
Wayne Rimmer promotes a proactive attitude to career development

FEATURES

MAKING THE MOST OF IT 8
Peter Watkins exploits reading texts for their full potential

ADAPT AND REACT 12
Richard Hamilton explains his flexible teaching strategy

EAP: AN ALL-ROUND CHALLENGE 6 16
Elisabeth Wilding insists that her students strike the right note

OVER THE WALL 18
Alan Maley ponders old age and death

ENGAGING ENGLISH 21
Deauwand Myers gets everyone involved

HOT OFF THE PRESS! 27
Lucy Palmer sees her students respond to current affairs

HOLISTIC GRAMMAR TEACHING 2 37
Rod Bolitho considers the concept of time and tense

MORE VARIETY, MORE SPICE 40
Nick Baguley outlines the options for input on teacher training courses

INFLIGHT INSPIRATION 55
Annette Margolis plans her lessons in the air

TEACHING YOUNG LEARNERS

DOING DRAMA 23
Betka Pišlar's students play out an ancient myth

BUSINESS ENGLISH PROFESSIONAL

STOP COMPLAINING, START CREATING 29
Tim Thompson combines class and commerce

WARMING UP 31
Phil Wade gets his business students in the mood

TEACHER DEVELOPMENT

LEARNING COACH 4 46
Duncan Foord and **Daniel Barber** identify three keys to successful learning

DIPLOMA VERSUS MA 48
Amy Lightfoot weighs up the benefits of professional development options

YOUR MASTER'S CHOICE 50
Fiona Copland gives advice on researching the best MA course

WHAT? HOW? 52
Briony Beaven believes we should preach what we practise

TECHNOLOGY

LEARNING WITH TECH, TEACHING WITH TALK 56
Howard Vickers balances technology with conversation

FIVE THINGS YOU ALWAYS WANTED TO KNOW ABOUT: E-READERS 60
Nicky Hockly dips into the future of downloadable books

WEBWATCHER 61
Russell Stannard praises a podcasting tool

REGULAR FEATURES

CAPTIVATION TECHNIQUES 63
Rose Senior

IT WORKS IN PRACTICE 34

SCRAPBOOK 42

REVIEWS 44

COMPETITIONS 14, 64

INTERNATIONAL SUBSCRIPTION FORM 32

Includes materials designed to photocopy

Editorial

Discussing the recession recently with colleagues, we came to the conclusion that ELT publishing has not been as badly hit by the current economic climate as have other branches of publishing. One of the many reasons for this might be the fact that people often try to educate themselves out of a difficult period and take advantage of any enforced break in employment or the possibility of a more competitive employment market to enhance their qualifications and make themselves more attractive to employers. Certainly, there is still considerable demand for published ELT teaching materials worldwide, and attendance on professional courses does seem to have increased.

It seems appropriate, therefore, that we take a look at the options available to those wishing to improve their marketability or simply to move their careers on by taking further qualifications.

In our main feature, Wayne Rimmer makes the telling point that ours is an industry where almost everyone has to pay for their own professional development. As a consequence, qualifications both require and demonstrate commitment and dedication. He goes on to look at three ways in which teachers can make positive moves toward career enhancement, emphasising that the impetus has to come from them.

There are several possible qualifications that can be obtained, but for many teachers it is a choice between an MA or a diploma-level certificate. Amy Lightfoot compares the two and assesses their respective advantages and disadvantages. Both require considerable investments of money, time and effort, but the good news is that flexible formats, new technology and distance learning enable teachers to continue working whilst they study, if necessary.

Fiona Copland makes an even more detailed study of what options are available to those who have decided that a Master's is the way forward. She has several recommendations for making the best choice and for identifying the institution that will provide the most appropriate course for a teacher's individual circumstances.

Beyond the question of formal qualifications, this issue also contains, as always, a wealth of other practical ideas for teacher development, athough Alan Maley puts it all into perspective by reminding us that whatever we do, we're all going to die anyway!



Helena Gomm
Editor
helena.gomm@pavpub.com

ENGLISH TEACHING professional

PO Box 100, Chichester, West Sussex, PO18 8HD, UK

Tel: **+44 (0)1243 576444** ***Email:*** **info@etprofessional.com**
Fax: **+44 (0)1243 576456** ***Web:*** **www.etprofessional.com**

Editor: Helena Gomm

Editorial Consultant: Mike Burghall

Editorial Director: Peter Collin

Designer: Christine Cox

Advisory Panel: Dave Allan, Ruth Gairns, Susan Norman, Janet Olearski

Advertising Sales: Carole Blanchett, Mainline Media,
Tel: 01536 747333
Fax: 01536 746565
Email: carole.blanchett@mainlinemedia.co.uk

Publisher: Tony Greville

Published by: Pavilion Publishing (Brighton) Ltd, Part of OLM Group, PO Box 100, Chichester, West Sussex, PO18 8HD

© 2011, Pavilion Publishing (Brighton) Ltd

ISSN 1362-5276

Subscriptions: Pavilion Publishing (Brighton) Ltd, PO Box 100, Chichester, West Sussex, PO18 8HD

Printed by: Matrix Print Consultants Ltd, Kettering, Northants, NN16 9QJ *Tel:* 01536 527297

Número de Commission Paritaire: 1004 U 82181.
Prix à l'unité = EUR14.75; à l'abonnement (6 numéros) = EUR59.
Directeur de la Publication: Tony Greville

Pages 17, 25, 42–43, and 53–54 include materials which are designed to photocopy. All other rights are reserved and no part of this publication may be reproduced, stored in a retrieval system or transmitted without prior permission in writing from the publishers.

Cover photo: © iStockphoto.com / Kutsal Lenger

IELTS – the test for everyone around the world

The test for all levels: results reported on a clear 9-band scale.

Available: in over 130 countries, 48 times a year, and results are sent out in 13 calendar days.

IELTS tests International English: content is sourced by writers in Australia, Canada, New Zealand, the UK and the US.

Face-to-face: the most effective way of testing your English.

Millions of candidates choose IELTS because of our professional staff, and our comfortable, quiet and welcoming test environments.



Frequent test dates, quick results.

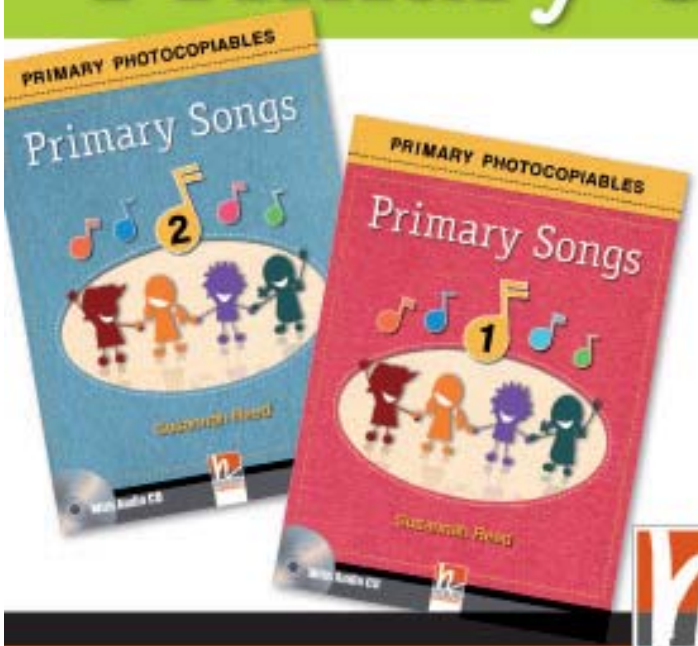
IELTS™

BRITISH COUNCIL · idp · UNIVERSITY of CAMBRIDGE ESOL Examinations

Recognised by the UK Border Agency for Tier 1, 2 & 4 immigration, covering studying and working in the UK.

Primary Songs

NEW HELBLING PRIMARY



Primary Songs - a 2-volume resource book for your Primary ELT class!

Includes more than 20 catchy and original songs with clear teaching instructions, plus photocopiable materials for use at home or in the classroom.

With an Audio CD with both full and instrumental versions of the songs.

Level A1-2

HELBLING LANGUAGES

1a Pope Street
SE1 3PR London - UK
info@helblinglanguages.com

communication made easy

www.helblinglanguages.com

MAIN FEATURE

Getting ahead in ELT

Wayne Rimmer concentrates on career enhancement.

Have you ever wondered why the final word in the name of this magazine is in lower-case letters? It is tempting to see the under-emphasis of *professional* as symptomatic of a field which is often very cynical about its aspirations to be considered a profession. The credibility of ELT has been attacked on many fronts: commercialism, lack of regulation, negative public perceptions, poorly-qualified teachers, low industry terms and conditions … This depressing list could be continued, but it sounds very much like the staffroom grumbling which Lindsay Clandfield targets in his memorable article 'Stop complaining!' back in Issue 34 of ET*p*. Of course, many of these concerns cannot be dismissed lightly. There are too many disappointed teachers and frustrated learners to allow that to happen. However, any occupation has its detractors and there needs to be a sense of proportion. This article aims to redress the balance somewhat by presenting ELT in a positive light as a field of activity with genuine career opportunities for serious-minded teachers.

Avoiding frustration

Getting into ELT is hardly difficult. Scott Thornbury calls it a 'permeable profession' in that the entrance barriers are very low. For example, for native speakers of English, a four-week crash course is often enough to secure a job. Michael Berman draws parallels between ELT preparation and the short training courses for shamanic counselling, which similarly promote practitioners as 'experts', able to charge high fees despite rudimentary training. With an initial qualification and a bit of experience, it is certainly possible to see the world on the back of ELT. For many teachers, again predominantly native speakers, that may provide a very desirable lifestyle plus no small job satisfaction. In most societies, a teacher still commands a good deal of respect and it is difficult to see how people could attain a similar status and independence without undergoing an extensive education and training programme, probably lasting years rather than weeks.

This is not a smear on itinerant teachers with a limited pedagogical background. There is definitely a role for them in ELT and they often do a good job in demanding circumstances. However, teachers who want to move their careers on may feel thwarted. There is just not the clear career structure in ELT which characterises 'full' professions such as accountancy and even mainstream teaching. Hang around any staffroom long enough and you will recognise the tired faces of teachers who are in a rut. Many talented people leave ELT because they cannot see a future. Worse, there is a larger majority who just don't think about what comes next. They tend to become disillusioned and drift around and eventually out of teaching. A good manager or mentor will give teachers advice and a sense of direction, but a lot of ELT organisations lack both the personnel and systems for maximising their most valuable resource – you. So, what *is* available?

The careers chart on page 5 summarises the options. Check this before you read further.

Planning for success

To get where you want to go, you need a plan. In other words, you need to do something about it. No one is going to ring you up out of the blue and ask you to write the successor to *Headway*. Here are three important considerations in making your professional dream come true.

1 Upgrade your qualifications

A glance at the table on page 5 will show that very few career moves are dependent on a particular qualification. For example, many Directors of Studies of language schools have only an initial teaching qualification, and yet cope with the job perfectly adequately. However, extra qualifications will definitely make you more attractive to potential employers. In an industry where almost everybody has to pay for their professional development, qualifications demonstrate commitment and dedication. Aside from enhancing your CV, qualifications will also give you real skills and a deeper knowledge base. For example, when I did my Trinity Diploma course by correspondence (well before the internet arrived!), the modules included a component on lesson observation, which proved of great benefit when I started teacher training. Yes, it would be possible to get that knowledge without doing a formal course, but the process of obtaining a qualification puts you into a cycle of reflection, experimentation and feedback which is difficult to replicate by yourself.

Now you're convinced, think about *which* qualification. There is a confusing array of course types available, varying on two main dimensions: content (the syllabus) and delivery (how your learning is organised). In terms of content, you name it, you can probably study it – from

Careers chart

Career	What is it?	Pros	Cons	Entry requirements
Management	A responsibility post may cover *inter alia* academic management (curriculum design and content); human resources (hiring, training and firing); physical resources (materials and equipment); financial management (budgeting and allocation of funds); customer relations (marketing and promotion). The scope of the role will depend on the size of the school and the number of students and teachers.	• A varied job description • Power to make changes	• Paperwork • Stress	Depending on the size of the school, at least two years' experience would probably be necessary. The Cambridge ESOL International Diploma in Language Teaching Management can be taken as a pre-service qualification.
Teacher training	Running workshops and courses as part of in-house or external teacher development.	• Trainees usually receptive and appreciative • Keeps you well informed	• As above	For formal training courses such as CELTA, there is an application process and training period.
Examining	Marking oral or written papers for public examination bodies such as IELTS.	• Flexible: fits around your schedule • Opens up opportunities in assessment, such as item writing	• A supplement to your income rather than a full-time job	The major exam boards tend to require three years' experience (not necessarily of exam groups) and a recognised initial pre-service qualification. The training usually lasts a weekend.
Materials writing	Contributing to teaching resources as printed or online material.	• Increases your profile • Creative • Flexible	• As it's usually in addition to the day job, very time demanding • Don't expect it to make you rich!	The big publishers will not commission major new material from people with no track record. Getting into publishing usually consists of a series of steps from writing in-house material, to articles for magazines (like ET*p*), to free online material, to teachers' resources and, eventually, if you're lucky, coursebooks.
Related careers	These include publishing, editing, translation and interpreting, language travel and tourism programmes, mainstream teaching.	• Many skills acquired as a teacher are transferable	• Some extra qualifications/training often needed • Can be difficult to start again from the bottom	Depends on the area, but the ELT departments of publishers, for example, usually ask for two years' experience and an initial qualification.
Teaching	Expanding your repertoire of classes or specialising.	• Teaching is a very varied profession • Makes you more marketable to the school	• Lesson preparation time	None, but there are specialist qualifications around, for example LCCI and Trinity offer business certificates.

a certificate in teaching one-to-one (eg Trinity) to an MA in teaching young learners (eg Warwick University in the UK). In terms of vertical progression, the choice is typically between a Diploma (eg DELTA) and an MA. While an MA is generally considered more theoretical, for example it usually involves a dissertation of circa 20,000 words, there are actually many MAs with a practical element, even including teaching practice. Conversely, Diploma courses do expect candidates to be conversant with work in applied linguistics. The practical/theoretical distinction is no longer so real. The major difference is that most MAs include a larger element of syllabus choice with relatively few obligatory modules. They are also more expensive.

As for delivery, the internet has opened up a host of possibilities I could only dream of when I was trudging with my study packs to and from the post office. This affects the intensity of study. For example, the Cambridge DELTA is available full-time, part-time and by distance. The internet also impacts on content as there is now the technology for providing trainees with video and audio material. For example, going back to teacher training, trainees can now watch segments of lessons and evaluate them. In addition, the opportunity for peer support and communication has made distance learning a much more interactive and warm experience. There

Getting ahead in ELT

are financial advantages to distance courses, too. Although they are rarely cheaper than full-time equivalents, they do allow trainees to continue working and the payment schedule is spaced out. *[Editor's note: more detailed analyses of these qualifications are to be found elsewhere in this issue of ETp.]*

To sum up, someone somewhere (maybe in cyberspace) has a course for you, and there are increasing options to help you fit your studies into your schedule. Qualifications remain a major investment in terms of time and money, but my advice is to get them as soon as you can. First, you can then get the pay off as early as possible. Second, as you get older your professional and personal life becomes more, not less, complicated and time for educational projects gets squeezed. It is a mistake to fall into the 'when things have quietened down' or 'maybe next year' syndrome because that idyllic period of calm and relative freedom will never materialise. There is always an excuse to put off doing a qualification, but at some stage you need to bite the bullet.

2 Build up your skills

Qualifications are laudable but they do not equate to or necessarily transfer to hands-on experience. There are great teachers without any pieces of paper; similarly, very well-qualified teachers may fail to apply their knowledge. Furthermore, experience is not just measured by length of service. Employers are looking for teachers who are as versatile as possible. You may be an expert in teaching advanced business English, but if this is all you can or will do, you are restricted to very niche positions. The greater the range of age groups, levels and course types you can teach, the more attractive you are on the job market. This flexibility does not just apply to teaching posts: schools would be loath to appoint a Director of Studies for a young learner camp who has limited personal experience of teaching children. What advice could this person give to teachers?

Obviously, you cannot be equally effective in every teaching scenario, and everyone has their preferences and strengths. However, some skills are more valued than others. As hinted above, the area which is increasingly important in ELT is teaching young learners. First, in most countries second-language instruction is starting earlier. Second, the standard pre-service qualifications, such as CELTA, only prepare trainees for teaching adults. In many parts of the world it is now difficult to be employed if you cannot show evidence of young learner experience or at least a willingness to get involved. 'I don't do kids' is an immediate turn-off for most employers. If you genuinely don't feel comfortable teaching children, pick an area or location where there is a different emphasis. For example, higher education in the UK focuses on ESOL; private language schools in Germany mainly do business English, as the state school system provides very effective teaching to children.

3 Choose the right environment

An organisation which cares about its teachers and provides opportunities for professional growth will provide the best springboard for launching your career. Unfortunately, such 'learning schools', to use Adrian Underhill's expression, are not the norm. Admittedly, depending on an individual's initiative and access to external sources of support, such as professional literature, it is perfectly possible to develop in a very poor environment. Indeed, for some teachers this lack of support might be a stimulus. However, if you are newly-qualified and inexperienced, the likelihood is that the teaching environment you choose will have a major impact on the quality and extent of your professional development.

Your choice of organisation is crucial, so do some research. The following features, which you should check out on the organisation's website and confirm independently, should give you positive vibes:

- an orientation on arrival
- a mentor system
- an experienced academic management team
- in-house training
- a lesson observation system
- clear policies and procedures
- an appraisal system
- opportunity to do external courses
- a wide and varied curriculum
- low teacher turnover
- opportunities for internal promotion.

Larger organisations are usually in a better position to supply some or all of these features, but small schools may be equally accommodating if the management is committed to the needs of teachers. Almost all native speakers choose an organisation based on location: John wants to work in Milan, so John looks for work there. Career-wise, you would be advised to reverse this so that you target the right place to work rather than the right place to live. A pleasant location and a strong organisation may happily coincide but, if you favour the former too much over the latter, your professional prospects could be damaged.

★ ★ ★

To conclude, it is true that ELT is very disparate and disorganised, but this fluidity can actually be an advantage to your career. Very little is rigid or prescribed, so much can be achieved if you have the will and energy to realise it. An example given was the fact that entry into management is not restricted by qualifications. What teachers do need is a clear vision of where they want to be in the future. It is too easy to get bogged down in everyday concerns and lose the bigger picture. Unfortunately, there is probably no one who can drag you out of this trough except yourself. Ultimately, you have to take responsibility for your own development and career options. ETp

Berman, M 'What is shamanic counselling and how much is it worth?' *Humanising Language Teaching* 8(2) 2007

Clandfield, L 'Stop complaining!' *English Teaching professional* 34 2004

Thornbury, S 'The unbearable lightness of EFL' *English Language Teaching Journal* 55(4) 2001



Wayne Rimmer has taught English in Russia, Germany, Thailand, Moldova and the UK. He is co-author of *Active Grammar*, published by CUP.

wrimmer@bkc.ru



TRINITY
COLLEGE LONDON

Diploma in Teaching English to Speakers of Other Languages







Trinity DipTESOL

An advanced, internationally respected qualification designed for experienced teachers of ESOL/EFL (at least two years) who are looking to take their career to the next level.

Accredited at Level 7 on the UK National Qualifications Framework, it is designed to encourage the development of professional knowledge and expertise, as well as the refinement of practical teaching skills.

Course structure and assessment

The DipTESOL course is designed around four distinct units. It consists of a minimum of 150 timetabled hours plus a further minimum 450 hours of self-study.

Assessment is carried out internally, by the course provider, and externally, by a qualified Trinity examiner. The assessment is a combination of a written paper, portfolio submission, interview, and observed and assessed teaching practice.

Unit 1: Language, Teaching and Learning
Unit 2: The Teacher as a Developmental, Reflective Practitioner
Unit 3: Phonological Theory in Classroom Practice
Unit 4: Teaching Practice

Search for a Trinity DipTESOL course at
www.trinitycollege.co.uk/coursesearch

www.trinitycollege.co.uk/DipTESOL

Trinity College London is now a Full Member of the Association of Language Testers in Europe (ALTE)

ALTE

Assessing English language since 1938

Making the most of it

Peter Watkins says there is a lot more to teaching reading than just testing reading.

Reading and writing are fascinating. The idea that spoken language can be represented by a series of arbitrary squiggles so that the message can be understood at some future point in time is one of pure genius. Reading is also mysterious. You can watch someone else read and have no idea what images, thoughts and judgements are passing through their minds. And reading gives independence – once we have learnt to read, we can find out about almost anything we want to.

In terms of language learning, reading is a way of providing engagement with the language. It is a rich and varied source of language input, and the benefits of extensive reading programmes are well-documented (for example by Patricia Carrell and William Grabe). It seems that to a very large extent we learn to read by reading. Of course, reading takes place in classroom-based learning contexts, too, and by using texts inside the classroom teachers send the message that reading is important and encourage engagement with extensive reading outside the classroom. But do we always exploit reading texts to the best possible effect? This article will look at some of the things teachers do with reading texts in a classroom situation and why they do them.

Process not product

It seems axiomatic that a communicative approach to language teaching would emphasise understanding the message(s) of a text. However, thinking through the strategies that teachers use to support this can help distinguish the differences between helping learners to develop the ability to understand written messages (a process) and testing the understanding of one particular text (a product).

Dealing with the unknown

There are lots of ways in which teachers can support comprehension, and many of these will be familiar to teachers throughout the world. For example, pre-teaching vocabulary is a widely-used strategy which allows the teacher to adjust the difficulty of a text. In theory, the more words that are pre-taught, the easier comprehension becomes. As a result of the teaching, words can be recognised and understood easily when they are encountered in the text and therefore reading speeds can be maintained. In this way, learners can retain the thread of what they have read in working memory, without the distraction of looking up a lot of words in a dictionary. But of course, there are downsides to pre-teaching words, too. Firstly, it takes away from the authenticity of the task. In real life, texts do not come preceded by

You can watch someone else read and have no idea what images, thoughts and judgements are passing through their minds

vocabulary lists, and learners need to learn to deal with the difficulty of not knowing all the words that may be in a text. Secondly, too much pre-teaching may move the focus of the lesson away from developing reading skills and towards learning vocabulary.

As well as pre-teaching vocabulary, teachers can also give support while learners are reading by providing them with glossaries of key terms. This has the benefit of allowing them to tailor the support they give to meet individual needs by preparing more comprehensive glossaries for some learners than they supply to others. Glossaries also give the teacher the chance to control how many words are supplied, whereas learners may overuse dictionaries in some circumstances.

Setting up expectations

Teachers also use pre-reading tasks to support top-down processing of a text. Typically, this may involve learners predicting the content of the text in advance, or saying what they already know about the topic. Again, teachers can regulate the amount of support they give by the way they choose to frame pre-reading discussion tasks. The more closely the discussion focuses on the exact content of the text, the less likely it is that the learners will activate an inappropriate, or only partially appropriate, schema. For example, if a text discusses the life of Charles Darwin, then questions such as *What do you know about Charles Darwin?* and *Why is he famous?* are likely to give more support than a more general question such as *What important scientific discoveries can you think of?* It is not that one approach is wrong – they just offer a different focus and, by understanding the difference, teachers can adjust the amount of support that they give to their learners.

Prediction activities do not necessarily have to be confined to the pre-reading phase of the lesson. Learners can usefully be asked to read a part of a text and then discuss whether that section fitted in with their original expectations – or whether they wish to refine their predictions for the next section of the text, based on what they have already read. Reading is about fitting new information into existing knowledge, including knowledge that has been derived from what has been understood from earlier parts of the text. This means that an inaccurate understanding of one part will compromise the understanding of the rest of the text because it will set up inappropriate expectations.

Such content schemata are not the only influence on reader expectations. We also have expectations based around our knowledge of the genre of the text. Therefore, learners can also be usefully encouraged to think about what they know of a particular discourse type. For example, EAP learners might consider the features that they expect to find in an academic paper before being asked to read it.

Using questions and responses

Teachers regularly set questions for learners to answer as they read. However, not all questions are equally useful. As Gillian Brown says, *'In real life we don't process discourse as if it were equally interesting or worthy of being remembered'*. The significance of this is that useful questions – those that support (rather than merely test) comprehension – should lead learners to focus on the key areas of the text that contain the central messages, rather than leading them to look at trivial or insignificant detail. Poorly-chosen questions will misdirect learners and make it harder for them to understand the text.

Some texts lend themselves more to subjective responses than to the objective retrieval of information, and teachers can exploit this

As well as using questions which require learners to retrieve objective 'facts' from a text, teachers can use questions to direct learners into considering the purpose of the text or the opinions of the author. By considering such issues, the readers become more critical and aware of how they may be positioned to accept certain views or values promoted in the text.

Many teachers select texts based on their learners' interests. This is a useful strategy as research indicates that motivation to read a text correlates with successful comprehension. Some teachers are understandably put off from doing this by curriculum restraints or because they feel that they don't have time to prepare activities to use with a chosen text. This can be overcome to some extent by training learners to write questions themselves for other learners to answer. For example, one pair of students could write a set of questions and then swap them with another pair. Clearly, learners need to engage with the text just as fully to write questions as they do to answer them. Some teachers take the need to appeal to the interests of the learners a stage further by asking the learners themselves to supply the texts to be used in class.

Some texts lend themselves more to subjective responses than to the objective retrieval of information, and teachers can exploit this. For example, learners could use a simple code, such as the one below, to indicate their response to sections of the text, which they can later discuss with peers.

✓ = I agree with this.
x = I don't agree with this.
? = I don't fully understand this.
! = This is really surprising/shocking.
lol = This is funny.

Combining skills

Of course, there are many ways that teachers can support and assess comprehension, and the method used will depend on the nature of the text. For example, narratives may lend themselves to sequencing the events of the story, perhaps using pictures. Texts that are dense with factual information may be suited to the completion of tables and charts. Other texts may lend themselves to making lists or taking notes. This final point is an example of reading combining with another skill, in this case writing. Communicative language teaching tends to emphasise the preparation of the learner to deal with real-life situations, and in many cases people combine reading with other skills. We read something and tell someone else about what we've read (speaking) or we read something and write a reply. We may hear an account of an event and then read about it, too, thus combining reading and listening because we fit the information we gain from reading into our existing knowledge, based on the listening episode. Indeed, although many schemes of work label lessons as being one skill or another, this is rarely the case in reality. Nearly all skills work combines skills in varying proportions.

Making the most of it

So, when using reading texts in the classroom, teachers can usefully look for opportunities to combine reading with other skills in the kinds of ways that we do outside the classroom. Reading can be a prompt for discussion, a cue for communicative writing, a source for forming an argument – and a lot more besides.

Looking at language

Having looked at the main meanings of a text, teachers can use the text as a source of linguistic input, examining lexis, grammar patterns and text structure. The most obvious advantage of looking at grammar and lexis in a text is that the language is contextualised. Learners can see examples of how an item is actually used in conjunction with other language, rather than as an isolated example. Teachers can, of course, still explicitly draw the learners' attention to certain features. For example, in order to build vocabulary, teachers could ask learners to underline words which belong to a particular lexical field and then focus on how those words are used to build the cohesion of the text (through the use of synonyms, hyponyms and meronyms, for example). Alternatively, teachers could look at how the selected words collocate with others, or how the choice of particular words creates a certain stylistic effect.

Crucially, a text allows a 'bigger picture' of language to emerge. As well as examining particular words or sentence patterns, the pattern of the text as a whole can be looked at. Particular genres of writing follow particular patterns, and as learners come to recognise these patterns so texts become easier to comprehend and the knowledge feeds into the future top-down processing of similar texts (see above). To help learners see this bigger picture, teachers can ask them to note the purpose of different sections of a text. Or, because some texts lend themselves to being represented diagrammatically, the learners could complete a flow diagram representing the organisation of the text. In addition, teachers can usefully look at the 'discourse cues' – the words and phrases which signpost the direction in which the text is moving. To give just one obvious example, when a text has items such as *lead to*, *due to*, *consequently*, *so*, *because*, *therefore*, *as a result*, and so on, the learners could look at how they are used to introduce a cause and effect relationship.

In order to promote the study of the generic structure of texts, teachers could ask learners to discuss the features of the text that they feel makes it typical of the genre of which it is part. This may include commenting on the layout and the organisation of the text, as well as the language and the stylistic choices the writer has made.

Teaching not testing

As we said earlier, one of the key challenges for teachers is to support and help to develop their learners' reading abilities, rather than simply assess how well they have understood a particular text. One way in which this can be achieved is by promoting the use of reading strategies. One of the most common examples cited of this is to encourage learners to guess the meanings of words from context and morphological structure. However, estimates suggest that a huge amount (perhaps up to 95 percent) of the surrounding text needs to be understood in order for learners to have a reasonable chance of guessing – and it is worth emphasising that, even then, success is not guaranteed. This strategy cannot, therefore, be applied indiscriminately. Readers need to make choices about when to guess and when to look words up in a dictionary, or perhaps they may decide not to do either and just ignore the new word. Clearly, these kinds of decisions will be based on the purpose of reading. If the stakes are high, for example when reading instructions on a bottle of medicine, then guessing would be a poor strategy choice. On the other hand, if someone is passing the time by skimming through an article in a dentist's waiting room, then guessing or ignoring the word may be very sensible strategies.

As well as examining particular words or sentence patterns, the pattern of the text as a whole can be looked at

It should be remembered that guessing a word from contextual information is not the same as retaining that word for future use. The strategy helps to get over the obstacle of incomplete knowledge, rather than aiming to build the learners' vocabulary range.

Where learners form a hypothesis, either of a particular word meaning or of the overall meaning of a section of a text, they can usefully be encouraged to remember that it was only a guess and that new information may contradict that hypothesis. They need to stay open to other interpretations. Where no interpretation is possible, or they get contradictory evidence, then they may need to go back and re-read, perhaps using more bottom-up processing (looking at the details of the text) so that they get more concrete data with which to work.

Crucially, learners need to monitor the success of the strategies they use for reading so that they can extend the use of successful strategies, while disregarding those that are inefficient or unhelpful.

★ ★ ★

Teachers need to help learners to make the transition from reading with support in the classroom to being maximally independent. In order to achieve this, we need to encourage our learners to engage in as much reading as possible. In the classroom we need to select texts that the learners will be motivated to read and encourage the thoughtful use of reading strategies; in other words, we need to *teach* reading rather than just *test* reading. ETp

Brown, G *Listening to Spoken English* Longman 1990

Carrell, P and Grabe, W 'Reading' In Schmitt, N (Ed) *An Introduction to Applied Linguistics* Hodder and Stoughton 2010



Peter Watkins is a senior lecturer in ELT at the University of Portsmouth, UK. He is the author of *Learning to Teach English* (Delta Publishing) and is the co-author (with Scott Thornbury) of *The CELTA Course* (CUP).

Peter.Watkins@port.ac.uk

International House Madrid

Cambridge CELTA
IH Madrid can offer job opportunities following successful completion of the course
Intensive courses every June, July, August, and September
Part-time courses starting October, January and April

Cambridge Modular DELTA
Part-time course starts October

IH Madrid Young Learners Certificate
Extend your skills to include teaching English to children
Full-time course in the last two weeks of September
Part-time courses start January, April and October

IH Madrid DOS course
A course for teachers who manage teachers
Full-time course in the first two weeks in September **or** ONLINE

Visit our Teacher Training web site
www.ihmadridtraining.com
email: ttraining@ihmadrid.com
Tel: (0034) 91 319 72 24 or 902 14 15 17 in Spain
www.ihmadrid.com

University of Glasgow | **Masters in Education**
English Language Teaching (ELT)

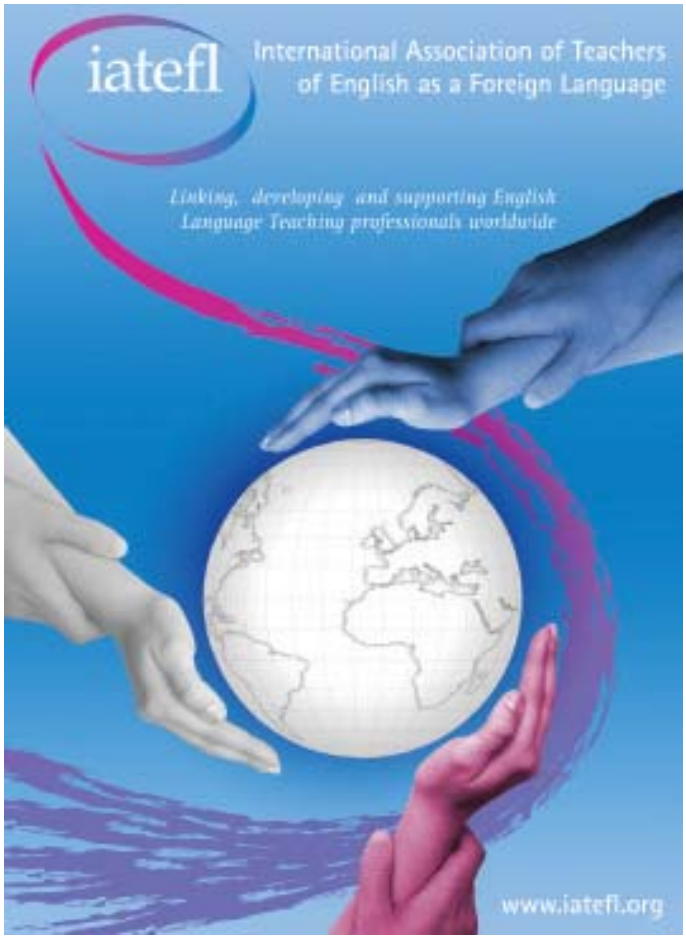
The Masters in Education programme is for mid-career professionals in English Language Teaching (ELT) and covers contemporary issues in education and central concerns of ELT to speakers of other languages at all educational levels

For more information see **www.gla.ac.uk/postgraduate/taught/englishlanguageteaching**



iatefl
International Association of Teachers of English as a Foreign Language

Linking, developing and supporting English Language Teaching professionals worldwide



www.iatefl.org

Department of Applied Linguistics
University of Reading

Master of all

Masters programmes for language teaching professionals



"The modules I did were extremely useful and both thought-provoking and inspiring"
Marta, campus-based graduate, 2006.

Start date for campus-based programmes: October each year
Start dates for distance study: November and May each year

MA Applied Linguistics – provides a link between a range of areas of linguistic study and the needs of teachers of first and second/foreign languages.

MA ELT – The programme can be taken in Campus-based form or by Distance Study, or as a mixture of the two*.

- **Dissertation Track***: in addition to the core modules and 3 options, you produce a 15,000-word dissertation on a topic of your choice.
- **Taught Track***: core modules plus 6 options. No dissertation.
- **Portfolio Track:** designed for those with little or no classroom teaching experience and comprises core modules, 3 options, and a teaching portfolio.

Master programmes
For more information, please contact:
Department of Applied Linguistics
School of Languages and European Studies
University of Reading
Whiteknights
Reading RG6 6AA
United Kingdom
Tel + 44 (0) 118 378 8512
Fax + 44 (0) 118 378 8869
www.reading.ac.uk/app_ling

www.irlanguage.com
www.IRLanguage.com
مرجع آموزش زبان ایرانیان

Adapt and react

Richard Hamilton

introduces three elements that give him the flexibility he needs.

Eleven years ago, as a newly-qualified teacher, I was given an advanced class that was not really advanced and a coursebook that was too difficult for them. The first lesson was a disaster, and I decided to rethink my approach. I began subsequent lessons by drawing circles on the board and writing a word or short phrase in each to denote an 'option' for the forthcoming lesson, such as a reading activity or a grammar word like *modals*, talking a little about each option as I did so. Then we discussed what we wanted to do.

> *I believe there are tremendous benefits to our classroom practice when we think about different learning styles*

Sometimes my students called out their own suggestions, which I would write up, too, unless I needed time to prepare something, in which case I would put it off till the next lesson. After a few minutes, I would draw the discussion to a close by linking the chosen options together in a sequence that seemed logical, and the lesson would begin.

These days, as my confidence as a teacher grows, I find myself teaching more and more like I did with that first class of students: adapting and reacting. Of course, expertise helps, but, as my personal experience shows, it is not essential. If you want to be adaptable without losing control of your lesson, how can you do it?

What I propose is a practical framework to enable us to be as adaptable as possible, both during and between lessons, whatever our level of expertise or experience. This framework comprises three mutually dependent elements: an adaptable mindset, a toolkit and a skill-set.

An adaptable mindset

There are certain elements that go to make up an adaptable mindset:

Learner styles

Perhaps it is not advisable to subject learners to unvalidated diagnostic tests to determine their preferred learning styles, but I nevertheless believe there are tremendous benefits to our classroom practice when we think about learning styles. Does our classroom practice contain a mix of visual, auditory and kinaesthetic activities? Are we aware that we may have learners who, for example, prefer to follow a coursebook, and others who may not? Or some who make fewer mistakes by knowing metalinguistic terminology, and others who will make better progress by practice and exposure rather than analysis of the language?

Multiple intelligences

Similarly, knowing a little about multiple intelligence theory helps, too. Whether you agree with Howard Gardner's

conclusions or not, the idea is stunningly useful. By routinely appraising my materials, activities, even my teaching style, in terms of their appeal to different intelligences, I am able to ramp up the variety, memorability and clarity of much of my classroom practice.

Different methodologies

As teachers, we have learnt to beware those who tell us what we should and shouldn't do; experience tells us that what works is ... whatever works! Consequently, although this means few of us ever become pure practitioners of a single methodology, the implication is that there is much to be gained from acquaintance with a wide range of methodologies. It could be argued that it is irresponsible to dip into different methodologies if you are not an 'expert', but I do not accept this, both because we are teachers with all that implies in terms of skills, qualifications and ethics, and because our intention in drawing on past methodologies is simply to bring diversity to our existing range of classroom techniques.

Lesson planning

Lesson planning is often conceived in a linear fashion, rather like a slide-based presentation. The word 'staging' tends to be used in initial teacher training to describe the process whereby activities follow each other in a purposeful sequence. So what does an adaptable mindset bring to lesson planning?

I will typically spend planning time sketching a mindmap rather than writing a list. Over time, my mental teaching repertoire has come to resemble a landscape and, like a physical landscape, it changes only gradually, whereas the path my learners and I walk through it is different every time. However, creating the content of that landscape can be hard work, so it makes sense to keep our materials and activities relatively simple.

My mental teaching repertoire has come to resemble a landscape and, like a physical landscape, it changes only gradually

I identify two laborious processes which I think we can do without as teachers: the first (for coursebook-based teachers) is trying to get our heads round the content and layout of a particular unit; the second is spending time and creative energy developing resources to match the design and complexity of published material. The solution I propose consists in creating an adaptable materials 'toolkit'.

A toolkit

'They (the French) planned their campaigns as you might make a splendid set of harness. It looks very well, until it gets broken; and then you are done for. Now I make my campaigns of ropes. If anything went wrong, I tied a knot; and went on.' The Duke of Wellington

Adaptable materials, like the Duke's ropes, are simple to make and understand, and they can be used in a multitude of ways, with little or no preparation – often to address a teaching moment which was not foreseen. Recently, I was clearing out lots of old activities downloaded from websites over the years, none of which I had ever used; when I reflected on why, I realised each one was complex, designed to address a highly specific need or learner and ran to several pages, the equivalent of 'a splendid set of harness'. In contrast, my favourite adaptable tools are simple and reassuringly old-school. Here are some examples:

Flashcards. Many of mine are 'situation cards': smallish cards, each showing a person or people in a situation, such as in a restaurant without a wallet, or staring at a burst pipe in the bathroom. I use these for teaching tenses, modals, conditionals, reported speech, lexical sets, roleplays, storytelling, pronunciation – the list is endless. The ubiquity of computers and the falling cost of printing and laminating means it has never been easier to create (and adapt) multi-purpose flashcards.

Board games. One example is 'Snakes and Ladders' – every time a learner lands at the bottom of a ladder or the top of a snake they perform a task or answer a question to determine whether they go up or avoid going down; for true adaptability, the learners themselves can write the tasks on slips of paper before playing.

My kit gives me the confidence to cover classes without warning, knowing that I have the tools to help me, whatever might come up

Cuisenaire rods. Too many people shy away from using rods because they don't know how; the simple point about Cuisenaire rods is that an adaptable teacher can take a set to every lesson for the moments when the unforeseen happens and, rather than putting it off to the next lesson or being restricted to windy, ill-prepared explanations, the teacher thinks, *'I know, I can do this with rods'*.

Memory stick. This is the final tool in my kit. For lessons with projectors and computers or IWBs, it is immensely useful to be able to draw on a huge, portable bank of resources such as texts, clips, pictures and exercises, all contained on one small stick.

These four different types of resource combine to form a portable toolkit, containing a range of useful items ready to deal with pretty much anything I might come across. My kit not only enables me to adapt and react to whatever happens during the lesson or the course, but also gives me the confidence to cover classes without warning, knowing that I have the tools to help me, whatever might come up.

A skill-set

While the toolkit is a mix of high- and low-tech, to be truly adaptable we also need to be able to teach 'no-tech'; so the third aspect of adaptability concerns the skills we carry around with us. A few years ago at the ET*p* Live! conference in London, I was inspired by David Heathfield, who delivered a session on storytelling and music, and Mark Almond, who showed us how to use techniques from drama training. Since then, I have managed to incorporate storytelling and drama into my skill-set with little difficulty, though it's taking longer to brush up my guitar-playing skills! While there is a great deal of

►►►

Adapt and react

emphasis these days on developing IT skills, there are other skills I think we need, which, from the viewpoint of an adaptable mindset, are equally relevant, such as drama, music, storytelling, counselling, art, creative writing, design and dance.

Also important in this respect is to acquire a bank of adaptable, no-preparation activities like circle games, hand-drawing, blockbuster (a quiz game), and so on. Part of the value of these activities is that they can buy me time during a lesson. In order to be adaptable, I have found it is essential to have an activity up my sleeve, which will buy me a few minutes while I rethink the next part of my lesson or allow me to embark on an unplanned lesson segment, confident that if it takes less time than I had expected, I have something else at the ready just in case. My toolkit is also extremely useful for this. In practice, it is not that lessons end up being taught in a scattergun way, rather that the existence of a safety net provides the assurance I need to adapt and react, instead of just sitting on my hands.

★ ★ ★

The question of whether to teach with or without a coursebook is never far from people's minds, so it seems timely to conclude by saying that, from the viewpoint of the adaptable teacher, the debate appears irrelevant. We must not be slaves to coursebooks, nor indeed any particular material or methodology, but instead aim for an agile, perceptive, reactive approach to teaching. With the triple-combination of the mindset, toolkit and skill-set I have described, genuine adaptability becomes a realistic prospect for any teacher. ETp



During the last 11 years, Richard Hamilton has been a teacher, trainer and, most recently, Director of Studies at the Lewis School of English in Southampton, UK. He is now Director of Adaptable Teacher, a provider of EFL materials and training services.

richard@adaptableteacher.com

COMPETITION RESULTS

20 S	13 U	15 M	15 M	6 E	3 R	24 T	1 I	15 M	6 E		12 Q	13 U	1 I	18 D
1 I			1 I		6 E		24 T	17 A			13 U		22 L	
5 B	1 I	17 A	20 S		4 C			24 T			17 A	5 B	22 L	6 E
22 L		20 S	24 T	3 R	17 A	1 I	7 G	10 H	24 T		19 N	26 O		17 A
1 I	18 D		17 A		16 P			20 S	26 O	22 L	18 D	1 I	6 E	3 R
19 N			23 K		1 I		17 A				17 A	22 L	22 L	
7 G	17 A	9 Z	6 E		24 T	26 O	16 P		21 J	17 A	3 R		17 A	19 N
		6 E			17 A	2 X	6 E		6 E		14 Y	17 A	16 P	
	11 W	17 A	8 F	8 F	22 L	6 E			6 E				20 S	26 O
16 P	17 A	22 L			1 I	19 N	4 C	17 A	16 P	17 A	5 B	22 L	6 E	
	25 V		16 P		9 Z			4 C		19 N		26 O		13 U
	6 E	25 V	17 A	19 N	6 E	20 S	4 C	6 E	19 N	24 T		24 T	1 I	16 P

1 I	2 X	3 R	4 C	5 B	6 E	7 G	8 F	9 Z	10 H	11 W	12 Q	13 U
14 Y	15 M	16 P	17 A	18 D	19 N	20 S	21 J	22 L	23 K	24 T	25 V	26 O

Congratulations to all those readers who successfully completed our Prize Crossword 41. The winners, who will each receive a copy of the *Macmillan English Dictionary for Advanced Learners*, are:



Elise Billon, Lignières, France
Barbara Chaminade, St Avertin, France
Thomas Clavelloux, Paris, France
Helen Crossland, Cavaion Veronese, Italy
Thierry Hernandez, Gensac, France
Carolina Porta Medina, Montblanc, Spain
Azmal Mougamadou, Gonesse, France
Wiktoria Obszarny, Staszow, Poland
Vanda Meneses Santos, Portela, Portugal
Francesca Senatore, Castrolibero, Italy

1 I		10 H	17 A	25 V	6 E		19 N	6 E	25 V	6 E	3 R		22 L	6 E	24 T		15 M
14 Y		20 S	4 C	10 H	26 O	26 O	22 L	1 I	19 N	7 G		1 I	19 N	24 T	6 E	3 R	8 F
6 E	3 R	6 E		11 W	1 I	24 T	10 H		15 M	14 Y		6 E	18 D	13 U	4 C	17 A	24 T
1 I	26 O	19 N	Mark Twain																

ENGLISH TEACHING *professional*

This is *your* magazine. We want to hear from you!

IT WORKS IN PRACTICE

Do you have ideas you'd like to share with colleagues around the world? Tips, techniques and activities; simple or sophisticated; well-tried or innovative; something that has worked well for you? All published contributions receive a prize! Write to us or email:

editor@etprofessional.com

TALKBACK!

Do you have something to say about an article in the current issue of ETp? This is your magazine and we would really like to hear from you. Write to us or email:

editor@etprofessional.com

ENGLISH TEACHING *professional*, Pavilion Publishing (Brighton) Ltd, PO Box 100, Chichester, West Sussex, PO18 8HD, UK
Fax: +44 (0)1243 576456 *Email:* info@etprofessional.com

Save 10%

ORT HOUSE

ORT House Conference Centre

A spacious conference and meeting facility in the heart of London

ORT House is the perfect location for your conferences and meetings.

Situated in Camden, North London, ORT House offers a range of rooms and services that can easily accommodate conferences of up to 120 delegates, boardroom meetings, interviews, seminars and training courses.

With six different meeting rooms ranging in size and facilities and a fully equipped conference theatre, it is ideal for meetings, training days, company brainstorming sessions or your company conference. Visit our website for more information: www.orthouse.co.uk

Reader offer – save 10% when you quote ORT10

For a full price list and delegate rates, please contact ORT House Conference Centre

Tel: 020 7485 5847 Email: ort@pavpub.com

Facilities include:

- air-conditioning in all rooms
- a fully equipped IT suite with 12 state-of-the-art workstations
- the latest in audiovisual equipment
- creative catering
- experienced conference staff on site and a dedicated business manager
- full disabled access.








EAP

An all-round challenge 6

Elisabeth Wilding gets her students thinking about register.

A key issue that will usually arise during an EAP class or module on academic writing is that of academic style and register. Students who have been studying in a general English class may well need to adapt their normal writing style to suit academic conventions. Academic writing textbooks will highlight the different genres of academic writing, such as essays, reports, case studies, etc, and the different functions, including describing, arguing, classifying, comparing, and so forth. These same books will also draw attention to the array of features that the students must now consider, such as formal vocabulary (Latinate verbs as opposed to phrasal verbs), impersonal/objective voice, more formal grammar (use of the passive instead of the active voice), and the avoidance of contractions, slang or colloquialisms. Underlying all of these aspects is the fact that academic writing is what Andy Gillett refers to as a 'social practice': in other words, it is writing that has a specific purpose and a specific audience, with rules that are clearly defined by the community within which it takes place.

An exercise in email

The following activity should be viewed as a very general introduction to the idea of adapting one's writing style to the task, situation and/or audience, and as such it would make a good lead-in to the general concept of register. It has the added bonus of addressing head-on another challenge facing students – how to send an email to a teacher or tutor that achieves the right level of formality. I receive a variety of emails at the beginning of each academic year that can vary from inappropriate to bewildering to incomprehensible. This activity aims to get the students to consider the importance of the purpose, situation and communicative effect of their writing.

Aims

- Tailoring writing style to a particular situation
- Effectively communicating a message
- Reviewing common email conventions and vocabulary

1 Warm-up

Ask the students to brainstorm the differences between an email sent to a friend and one sent to a teacher or tutor. They may be aware that a more formal style is needed for the latter, or that phone-text abbreviations are not appropriate, for example.

2 Features of formal emails

Put the students in pairs and ask them to answer the questions in the worksheet on page 17. The activity can act as a springboard for class discussion of the aims of the activity, as listed above. For example, considering the subject line can lead students to think about the purpose of an email message and how to express that purpose in a succinct manner so that the recipient understands the main point of the message.

3 Evaluating an email

Ask the students to evaluate an email that is too informal and poorly written. They should identify the problem areas and provide a corrected version, focusing on style, purpose, tone and formality, in addition to the mechanics of spelling and grammar. The emails below contain features from messages I have received from my students over the years.

From:	cutekitten@hotmail.com
To:	Jteacher@school.ac.uk
Cc:	
Subject:	

i need to know what was my mark in the test on Thurs?

(Problems include the fact that the subject is missing; there is no salutation; the tone of 'i need to know' is too abrupt and the i is lower case; there is no signature at the end so the tutor won't know who this is from – and the email address doesn't help.)

From:	b.j.student@uni.ac.uk
To:	Jteacher@school.ac.uk
Cc:	
Subject:	Re: Summer term registration

Hiya,
I am so vry sorry i missed class today. I've got loads of problems. I was up all night feeling really ill and then i had a headache this morning and the asprin didn't really work well and then i threw up Could you let me know what homework I need to do for tomorrow's class? I hope I'll feel better by then. ☺
Respectfully yours,
Bill

(Problems include the fact that the subject doesn't match the content of the email; the salutation 'hiya' is too informal; vry and ☺ are text abbreviations; 'loads of' and 'threw up' are informal vocabulary; there is too much unnecessary chatty detail to explain the idea that the writer was unwell.)

4 Writing an email

Finally, get the students to write an email to a teacher, both explaining something and asking for some information. For example:

Write an email to your tutor in which you:

- explain why you missed an English class;
- ask about the grading criteria for the next essay that is due at the end of the term.

Include a subject and pay attention to using language that is formal enough. ETp

Gillett, A *Using English for Academic Purposes: A Guide for Students in Higher Education* www.uefap.com 2009



Elisabeth Wilding is Senior Academic Tutor for the International Foundation Programme at the University of Reading, UK, where she teaches EAP and Academic Skills. She has experience teaching EAP and EFL in England, France, Switzerland and the USA.

e.a.wilding@reading.ac.uk

Writing an email

How do you write an appropriate email to a teacher or tutor? What style of language should you use (or not use)? The table below lists some aspects you might consider when writing such an email. With another student, discuss each aspect and answer the questions.

Subject line	What is the purpose of the subject line?
Beginning	How do you begin your email? *Dear Mary, Dear Sir, Hello, Hi, To whom it may concern, …*
Style/formality	How formal does an email to a tutor need to be?
Grammar/spelling	Does grammar matter in an email? How can you check your spelling?
Ending	How do you end your email? *Thanks, Cheers, Yours sincerely, Your friend, That's all, Regards,* *Thank you for your kind consideration, Love, …*
Useful vocabulary	Do you know what these abbreviations mean? *RSVP ASAP CC FW BCC RE FYI*

Suggested answers

Subject line	*The purpose is to sum up the main idea of the message in the email so the reader knows what it will be about.*
Beginning	*It is most appropriate to address someone by their name if you know it; either 'Dear + first name' or 'Dear Mr/Mrs/Ms X'.*
Style/formality	*It is usually safer to be formal. You should certainly avoid text abbreviations and slang.*
Grammar/spelling	*These really do matter in an email, as good grammar can make your message clear. You should use full sentences and check your spelling with either a spell-checker or a dictionary.*
Ending	*'Yours sincerely' or 'Regards' would be most appropriate to a tutor.*
Useful vocabulary	*RSVP (répondez s'il vous plaît) – please respond* *ASAP – as soon as possible* *CC (carbon copy) – another recipient for your email* *FW – forward* *BCC (blind carbon copy) – another recipient for your email but invisible to others* *RE – in reference to* *FYI – for your information*

Over the wall ...

Alan Maley reflects on ageing and dying.



The subject of death and dying is hardly a cheerful one and is, consequently, often avoided in contemporary society. It remains 'the elephant in the room'. Yet it is the one certain fact about our life: namely that it will come to an end, at least in its present form. Unlike taxation, which, if you are rich enough, is avoidable, death waits for all of us. It is also true that in a geriatric society, which is what most Western societies are rapidly becoming, the end of the day looms ever more in the public consciousness, however much it may be repressed.

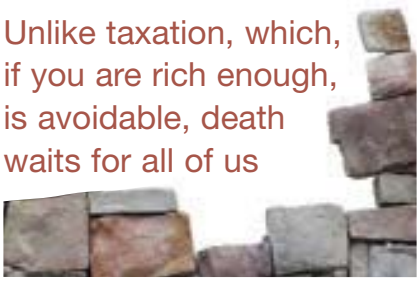
Memento Mori

On re-reading Muriel Spark's *Memento Mori*, I re-discovered what a sharply observant writer she was. The novel starts with a phone call to the ageing Dame Lettie, reminding her, *'Remember you must die'*. The tale unfolds, revealing a network of ageing gentlefolk and their servants. All are woven together in a fabric of family ties, former liaisons and love affairs, money and marriage, going back to the early years of the 20th century. Among the decaying gentry we meet, in addition to Lettie, Charmain, the once-famous novelist, now losing her memory, and Godfrey, her husband – both serially unfaithful to each other; their bloodsucking son, Eric, a very nasty parasite; Guy Leet, literary critic and renowned philanderer; Percy Mannering, a violently choleric poet; and Alec Warner, whose lifework as a gerontologist is documenting the life and habits of old people. Among the servants, there is Nanny Taylor, languishing in a geriatric ward, and the exploitative, blackmailing and overbearing Mrs Pettigrew. Eventually, all of them receive the sinister telephone message, and by the end all have succumbed to the truth of it. Will we discover who the caller is? Or is he simply a figment of their collective imagination? Along the way, Spark treats us to some hilariously funny dialogue and perceptive observations about ageing. Her humour is relentlessly savage at times, yet unflinchingly honest, too. There is not much human kindness in this novel. It is too starkly realistic for that. If there is a God, I doubt whether he would be altogether comfortable having Spark on his (or her) side.

The View in Winter

On returning to Ronald Blythe's *The View in Winter*, I was surprised at just how 'modern' it still was. Published over 40 years ago, when the 'grey generation' was much less in evidence, it is uncannily accurate and perceptive in its observations. Essentially, this is a series of monologues from or about old people, culled from interviews they gave to Blythe. It is divided into nine chapters, and the contributors include old people in a Suffolk village, sixth-form students talking about the elderly, old soldiers reminiscing about the First World War, Welsh people from a former mining town in the Rhondda, former schoolteachers, ex-professionals talking about how it feels to have lost one's useful role in

Unlike taxation, which, if you are rich enough, is avoidable, death waits for all of us



society, and monks, priests and a spiritualist reflecting on life and death. Each section includes either an introduction or comments from Blythe. There is also an astute 35-page introduction, which is well worth reading for its own sake. In it, Blythe reminds us that old people are not a race apart; they continue to have the same feelings (including sexual desire) as everyone else. They are simply older than the rest

iStockphoto.com / © Steven Robertson

of us. I found the book interesting for its insights into both old age and what it is like to be old, and a past era we have almost no way of apprehending, where material goods were in desperately short supply, and life was often brutishly and unforgivingly hard.

The Art of Dying

The Art of Dying by Peter and Elizabeth Fenwick is an investigation of end-of-life experiences (ELEs). These include psychic phenomena, such as deathbed visions, deathbed coincidences, telepathy, prophetic dreams, hallucinations involving after-death communication, visions of light, out-of-body experiences and the near (or temporary) death experiences of, for example, patients who suffer cardiac arrest and are subsequently resuscitated. Much of the book deals with anecdotal evidence from 'sane and sensible people' and includes some experimental evidence, too, to support the existence of such phenomena. The authors argue that there is simply too much evidence to ignore, and suggest that science will have to come to terms with the concept of the 'extended mind', which transcends individual brain functions. The book is certainly thought-provoking. The last two chapters, *Dying a Good Death* and *The Journey to Elsewhere: Coming to Terms with Death*, are particularly comforting for those of us who empathise with the terminally ill patient in Marie de Hennezel's excellent book *Intimate Death*, who says, *'I am not a believer but I am curious to know what comes next'*. Whatever the precise nature of such phenomena, they seem to reduce the fear of death among those who experience them.

Nothing to be Frightened of

Julian Barnes' *Nothing to be Frightened of* is an extended exploration of death and dying and our attitudes to them. Yet, for all that, it is remarkably light-spirited, wryly humorous and witty. There is certainly nothing morbid or morose about it. He weaves together narratives of his relationship with his brother, memories of his parents and grandparents in their old age and in their dying, with richly commented anecdotes drawn from literature and the lives of writers (especially his beloved French literature – Montaigne, Zola, Flaubert, Renard, etc). He touches on questions of religious belief in an after-life, and whether this is in fact brings comfort: *'… Rachmaninov, a man both terrified of death, and terrified there might be survival after it.'* He discusses Pascal's wager (*'Put your money on God. If he exists, you're laughing. If not, it won't matter anyway.'*). He rehearses the arguments of writers like Richard Dawkins: Why do we need belief? Isn't the wonder of the universe enough? If our life is like the bird in Anglo-Saxon literature, which flies out of the darkness into the banqueting hall full of light and life, then flies out into the darkness again – why should we be more frightened of the dark exit than we were of the dark before we entered? He quotes Renard on eternal life: *'Imagine life without death. Every day you'd want to kill yourself from despair.'* Yet for all his humour, and despite his attempts to look death in the face, he continues to pick at the scab of fear, and is terrified. Do not expect this book to offer any answers – but do enjoy having your thoughts stirred up on almost every page.

Somewhere Towards the End

What a treasure Diana Athill is, now 92 and still going strong! In *Somewhere Towards the End*, she demonstrates on every page her sterling qualities. Her life story is scorchingly honest, frank, courageous and forthright – and almost totally positive. The chapters cover her extraordinarily varied sex life, her views on religion, on death and dying and on care for the sick and elderly. She writes of the salutary effect of learning to draw, of gardening, and her discovery that she was a writer (as well as a fabulous editor). Perhaps the best way to convey something of the quality of her style is to quote:

On religious belief: *'… surely the urgent practical necessity of trying to order it so that the cruelties are minimized and its beauties are allowed their fullest possible play is compelling enough without being seen as a duty laid out for us by a god?'*

On her brother's dying: *'... it ... was not fear … but grief at having to say goodbye to what he could never have enough of.'*

On dying: *'... our dying will be part of it just as these children's being young is, so while we still have the equipment to see this, let us not waste time grizzling.'*

On regret: *'not sure that digging out past guilts is a useful occupation for the very old … I have reached a stage at which one hopes to be forgiven for concentrating on how to get through the present.'*

A wonderful woman and a book full of her zest for life.

★ ★ ★

I am aware I have left many deserving books out of this account: Sogyal Rinpoche and Maurice Maeterlinck, amongst others. But I hope to have conveyed something of the richness of the literature on this most compelling of themes.

Ageing is a global issue if anything is. It has huge implications for health-care budgets and for pensions, quite apart from the human costs involved. So for teachers who see themselves as educators and not just pedagogical technicians, this is an important and rewarding topic to examine. If nothing else, perhaps it may increase the understanding among the young of what it means to grow old, a condition more and more of them will themselves experience. As I write this, the UK Health Ombudsman has issued a report on the 'callous indifference' with which the vulnerably old are often treated in hospitals … ETp

Athill, D *Somewhere Towards the End* Granta 2008

Barnes, J *Nothing to be Frightened of* Vintage 2008

Blythe, R *The View in Winter: Reflections on Old Age* Penguin 1981

De Hennezel, M *Intimate Death* Little, Brown 1997

Fenwick, P and Fenwick, E *The Art of Dying* Continuum 2008

Maeterlinck, M *Death* Dodd, Mead and Co 1912

Sogyal Rinpoche *The Tibetan Book of Living and Dying* HarperCollins 1993

Spark, M *Memento Mori* Penguin 1962



Alan Maley has worked in the area of ELT for over 40 years in Yugoslavia, Ghana, Italy, France, China, India, the UK, Singapore and Thailand. Since 2003 he has been a freelance writer and consultant. He has published over 30 books and numerous articles, and was, until recently, Series Editor of the *Oxford Resource Books for Teachers.*

yelamoo@yahoo.co.uk

New titles for English Language Teachers

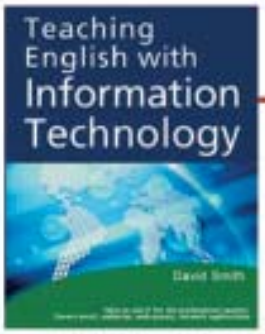
Teaching English One to One

by Priscilla Osborne

This new book provides an analysis of the problems of teaching students on a one-to-one basis. The book covers a wide range of topics in this field and explains learner needs analysis and learner profiles, especially the student's current use of English and the reason for taking a one-to-one course; course planning; techniques which are specific to one-to-one teaching; techniques which don't work with one-to-one teaching; and using the learner as the resource for teaching.



208 pages - paperback
ISBN 1-904549-03-9



208 pages - paperback
ISBN 1-904549-01-2

Teaching English with Information Technology

by David Smith and Eric Baber

This new practical guide for teachers provides an introduction to, and rationale for, using information technology when teaching English. The book explains how teachers can use e-learning in English language teaching. The topics covered include using email; the importance of the web in ELT (covers websites; using audio and video clips from the web, web activities, webquests and treasure hunts); using CD-ROMs; professional training on the web for online teacher training and online teaching communities; audio- and video-conferencing and text chat; learning management systems; and finally, using standalone software on desktop computers.

Teaching English with Drama

by Mark Almond

This new book covers the excitng sector of teaching English language students using drama, plays and with theatre techniques.
The book covers a wide range of subjects for teachers including how to plan class work, choosing appropriate texts, working with students with theatrical techniques, modifying dialogue and lines for different levels of student, stage management, and how these all work together to improve language appreciation and learning; using classic plays, suggested characters; resources beyond the textbook; using stories, songs, games, etc.



208 pages - paperback
ISBN 1-904549-12-8

www.pavpub.com
email: admin@pavpub.com tel: +44 (0)1243 576444

Engaging English

Deauwand Myers

reviews activities for reluctant students.

I have been teaching English to non-native speakers, particularly in Asia, for most of my adult life. Doing so has been both rewarding and challenging. The vast majority of non-native English speakers in Asia use English at an elementary or pre-intermediate level. Vocabulary (for example, differences between British and American usage) and grammar (the ubiquitous use of definite and indefinite articles, for example) present a long-term challenge even to those who achieve a high degree of fluency.

Textbooks, workbooks and combinations of these are merely a basis from which teachers can begin to unpack these challenges for the students. Learning English, or any foreign language, need not be hard work. In fact, effective teaching employs pedagogical schemata which incorporate a variety of strategies to get the learner to speak and write more cogently and organically.

As a university professor, I am often confronted with the task of trying to get my students more motivated to learn English and less intimidated by the process: compulsory English courses for college students come with the burden that some students just don't want to be in an English class. To try to overcome their reluctance, I have devised some useful and engaging activities for the last 30 minutes of my two-hour lessons. My classes meet once a week. Some of these activities can actually be extended to become a lesson in themselves.

1 Make your pitch

This is a project which involves working in teams to create a new product and an advertisement to promote it. The activity encourages creativity, teamwork and innovation. In total, it will take at least 80 minutes to complete, but it breaks down into discrete stages so the work can be spread over several lessons.

Objective: to create a product and an advertisement for it and to make a presentation to the rest of the class

Materials: large pieces of paper (A3 or larger), pens, pencils, coloured pencils and/or crayons

Time: 20–30 minutes for idea generation; 20–30 minutes for sketching and drawing the product; 20–30 minutes for each team to present their product advertisement to the entire class

Procedure

- Put the students into groups of three or four. Give each group a large piece of paper.
- Give the students the following instructions (translated into their own language, if necessary):
  In your group, imagine you are a company (make up a name) which is creating a new product. It should be something fun and unrealistic (eg a mobile phone that can microwave food). Make a colour picture of your new product on the piece of paper provided. Write at least three English sentences describing your product, including its name, what it can do and its price.

Engaging English

- When the students have finished their drawings and written their sentences, ask them to prepare a presentation for the rest of the class, using their picture and sentences to advertise their new product.
- After the presentations have been made, you could get the class to vote on the new product they would most like to buy.

The following four activities are all games involving an element of competition. The students work in teams (they should think up names for their teams). The teams do the activities in turn, with the rest of the class watching (it is a good idea to change the order each lesson so the teams never know who is going to have to perform first). The times given here are flexible and each team can be given as many turns as you like.

2 The secret sentence

Objective: to guess a 'secret sentence' from clues given by one team member

Materials: a secret sentence for each team; board and markers or chalk

Time: three or four minutes per team for each sentence

Procedure:

- Write the following in a vertical list on the board:
  Statement:
  Question:
  Past:
  Present:
  Future:
- Ask one member of the first team to come to the board. Show them a secret sentence. They begin by putting ticks against the appropriate items in the list to indicate to their team whether it is a statement or a question and whether it is in the past, present or future. They should then put a line on the board for each word in the sentence.
- The student at the board then has three minutes to draw a picture or pictures representing the secret sentence (they can use maths symbols such as +, – and =). The rest of the team try to guess as many words as they can by shouting them out. The student at the board must not say anything, make gestures or write any words in English or their native language. However, if a word from the sentence is guessed correctly, they write it on the appropriate line.
- If the team guess the sentence correctly in the three minutes, give them a point. If they don't, move on to a new team and a new sentence.

3 The 'Shhhhh!' challenge

Objective: to guess a word from clues given by the rest of the team

Materials: a number of words on separate slips of paper in an envelope (they can be used again and again if laminated)

Time: one or two minutes per team for each word

Procedure:

- Invite one person from the first team to come to the front of the class, close their eyes and take a word at random from the envelope.
- Show the word to the rest of the class but not to the student who chose it.
- Ask the student at the front to face away from the rest of the class for one minute.
- During that time, the rest of the team shout out clues to the word. They can't say the actual word, or any part of it, and they can't use their native language, only English. For example, if the word is *delicious*, the team could say *tasty*, *chocolate*, *pizza*, *good*, *taste*, and so on.
- Keep to the time limit of one minute per word, per team.

4 Write it!

Objective: to think of as many words as possible on a given topic (a great vocabulary builder)

Materials: board and markers or chalk

Time: one minute per team for each topic

Procedure:

- One person from the first team comes to the board.
- Give the team a topic, such as *things that can fly*, *things babies do* or *things that are red*.
- For 30 seconds, the student at the board writes as many words as possible that are connected to the topic. The rest of the team shout out ideas.
- You can give each team a separate topic or use the same one for all the teams but, if you use the same topic, the teams cannot repeat words previously written by other teams. This gets progressively harder, of course, so you may have to pick team names out of a hat to decide which team goes first.
- Count the words at the end. The winners are the team with the most points.
- Go over difficult topics and get the students to brainstorm any useful words which were missed.

5 Trivia

Objective: to answer general knowledge questions

Materials: a list of general knowledge questions, eg *Who was the first president of the USA? What year did World War II end? What country has the largest land area?*

Time: flexible

Procedure:

- Ask the teams questions in turn.
- Allow them to confer but only give them five seconds to answer.
- Award one point for each correct answer. The winners are the team with the most points.

★ ★ ★

These activities are a highly flexible way of complementing your core curriculum. Not only can they be adjusted to take as much or as little time as you wish, but the complexity and difficulty of the challenges can be modified to suit the level of the class and age of the students.

More often than not, the students will appreciate the effort you have put into making their lessons more fun and, most importantly, will learn English in a slightly new and engaging way. ETp



Deauwand Myers holds a Master's degree in English literature and literary critical theory from the University of Vermont, USA. He is currently an English professor at a university near Seoul, Korea, and a frequent contributor to *The Korea Times*.

Deauwand@gmail.com

Doing drama

Betka Pišlar's students enjoy a theatrical experience.

As a primary school English teacher, I find that lack of interest, discipline issues, short attention spans and poor concentration are major problems. In an attempt to overcome these, I decided to do some drama with my students. I felt this would be motivational and would give them more opportunities to practise speaking in class. My class consisted of 25 children in their final year at primary school.

The text

The first step was to choose an appropriate text. I looked through many literary texts in libraries and on the internet; I wanted to find one which would be appropriate for my students in terms of language level and knowledge. Although there were many stories available, it proved difficult to find one which was completely suitable. In the end, I produced a simplified version of the section from Homer's *Iliad* where a golden apple is to be awarded to the most beautiful goddess, and Paris has to judge who should win it – his choice leading ultimately to the Trojan War. This offered an opportunity to revise some of the grammar and vocabulary which we were doing in our English lessons at that time. This included the simple and continuous past tense, irregular verbs, the present perfect and the use of adjectives and their comparative and superlative forms. The text also provided cross-curricular links with the students' geography, history and sociology lessons.



Preparation and planning

To introduce the idea of doing a play in class, I asked the children questions about films, plays and actors that they knew and liked. I asked them whether they would like to become actors themselves, and I explained what we were going to do. I was encouraged by their enthusiasm – we had already done some short roleplays and sketches in the classroom, but a play in English was something new.

I planned to work on the play for ten minutes in each lesson, which meant at least 30 minutes per week. Initially, I intended that this drama slot would take place at the beginning of each lesson, and that we would then continue with our coursebook work. However, after two or three lessons I noticed that the children were more motivated to do their regular work if I left the drama till the end of the lesson. They regarded it as a kind of reward for good work, and this not only kept the brighter ones focused and stimulated, but also encouraged those who were sometimes left behind to work harder.

Starting the play

I began by giving the children copies of the play (see page 25) to read at home. In the next lesson I asked them whether they were already familiar with the story. Some of them had seen the film *Troy*, which was being shown on TV at the time, and some of them had read some legends from Greek mythology. We made a wordmap about the legend and the writer on the board. By introducing some historical and geographical facts about the *Iliad* and Homer, I made sure that any children who hadn't heard of them before learnt enough about them

►►►

Doing drama



to enable them to enjoy and appreciate the story.

Assigning the roles was one of the most difficult tasks. All the boys in the class wanted to be Paris, as he is the bravest character and, according to the film *Troy*, the most handsome, but nobody wanted to be Zeus – possibly because he had more lines to say! I decided that the fairest way to assign roles was to throw a dice.

Next I read the lines of the play to the class, emphasising the important words. I then explained new vocabulary and taught them the key phrases. Then it was the children's turn to do the reading. They each read out their lines and I corrected their pronunciation. There was a lot of movement and dancing in the play, and this enabled the children to memorise the lines more easily.

Although some roles were bigger than others, my aim was to motivate and involve all the children in the class, allowing each to display their own abilities and interests. I encouraged them to use their creativity in producing scenery and costumes and choosing accompanying music.

Scenery, costumes and rehearsals

There were two scenes in the play, one set on Mount Olympus in Zeus's palace and the other in Troy. To make the scenery for Troy, the children painted a huge horse and produced a poster with the name Troy in big capital letters. Zeus's throne was a chair on top of a desk.

The children who were playing gods and goddesses wore white tablecloths wrapped around them; the boy who played Paris wore a helmet and carried a wooden sword which he made himself. The apple was a small ball wrapped and sewn into gold-coloured cloth.

Some girls who attended dance classes did the choreography, and a boy who had been playing the piano for five years volunteered to choose and play some piano music. He even composed some of the music himself. Those who were artistically talented made the scenery and the posters with water colours and cardboard.

Although I didn't want the preparation to be too time-consuming, rehearsing and making the props and scenery took more time than I had planned, so I asked the children to come to extra rehearsals after school. They all enjoyed this, not just because they felt they were spending their time usefully and creatively, but also because they liked being part of a team.

I brought a video camera to school and filmed the rehearsals. We watched the video during the next lesson, and I noticed that some children loved seeing themselves act while others still felt inhibited and shy. To help them overcome their shyness, I introduced some games and jokes, which seemed to put them at their ease.

Finally, I suggested that they put on a performance for a real audience. Since there was to be a special show for the parents at Christmas, I decided to include our English play in it.

The performance

After a final rehearsal, the day of the performance arrived. The hall was packed with parents, grandparents, friends and teachers. The children waited nervously behind the curtain for the play to be announced. Then the piano music began and the play started. When it finished, there was enthusiastic applause from the audience.

★ ★ ★

All the children learnt to associate English and drama with fun; this was reflected in better discipline in the classroom. The whole class was involved, from the shyest to the most outspoken, and they all contributed to the play. Not only was it a bonding experience for them, it also motivated them to use language confidently and creatively. While learning the play, they listened and repeated their lines many times; by repeating the words, they became familiar with them and were able to say them with increasing fluency. Doing drama in the class also proved to be an effective method of teaching adjectives: the children learnt many new ones and they were able to use comparative forms.

Performing on stage to their friends and parents gave them a strong sense of achievement, which boosted their self-confidence and gave personal satisfaction. ETp



Betka Pišlar is a teacher of English at Žiri Primary School, Slovenia.

betka_pislar@t-2.net

★ ★ ★ ★ ★ The Golden Apple ★ ★ ★ ★ ★

The narrator enters.

Narrator Ladies and gentlemen, welcome to our play, The Golden Apple. Let me introduce to you our actors and actresses; they play the gods and goddesses on Mount Olympus. This is Hera, mother of all the gods.

Hera enters, bows to the audience and steps to the back of the stage. Each entrance is announced by a few bars of piano music.

Narrator This is Athena, the goddess of wisdom.

Athena enters and bows.

Narrator This is Aphrodite, the goddess of love.

Aphrodite enters and bows.

Narrator And finally, here is the king of the gods, Zeus.

Zeus enters majestically, nods slightly and sits on his throne.

Narrator This is Paris, the son of the king of Troy.

Paris enters.

Narrator And here are other gods and goddesses who appear in our play.

They enter, two by two. The goddesses start dancing in a circle and the gods gather round Zeus.

Narrator Oh, I almost forgot to introduce Eris, the goddess of discord.

Eris enters.

Narrator Once upon a time, when the gods lived at the top of Mount Olympus in Greece, there was a splendid feast in the palace of Zeus. The gods were all singing, dancing, eating and drinking and they were having a wonderful time.

The gods drink, dance and laugh. Eris is at the side, watching the party. She wants to join the dance, but the other goddesses won't let her break their circle and join them.

Narrator All the goddesses were invited, except Eris, the goddess of discord. She was very angry and hurt, and wanted to do something that would stop the party.

Eris They did not invite me. How can they dance and laugh without me? They will have to pay for this. I know what I will do. I will throw a golden apple into the great hall. They will stop dancing and start to quarrel.

Eris throws the golden apple into the circle of goddesses. The goddesses stop dancing and the gods stop laughing. The goddesses pick the apple up and pass it from one to another. Eris leaves the scene looking happy.

Hera What's this?

Athena It's a golden apple. Look, something is written on it.

Aphrodite takes the apple and reads.

Aphrodite 'To the prettiest'. These are the words written on the golden apple.

All three goddesses start to quarrel. Hera takes the apple.

Hera The apple belongs to me. I am the mother of all the gods and I am the prettiest, the most respected and the most honourable goddess on Olympus.

Athena takes the apple from Hera.

Athena No, I am the cleverest, the bravest, the most courageous, the most beautiful, the wisest and the most intelligent goddess. The apple is mine.

Aphrodite I protest. I am the goddess of love and beauty. I am the prettiest, the loveliest, the most attractive, the most beautiful and the most wonderful goddess. The apple belongs to me.

She takes the apple from Athena.

Hera No, it's mine.

Athena No, the apple belongs to me.

Aphrodite Wrong! I will have the apple.

Athena Why don't we ask Zeus which of us should have the golden apple?

Hera That's a good idea.

Aphrodite Yes, let's ask Zeus.

Narrator All three goddesses ran to Zeus.

They run to Zeus.

Athena Zeus, please, tell us which of us is the most beautiful goddess.

She gives him the golden apple.

Hera Please, decide which of us is the prettiest.

Aphrodite Please, be the judge and tell us who is the loveliest goddess.

Narrator Poor old Zeus. It was not an easy situation for him.

Zeus looks at the apple for a long time. He looks at the goddesses, looks at the apple again, shakes his head hesitantly, looks at the goddessses again and starts to speak slowly.

Zeus All three of you are beautiful. I think that Hera is as beautiful as Aphrodite and that Aphrodite is not less attractive than Athena. I am sure that Athena is not more intelligent than Hera and that Hera is not more attractive than Aphrodite. I think that Athena is as lovely as Aphrodite and that she is not less courageous than Hera.

He looks at the apple and at the goddesses again and pauses, frowning and thinking hard.

Zeus I really can't tell you which of you is the loveliest or the prettiest. I simply think that Hera is as beautiful as Aphrodite, and Athena is as beautiful as Hera ... However, I will give you some advice: go to Troy in Asia Minor, to Paris, the son of the Trojan king. He will tell you who among you is the prettiest.

He returns the apple to Athena.

Athena Thank you, Zeus.

Hera Thank you, Zeus.

Aphrodite Thank you, Zeus.

Narrator All three goddesses ran down from Olympus and went straight to Troy. There they found Paris.

Holding hands, the goddesses run from Olympus to Troy. They run around the stage twice to show that it is a long way. The scenery changes to Troy.

Paris enters, wearing a helmet and holding a sword. He sits on a chair.

The three goddesses enter and Athena gives the apple to Paris.

Athena Paris, say that I am the most beautiful goddess on Olympus and you will become the wisest, the cleverest and the best king in the world. Please, say that I am more beautiful and prettier than Hera, and that Aphrodite is not as beautiful and as pretty as I am.

Hera Say that I am the most beautiful goddess and you will be the richest, the most respected and the most loved king in the world.

Aphrodite Paris, if you choose me as the prettiest goddess on Olympus, I promise you the most beautiful and the most attractive wife in the world.

Paris doesn't hesitate. He stands up and shouts loudly.

Paris Aphrodite is the prettiest goddess. The golden apple belongs to her.

He gives Aphrodite the golden apple. Aphrodite takes it happily and smiles. Hera and Athena look disappointed.

Narrator Aphrodite kept her word. She helped Paris to kidnap and marry Helen, the Queen of Greece and the most beautiful woman in the world. Her husband, Menelaus, gathered a strong army and marched against Troy, so he could get his wife back. In this way, the most famous, the most heroic, the best-known war in the history of mankind began.

LCCI International Qualifications from EDI



Diploma in Business English for International Managers

EDI is pleased to announce the release of the new Level 3 (CEF C1) and Level 4 (CEF C1-C2) Diploma in Business English for International Managers. The diplomas test candidate's English language skills in five areas:

Telephoning • Presentations • Discussions • Negotiations • Written business communication

Level 3 Diploma in Business English for International Managers

Select one from the component options

	Qualification	Minimum grade required
Option 1	Level 3 English for Business (EFB)	Credit 60%
	Level 3 Spoken English for Industry and Commerce (SEFIC)	Credit 60%
	Level 3 SEFIC Telephone test	Pass
	Level 3 SEFIC Special Topic Option	Pass
Option 2	Level 3 English for Business	Credit 60%
	Level 4 Spoken English for Industry and Commerce (SEFIC)	Pass 50%
	Level 4 SEFIC Telephone test	Pass
Option 3	Level 4 English for Business	Pass 50%
	Level 3 Spoken English for Industry and Commerce (SEFIC)	Credit 60%
	Level 3 SEFIC Telephone test	Pass
	Level 3 SEFIC Special Topic Option	Pass

Level 4 Diploma in Business English for International Managers

Qualification	Minimum grade required
Level 4 English for Business	Pass 50%
Level 4 Spoken English for Industry and Commerce (SEFIC)	Pass 50%
Level 4 SEFIC Telephone test	Pass

Note: To achieve either diploma, students much achieve all the required modules within a 24 month period.

For more information visit
www.lcci.org.uk
or contact the international enquiries team:

Tel. +44 (0) 2476 518951
Email. internationalenquiries@ediplc.com

Hot off the press!

Lucy Palmer makes the connection between news-based materials and motivation.

So far so good – I've caught your attention – but what is it that's motivated you to read this, and what will keep you reading? And how can we, in turn, motivate our students to read more – an activity so important for language learning? In this article I'm going to look at how we can use materials based on the news to do just that.

Meaningful reading

The problem, of course, with motivation is that you can't *make* someone motivated. Even learners who are motivated by extrinsic factors, such as getting a job that needs English, can't be forced to learn, and the strongest form of motivation – intrinsic motivation – by definition comes from within.

Robert Vallerand describes several kinds of motivation, the first of which is our intrinsic motivation to learn, our desire to find out about the world. Here, then, is one way that news-based materials can be motivating for our students: by focusing on learning about real-world events rather than just on learning about English. Indeed, students in Matthew Peacock's 1998 study cited this as the main advantage of using authentic materials: *'[It] (expands our) view of society; [I] got useful real information; it was real … had meaning to me.'*

Meaningful tasks

It is also important that the tasks we set should have an authentic purpose. We read different types of texts in different ways, and what we ask students to do should reflect this. In our first glance at the restaurant listings in a newspaper or magazine, we don't underline all the interesting adjectives or memorise the menu; we scan them for specific information about the location, type of food and price. This isn't to say that we can't then go on to analyse the language but, again, it should be with the aim of helping students read that type of text more successfully in future.

As Vallerand points out, we're motivated to do things according to our values, interests and identity as an individual

Motivation and identity

When we read a news story, the way we read it will depend on our own interests. From some we'll want just the basic facts; others we'll want to read in detail. As Vallerand points out, we're motivated to do things according to our values, interests and identity as an individual. Indeed, Ema Ushioda suggests that expressing our identity is the key factor in motivation – that *'there is an intimate connection between our goal-directed behaviours and the identities we pursue'* and that *'to the extent that we … create opportunities for [students] to … express their own …*

Hot off the press!

identities through the medium of the target language; the more likely that students will feel … motivated to … engage themselves in the process of learning … the target language'.

Relevance and choice

Catching up with news is something that students do in their everyday lives, whether it's seeing what their friends are up to on *Facebook*, listening to their local radio station or reading an international newspaper, so working with news-based materials can help them bring their lives to the learning process. What they choose to read and listen to is a defining feature of who they are, so it's vital that we offer our students news stories that are relevant to them. Even better is to let them choose for themselves.

Challenge and difficulty

The problem then is the level of difficulty. Authentic materials are often far from easy – the vocabulary may be unfamiliar and the grammar complex – but if the texts are relevant and informative and the tasks we set are appropriate, then news-based materials can help students enjoy the challenge and give them a sense of achievement, heightened by the knowledge that they've read not a simplified text for learners, but a piece of 'real' English.

Novelty and variety

Finally, as John Schumann points out, we're stimulated by novelty, and news-based materials are, by definition, well … new! The principle of novelty also dictates that we should avoid formulaic activity types. The same old lead-in and the same old vocabulary-matching activity will be dull if frequently repeated, however relevant, novel and informative the article.

News-based material

All this makes preparing a news-based lesson sound like a lot of work – offering students a choice of up-to-the-minute articles, preparing tasks adapted to the purpose for reading, keeping the activity types varied – but, fortunately, on the internet there are sites that do the hard work for you. Here is a selection of those that I think are the best:







English 4-U
(www.english-4u.com)

Bright and colourful worksheets with a range of activity types, based on news items and song lyrics.

English to go
(www.english-to-go.com)

Well-structured and varied lessons at five different language levels, based on articles from Reuters® News Agency.

Teachitworld
(www.teachitworld.com)

Weekly lessons on a mix of arts, science and current affairs topics, made by teachers for teachers and based on *The Week* magazine. See opposite for examples.

The Listening Business
(www.thelisteningbusiness.com)

BBC Radio 4 News service

A lesson a day from Monday to Thursday, based on the 10am news, with a variety of activities at three different levels.

BBC World Business News service

A business lesson a week based on the World Business News from the BBC World Service, again with a variety of activity types. ETp

Peacock, M 'The effect of authentic materials on the motivation of EFL learners' *ELT Journal* 51(2) 1997

Schumann, J H cited in Dörnyei, Z 'Motivation in second and foreign language learning' *Language Teaching* 31 1998

Ushioda, E 'Plenary: Socialising students' motivation and autonomy in the English-language classroom' *IATEFL 2010 Harrogate Conference Selections* 2011

Vallerand, R J cited in Dörnyei, Z 'Motivation in second and foreign language learning' *Language Teaching* 31 1998



Lucy Palmer is ELT Editor of Teachitworld (www.teachitworld.com) and has recently completed her DELTA. She taught EFL in France for nine years and is currently teaching ESOL in Bristol, UK.

lucyp@teachit.co.uk

Stop complaining, start creating

Tim Thompson created a course to overcome his frustration with his university's shop.

I was grumpy. I had just visited a famous university in Seoul, South Korea, and saw students walking around campus with clothing and bags that proudly displayed their school's name and logo. It made me homesick to see these students proudly showing their school spirit. I know that students at the university where I teach (KAIST, widely considered one of the top science and technology universities in Asia) are proud to be studying there, but the school's shop only sells a few products with the school's name on them and almost none of these products are items of clothing. I wanted a nice T-shirt or hooded sweatshirt with the school's name on it to take to my family and friends when I went home on a visit, but they simply weren't available.

The problem

I went to KAIST's Development Team and looked into getting permission to use the KAIST logo to start my own small business, but the cost was prohibitive. Some students had apparently also looked into the possibility of opening a student-run business that would design, produce and market KAIST-logo merchandise, but they were told that their job was to study, not work, and they were turned down.

Even though I was already teaching a Business English Projects (BEP) class that was using episodes of Donald Trump's *Apprentice* TV show to introduce business situations and concepts (See 'Trump card', ET*p* Issue 53), I knew that my students needed more practical learning opportunities to supplement all the book learning that they were so used to and so successful at.

The solution

The answer to these problems was staring me in the face, but it took me almost three years at KAIST and two iterations of the BEP course to figure it out. I needed to team up my BEP course with KAIST's shop to give my students the opportunity to experience real business while providing merchandise that was created by the students, for the students, with the goal of increasing KAIST's school spirit and brand awareness.

I started by contacting the shop management team. I began with the manager, who directed me to the owner. I proposed that my students would design branded items that would be sold through a pre-order system. The profits from product one would be used to finance product two. The university shop would be an outlet through which the products could be sold and would introduce the students to their manufacturing and printing contacts. The class would attempt to advertise and increase traffic for the shop, and all the profits would go to the shop at the end of the semester as payment for their cooperation.

The benefits

For the school

The school was happy because the students were getting practical experience and creating clothing and merchandise that would promote the school and its name. We tried to focus on school pride and increase school spirit in the process.

For the students

The students were disappointed at first that they would not be able to keep the profits from their sales. I had to explain to them that they didn't have to pay the licensing fee to use the university's name and logo. They also didn't have to rent shop space and pay utilities on that space. Their 'payment' for the work they put in was knowledge and experience. I pointed out that, as students, that is what they were here to acquire. While their reward was not monetary, they were given the opportunity to leave a legacy at KAIST through the products they designed, which could be sold in perpetuity.

For me

What did I get out of it? I was able to teach an interesting course and got the opportunity to buy the sort of KAIST logo merchandise that I had been dreaming of in the first place. I also got the satisfaction of knowing that students, faculty, staff, families and supporters of KAIST would have a better selection of products when visiting the campus or the university shop's website – all thanks to our class.

The format

The semester was divided into three main projects. The students were put into teams and each team was expected to design and market two products. The third project was to work individually to design a logo and/or slogan for KAIST's 40th anniversary in 2011. Over the course of the semester, the students were also expected to keep a reflective journal on what they did and what they learnt about business, teamwork, leadership and individual responsibility. Journals were submitted three times over the course of the semester. The class's final exam was a one-on-one interview in which they were asked about what they had learnt and what they could have done better.

▶▶▶

Stop complaining, start creating

The challenges

Starting a newly-designed course is not without its challenges. The class contained a mixture of ages and nationalities. Students joined the class and dropped out over the first couple of weeks, thereby delaying what the teams were able to do. When the dust had settled, I had three groups with very diverse make-ups. One group had no Koreans in it and experienced both language and cultural difficulties. They misunderstood the price for their first product and had to back out or take a loss. In the other groups, cultural clashes occurred and battle lines were drawn on a regular basis. Discussions became quite heated. Ordering delays caused deadlines to be pushed back, and it was difficult to stay on schedule over the semester. I learnt almost as much as the students about the problems that come with having to rely on factors outside your control, such as people not returning phone calls or changing delivery schedules and product availability after agreements have been made.

The outcome

By the end of the semester, five unique KAIST-logo products had been created and sold. Two T-shirts, one hooded sweatshirt, one scarf and one blanket made their way into the university shop. The photos on this page show some of the products. Almost 1,200,000 Korean won (over $1,000) of revenue was generated without any start-up capital or loans. The school's public relations team sent four delegates to the class to watch



Some of our products

presentations on the 'KAIST 40' logos and slogans. Several of the students' ideas were used to influence the final design, although no specific student's design was chosen. The PR team also liked several ideas which students suggested for promotional materials to be used in conjunction with the school's anniversary.

The feedback

Most importantly, the students learnt from doing, instead of simply reading from a textbook. Comments from their final journal submissions and exit interviews included the following:

On the presentation to the PR team:
'It was a good experience for me. First time for me is doing presentation in front of high-level persons. Actually, whenever some people listen to you seriously you feel like wow! They take me serious and give value to my work. You feel stressful as well but it's good job at all.'

On business:
'I learnt that before we do anything, we need a plan. We need to think about it before we actually do it.'

'If I had a time machine, I can come back we will try to decide faster and do more efficiently so we can be the first group (to advertise) because the first group has an advantage.'

On teamwork:
'Whenever you have some problems about your ideas, maybe you cannot see that, maybe you cannot distinguish that, but your teammates can see, can help you.'

On market research:
'Whenever they (our customers) call and order our products, we could ask them, "How did you hear about us?"'

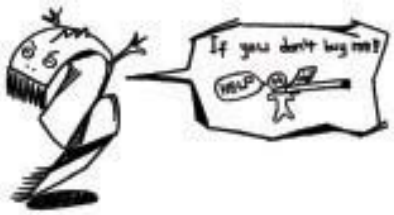
On project work:
'Learning through doing is the best way to learn. I believe I will remember these lessons in the rest of my life.'

'Studying with books is like 2D … but the project is like 3D or 4D. So we have to experience exactly and it was much harder.'

★ ★ ★

I hope to continue this course next year. While the learner-centred nature of the project was unusual for many of the students, I believe most of them benefited from it in the end. This type of course supports my teaching philosophy of: *'Don't thank me for a good grade or blame me for a bad grade. Pat yourself on the back or take a long, hard look in the mirror instead.'* Most students showed a deeper understanding of the core principles of the class: business principles, teamwork, leadership and individual responsibility, while, alas, several did not. But after running this course in this format for the first time, I'm patting myself on the back and my students should, too. ETp





Some of our advertisments



Tim Thompson is a teacher, author, presenter, podcaster and website developer. He has been teaching in South Korea for more than ten years. His professional website is *www.timothyoday.com*.

thompson@kaist.ac.kr

Warming up

Phil Wade gets his classes off to a stimulating start.

A quick five-minute warmer activity can wake up tired students, get them speaking in English, activate knowledge/skills and provide a lead-in to the main activities. For a first lesson, or when covering for a colleague, warmers can be used to assess the students' level so that a lesson can be adapted or developed accordingly. Whatever their purpose, warmers are an important solution to a 'cold start'.

Relevance

Warmers are common in general English classes, but what about business English? Business English students, particularly those at university, are often as interested in the business content of their lessons as they are in the language. In a business English class you are likely to have a group of people with either business knowledge, business experience – or both. Exploiting them as resources makes the lesson relevant and personalised, and it can create a better community spirit within the class. Linking the students' own experiences to the language work allows for self-reflection and increases the likelihood that they will voice their opinions on reading and listening texts and in speaking activities.

The beauty of the business English classroom is that almost everything the students do is relevant for them. A basic reading on management styles, for example, will be highly relevant to anyone who works or will work in business. As a result, business English students can probably reflect and interact with the text at a higher degree than some general students reading a text about favourite films. In this context, warmers can be very stimulating – sometimes students don't want to stop talking.

Variety

The standard place for a warmer is at the beginning of the lesson, but warmers are also good to facilitate the transition from one activity or skill to another, after a break, following a difficult reading passage or whenever students have 'gone cold' or fallen asleep. More interestingly, they can be done as 'cool down' activities to revise or summarise the lesson or as controlled speaking activities. However, one trap teachers often fall into is that they only use warmers that involve speaking. Why not a writing or reading warmer, such as a two-minute text message chat or a 'Who can guess the topic of the listening first?' game? Wherever you choose to do them, they should (in theory) help acclimatise students to the main or following activity on some level, whether this is in terms of language skill or business knowledge.

Authenticity

All the activities below could be adapted to use the internet or mobile technology. That is what the students use to communicate in their jobs, so it is fitting that we do the same. After all, simulating a *Twitter* conversation on strips of paper seems a little unnatural. It can just as easily be done on *Twitter*, and then there is a record for later assessment. Many of the voice recording websites or collaborative writing sites could also be exploited in warmers. In a recent blog on the DELTA Publishing site, Nik Peachey supported the idea of a 'continuous classroom' which is not constrained within a *start* and *finish* time slot. Chatrooms or discussions help expand the limits of the lesson to include *before* and *after*. For example, pre-class blog postings or tweets could stimulate discussion before class and produce warmed-up, motivated students who are ready for the topic of the lesson when they arrive.

Warmers

Here are ten easy activities for the business English classroom:

1 An interesting agenda

Tell one student what activities will be in the next class and ask them to prepare an agenda, as if for a business meeting, which they then read to start the lesson (they can add one item of their own). Another student can then conclude the lesson with a summary (like the minutes of a meeting).

2 Hit the right buttons

Start with a short, relevant podcast or video. This works better if it involves something that affects the students' company or job, such as a new law banning foreign investment. Then play devil's advocate by agreeing with it and gradually eliciting arguments against.

3 The experts

Pair up the students so each is with someone from a different profession. Ask them to explain their jobs briefly and then to give each other advice from their professional perspective.

4 Loads of money

Tell the students you've come into £100,000 and you would like to invest it but are not sure how. Ask them for advice.

5 Where are you going and how?

Explain that you want to become a CEO within ten years, but you don't know how. Ask the students to plan your strategy.

6 Expert interview

Choose a student to do a one-minute presentation and a question-and-answer session on the topic. Less knowledgeable students can be asked to research the topic beforehand.

7 World's worst/best

Ask the students to explain their worst or best career move or business decision.

8 Moan and groan

Put the students in pairs to do a 'boss and employee' roleplay. The one playing the employee should behave as if their partner were their real boss and tell them how they really feel about their job.

9 Why are they better?

Find a market-share diagram of any industry and ask the students to discuss why those with lower shares are in that position and how they can challenge the market leaders for top position.

10 Promotion

Ask the students to decide in pairs which student should be promoted, based on their work in the previous lesson. ETp



Phil Wade has a Business degree, a PGCE, CELTA and MA TESOL and he is doing the DELTA. He managed an MA business English course and has taught at corporate, undergraduate and pre-MBA levels. He is part of the TESOL France editorial team and is a Cambridge examiner.

philawade@gmail.com

Subscribe Now!

The leading practical magazine for English language teachers around the world

Each issue is packed with fresh ideas and teaching tips.

Subscribe now to be sure you don't miss a single issue.

- **Six issues per year**
- **Includes airmail postage**



1 Digital Subscription (online access only)

☐ Yes, I would like to subscribe to: **English Teaching *professional*** (digital edition only, including full archives, available online)

Personal subscription	☐ £27 / €40 / $53

2 Print and Digital Subscription

☐ Yes, I would like to subscribe to: **English Teaching *professional*** (six issues per year – prices include postage)

I would like to subscribe for (*please tick* ☐✓): *1 year* *2 years* *3 years*

	1 year	*2 years*	*3 years*
Personal subscription	☐ £32 / €48 / $63	☐ £53 / €79 / $106	☐ £79 / €118 / $158
Institution/Library subscription:	☐ £58 / €86 / $116	☐ £108 / €177 / $215	☐ £154 / €232 / $309
Multi-copy (3 x each issue)	☐ £116 / €173 / $231	☐ £221 / €331 / $441	☐ £326 / €489 / $641

Start with ☐ Current issue ☐ Next issue

Title Mr / Ms / Mrs / Prof / Dr

Initial Surname

Institute

Address

Address

Postcode Country

Telephone Email

3 Binders

☐ £11.75 (inc. VAT) + £1.95 postage

4 Payment

☐ I enclose a cheque made payable to *Pavilion Publishing (Brighton) Ltd*

☐ I would like to pay by credit card: ☐ Visa ☐ Mastercard ☐ Amex ☐ Switch

Card No. ____ ____ ____ ____ / ____ ____ ____ ____ / ____ ____ ____ ____ / ____ ____ ____ ____

Exp.Date ____ ____ / ____ ____ Security code ___ ___ ___ Issue No. (Switch) _____

Name _____ Signature _____

☐ Please invoice the company / educational institution – *I enclose an official Purchase Order*

You can order online from our secure website **www.etprofessional.com**

Please return this form to:

Pavilion Publishing (Brighton) Ltd
PO Box 100, Chichester, West Sussex, PO18 8HD, UK
Tel: +44 (0)1243 576444 Fax: +44 (0)1243 576456 www.etprofessional.com Email: subscribe@etprofessional.com

05/11

Current Vacancies

To advertise in this section,
please contact Carole Blanchett on
+44 (0)1536 747333 or
carole.blanchett@mainlinemedia.co.uk

The University of Edinburgh

EFL & EAP Teachers & Teacher Trainers - Summer 2011

See ELTC website for course descriptions.

Applicants for temporary posts should:
- have a DELTA or equivalent qualification and 2 years' relevant experience for EAP and Teacher Training
- be eligible to work in the UK

Apply with CV, cover letter & names of two referees to: Summer Staffing Co-ordinator, eltcinfo@ed.ac.uk

www.ed.ac.uk/english-language-teaching

Summer School Staff Required
at four residential summer schools in England

- **EFL Teachers**
  To provide communicative & engaging classes; teachers are NOT involved in pastoral duties. CELTA, Trinity TESOL or equivalent required.
- **Activity and Welfare Staff**
  To keep our students happy, healthy and safe. Must be positive, energetic and responsible.

Accredited by the BRITISH COUNCIL for the teaching of English

Also jobs at year-round schools in London & Torbay

Full details, salaries and forms at
www.lalschools.com/jobs

EU passport or current UK work permit required.

Kings Colleges
Summer EFL teachers

- Non-residential positions in our Bournemouth school, teaching on adult intensive or teenage vacation courses
- Residential positions in our summer camps in Berkshire and Dorset, teaching young learners

Applicants must have a university degree and a CELTA or equivalent.

Attractive pay and working conditions.
Please contact **alex.clark@kingscolleges.com** for further details and an application form, stating your preferred area of work.

- Course Director, Director of Studies
- EFL teachers, activity organisers
- work with children, teenagers or adults
- residential & non-residential opportunities
- temporary summer contracts

Cambridge CAE Academy of English

attractive salaries & terms of employment
for more information and to apply, contact Yvonne or Sheila
t : +44 (0)1223 277230
e: cae@cambridgeacademy.co.uk
w: www.cambridgeacademy.co.uk

ENGLISHUK Accredited by the BRITISH COUNCIL

Ardmore

www.theardmoregroup.com
EFL TEACHER AND DIRECTOR OF STUDIES POSITIONS - SUMMER 2011

With over 15 junior summer centres situated throughout the U.K. we are currently recruiting enthusiastic:

EFL TEACHERS (CELTA / TESOL / PGCE qualified)
DIRECTOR OF STUDIES (CELTA / DELTA qualified)

Competitive Salaries. For more information & an application pack:
email: jobs@theardmoregroup.com
or call: +44 (0)1628 826699

Ardmore Language Schools, Hall Place, Beckett's Green, Berkshire, SL6

EFL Summer Teachers Needed

Enthusiastic EFL teachers (CELTA or equivalent) needed to join our friendly & well established school

£11-14 per hour dependent upon experience

friendly, supportive team,
beautiful school, regular teacher training

dan@anglolang.co.uk
Anglolang Academy of English
20, Avenue Road,
Scarborough,
North Yorkshire
YO12 5DR

Quality English

Accredited by the BRITISH COUNCIL

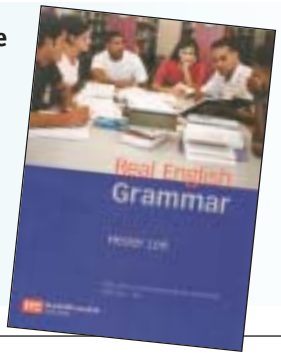
ANGLOLANG



IT WORKS IN PRACTICE

More tested lessons, suggestions, tips and techniques which have all worked for ET*p* readers. Try them out for yourself – and then send us your own contribution. Don't forget to include your postal address.

All the contributors to It Works in Practice in this issue of ET*p* will receive a copy of *Real English Grammar* by Hester Lott, published by Marshall Cavendish Education.



Start with stress

This is a suggestion for helping students to get the stress right on multi-syllable words. By drawing attention to the stressed syllable first, you should be able to help them give it more emphasis and pronounce it correctly.

1 **Choose the multi-syllable words you want to practise. For example:**

dimension	*compromise*
expose	*available*
reliable	*identity*
assignment	*preparation*
exhibition	*mysterious*

2 **Write the stressed syllable of each word on the board. Do not tell students they are parts of words at this stage.**

men	*pose*	*li*	*sign*	*bi*
com	*vai*	*den*	*ra*	*ter*

3 **Pointing to each syllable in turn, drill them with the sound as it is in the word. Continue drilling until the students can remember the sound for each group of letters. They may protest at the incongruence between some letters and sounds, but ask them to be patient.**

4 **Now write the complete words on the board and point out that the letter groups are in fact the stressed syllables of the words. Drill the words themselves, making sure that the students stress them correctly.**

5 **Erase the words except for the stressed syllables, so the board appears as it did in stage 2. Say each stressed syllable as a prompt for the students to remember the word. Finally, let them continue in pairs or groups, giving prompts and identifying the words.**

Simon Mumford
Izmir, Turkey

Vocabulary coaching chart

The aim of my vocabulary coaching chart is to get new vocabulary into the students' long-term memories. Research suggests that we need to encounter new language at least seven times before it becomes fixed in the memory, so the chart is a way of coaching the students to revise new vocabulary and record the dates when they do this. The chart itself consists of a column where the students write down the new vocabulary with space for seven dates for recording the occasions on which they revisit it. In addition, there are a number of suggestions at the top of the chart for ways to recycle the items at home. For example: read the words out loud and then try to repeat them without looking at them; write sentences using the new words; read one expression and then look at yourself in the mirror and repeat it out loud.

A colleague (Cristina Asperti) observed one of my classes where the vocabulary coaching chart was used for a 15-minute activity in which the students were asked to choose some of the expressions they had recorded and to check their meaning with a partner. She made the following observations:

- The whole procedure, along with the classroom checking activity that I observed, seems to be a very efficient tool for vocabulary storage and retrieval.
- The activity allows for choice – each student decides the lexical items they want to include in their sheets and how they want to record them.
- It fosters the habit of writing definitions, chunks, collocations and pronunciation in a neat and organised way.
- Students are encouraged to check if their classmates remember items that were important for *them*. They are motivated to add the vocabulary they hadn't prioritised before onto their own lists.
- Students have a strong sense of accomplishment when they are able to explain their items successfully to their classmates.
- Students feel very positive when they are able to give a definition or make a sentence using items suggested by their classmates.
- Ten to 15 minutes of each class can be devoted to revisiting the vocabulary chart, thus making the procedure a definite part of the course and providing the teacher with a flexible activity.
- Last, but certainly not least, this procedure is a simple way to refine the meaning of items that students have included in their notes. It is usually very difficult for the teacher to get to know what students jot down in their notebooks. By closely monitoring the classroom activity when the students are busy asking and giving definitions and examples of the items they have chosen, the teacher has the opportunity to check if the items were correctly understood.

Léa Totti
Brazil

(Léa, please get in touch with your address.)

Peer assessment in writing

All students need to recognise their individual potential and take responsibility for their own learning. Only then can we describe them as autonomous learners. But how do students learn best? Involvement, ownership and investment are often said to be the components of a successful learning task. Unfortunately, a teacher often has to do quite a bit of psychological 'weaning' to enable the students to assume responsibility for their own learning and progress. An integral part of autonomous learning is acquiring the skills of analysis, problem solving and critical thinking.

The following is a simple task which really works in practice with all levels when teaching how to write a paragraph or an essay. Do the activity again in subsequent lessons, choosing the work of different students each time, so that everyone has a chance to experience peer feedback on their writing:

- **Make several copies of five different student essays.**
- **Divide the students into five groups of five students and give each group copies of one essay.**
- **Tell each student in a group that they are responsible for only *one* feature of the essay: a) content, b) organisation, c) vocabulary, d) grammar or e) spelling and punctuation.**
- **Give the students the criteria you normally use to grade their writing.**
- **Ask them to read the essay and report back to their group with regard to their own allocated feature.**
- **Get the students in each group to compile written feedback on the essay, incorporating all the ideas contributed by the different group members.**
- **Give the peer feedback to the original writer of the essay.**
- **The students who wrote the original essays use the feedback to rewrite them.**

Rania Jabr
Cairo, Egypt

Picture perfect

One school I worked at used to have a filing cabinet full of photos and images from magazines, newspapers, the web, etc. They were filed under various labels such as *people*, *animals*, *faces* and *objects*. Over the years I have realised how useful they can be for almost any class. Here are some ideas for ways of using pictures.

Exams

- Many English exams involve photos or images in the Speaking section, so getting students used to describing and comparing pictures is very important. However, even when preparing for those exams which don't involve image (such as IELTS) it can be easier for students to describe things such as hobbies from a photo, and this gives them images to recall later in the exam.

Roleplays

- Any speaking activity, particularly a roleplay, can be made more interesting by giving the students photos of people they have to pretend to be. Time can be allowed for them to build up the character, even for a famous person. Pictures of places can be used in a similar way to provide backgrounds for roleplays.

Grammar

- You can establish the concept of tenses using photos of events and questions such as: *Did he go to Spain? Yes. Do we know when? No.* (= present perfect)
- Modals of deduction can be practised by showing covered photos and slowly revealing the image as the students make predictions about what is in the picture.
- Students can practise linkers of contrast by comparing gossip about two film stars in a photo. They can also be asked to compare pictures of different things, such as riding to school on a skateboard and taking the bus.
- To practise the third conditional, they can be asked to link two photos chosen at random in a conditional sentence. For example: *If Johnny Depp hadn't got married, he would have become a priest.*

Vocabulary

- Students can label items on a photo, using nouns, adjectives, antonyms and synonyms.
- They can be asked to create a luxurious lifestyle for a person in a photo.

Writing

- Students can build creative stories based on a few ambiguous photos.
- They can be asked to write letters of complaint about a hotel shown in a photo.
- They can be given pictures of strange locations and told to write postcards home.

Business English

- You can ask the students to adopt the persona of a famous businessperson from a photo in a negotiation.
- They can create advertising campaigns for random products or even cities, based on photos of them.
- They can use photos to choose bad events for topics for meetings.
- They can invent their own companies, based on photos of locations, infrastructure or offices.

Presentations

- When students are making presentations, the members of the audience can be given positive and negative photos, such as someone with their thumbs up and a person sleeping. Whilst watching a presentation, they can then choose and hold up the photo that best shows how they feel about the delivery.

Phil Wade
Bordeaux, France

School of Education

UNIVERSITY OF LEEDS



TESOL at Leeds

The School of Education has an international reputation for teaching and research excellence in TESOL. With one of the largest groups of TESOL teacher educators in the UK, the School offers a choice of MA TESOL programmes to suit your professional needs and the best possible academic and pastoral support.

- MA TESOL
- MA TESOL & ICT
- MA TESOL (Young Learners)
- MA TESOL (Teacher Education)
- MA Teaching English for Academic and Professional Purposes

If you do not have any teaching experience, you should consider: - MA TESOL Studies

Entry requirements
BA degree or equivalent and professional qualification plus two years relevant experience (except for TESOL Studies). English language requirement, minimum IELTS 7.0 overall or recognised equivalent.

NEW
Starting in September 2011 we also offer a BA (Hons) English, Language and Education undergraduate programme.

PhD by research and taught EdD programmes are also available.

For further details of all our programmes, scholarships, fees and how to apply, see our website:

http://www.education.leeds.ac.uk/prospective/ t:+ 44 (0) 113 343 4550 f: + 44 (0) 113 343 4541 e:courses@education.leeds.ac.uk

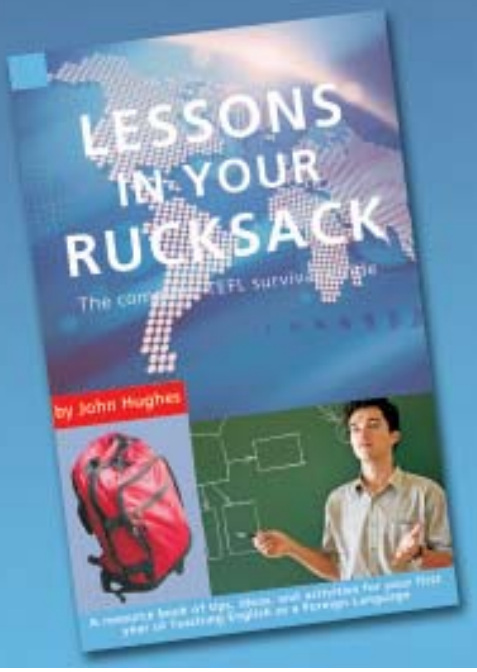
A resource book of tips, ideas, activites and ready-made lesson plans for your first year of **Teaching English as a Foreign Language**.
The complete TEFL survival guide for:

- newly qualified teachers
- gap year travellers
- language assistants
- summer school teachers
- volunteer teachers

This book is the perfect guide for newly qualified teachers. It gives you advice and ideas to help you tackle your first lessons in any country and covers the basics of TEFL, over 150 classroom ideas, how to prepare, what to take with you, surviving the first lesson, instant lesson plans, photocopiable activities, tips on finding a job, advice from teachers who've done it.

Published by **Pavilion Publishing (Brighton) Ltd**
Available from all good ELT suppliers or order directly:
Tel: **01243 576444** Fax: **01243 576456**
www.pavpub.com

Lessons in Your Rucksack



Holistic grammar teaching 2

Rod Bolitho gets his students out of their seats to demonstrate time and tense.

Why do so many learners of English find verb tenses confusing and difficult to master? Why are mistakes with verb tenses usually regarded as 'serious' errors, which learners feel bad about? Why do so many coursebooks have so many exercises focusing on verb tenses in isolation or in contrast? Why do learners continue to make mistakes with verb tenses even after countless encounters with these coursebook exercises?

This second article in my series on holistic approaches to grammar addresses these questions and offers a practical alternative to textbook-dependency for teachers and learners in any classroom setting.

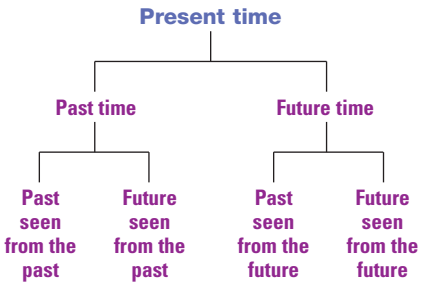
Tenses: love them or hate them

One of the most pervasive legacies of Latin-based syllabuses for English language teaching around the world is the love–hate affair which teachers and learners have with our verb tense system. Even the most progressive coursebooks have a thinly disguised underlying syllabus progressing from the present tense, in some kind of sequence which gradually enables learners to talk and write about past events and future plans. Verb forms are presented one by one, without clear connections between them and with an assumption that this kind of 'drip feed' approach makes it easier for learners to assimilate them. However, this patently neglects the fact that all learners from the age of around 12 upwards already have a well-developed and integrated understanding of time and a means of expressing time relationships in their mother tongue.

Added to this is our tendency in language teaching to concentrate on verb forms, which often leads to the kind of confusion that teachers are so familiar with, for example when German speakers use the present perfect to talk about past time or Romance language speakers overuse *will* + infinitive to refer to the future, on the grounds that it somehow parallels the future 'tense' that exists as a verb form in their respective mother tongues. Also, and maybe significantly, English is one of the few languages that has two separate words – *time* and *tense* – for the two related concepts. German *Zeit*, French *temps*, Spanish *tiempo* and Russian *vremya*, for example, all refer to both time and tense as though they were a single concept.

Tense and time

The model I present here builds on a basic understanding that almost all languages somehow conceive of time and divide it up in the same way. There are three reference points (present, past and future), and four periods of time (the past before a given point in the past, the period between a given point in the past and the present, the period between the present and a visualised point of time in the future, and the period beyond that point in the future). An alternative but complementary way of looking at this overall picture was presented 35 years ago by David Wilkins and referred to in my own overview in 1984 of the same area:



Because of our serialist tendency to deal with one topic at a time when teaching grammar, we tend to neglect the holistic, 'big picture' opportunity that this model presents us with. Here is a very simple, low-resource procedure

Holistic grammar teaching 2

which allows you to work with the whole picture in your classes:

- Put three chairs at the front of the class, facing the students and at least a metre apart from each other.
- Get three students to sit on the chairs. The one in the middle represents the present, while the one on the middle student's right represents a point of time in the past and the one to the middle student's left a point in the future. Explain this to the class.
- Stand behind the middle chair and remind the class that this is always our starting point for expressing time. We always see it initially from where we are at any given moment.

This basic set-up is enough to give learners a visual representation of the conceptual framework they already have available when they refer to time. It allows a teacher to help the learners to make the all-important connections they need to make in order to talk and write about events and plans in their lives, to narrate, predict, project into the future or relive the past. Below are some ways of doing this. The only other aids you will need are a long stick, such as a broom handle or a golf club, and a few labels and bits of paper.

Example 1: Teaching aspect

The tense-bound approach adopted in most syllabuses ignores the opportunity we have to teach the progressive aspect as a concept. There is nothing structurally complex about combining parts of the verb *to be* with the *-ing* form of any main verb. The difficulty for many learners is that there is no exact equivalent verb form in their own language, and the notion of 'progressive' has to be expressed by different means. Here is a simple procedure, which enables you to make useful and logical connections:

- Stand behind the middle chair, holding the long stick horizontally over the head of the student. Make an obvious statement like *'We are all sitting in Room 5'*. Ask the students to confirm that this is true. Ask them if this is a temporary or a permanent situation (use the mother tongue with an elementary class – understanding the concept is the key here). Explain that the stick represents the period of time over which this statement applies. It has a beginning and an end. This gives you a platform for teaching the progressive aspect in the same or future lessons, but start with the present. The stick symbolises 'continuousness'.
- Now hold the stick horizontally over the head of the student representing the past. Make a statement such as *'This time last month I was working in my garden'*, followed by *'How about you? What were you doing this time last month?'* This will elicit answers such as *'I was lying on a beach'* or *'I was playing with my friends'*. Practise for a while.
- Use the same procedure for the future progressive: *'Look into the crystal ball. What will you be doing this time next year?'*

Contrast the simple and progressive aspects of the present perfect like this:

- Ask the students representing the present and the past to hold the stick. The 'past student' should hold it by one end while the 'present student' should hold it near the other end, but allowing it to project slightly into the 'future'. Ask the class a question such as *'How long have we been sitting here?'* or even *'How long have you been learning English?'* This foregrounds time expressions such as *for 20 minutes*, and allows the students to grasp the notion of 'continuousness' as well as 'unfinishedness', which are central to the uses of this aspect.
- This time without the stick, whisper a question to the 'present student', such as *'How many times have you been abroad?'* Make sure no one else hears you. Then ask the student to give a generally audible short answer, eg *'Four times'*. Tear a piece of paper into four pieces and place them on the floor between the present and the past. Ask the class to guess what the question was and what the bits of paper represent. Reinforce this by asking whether the 'present student' might go abroad again, just to make sure they know that you are again dealing with unfinished time here.
- These two steps, as presented here, would suit a class needing a revision of the present perfect, but the same visual set-up could be used for you to present the simple and progressive aspects for the first time, with you as the teacher talking to the class about yourself initially.
- You can make an easy link to the simple past by moving the 'past student's' chair directly over the 'most recent' piece of paper (the one closest to the present) and asking *'When did you last go abroad?'*
- You can establish a link to the future by asking the 'future student' to take one end of the stick and the 'present student' to hold the other end near the tip, but with a bit projecting into the past, while working on statements such as *'We'll be sitting here until 11 o'clock'*.

Example 2: Highlighting time adverbials

Some languages do not have a system of verb tenses. Mandarin Chinese, for example, has a basic verb form and expresses time differences by means of adverbials. It is naturally reassuring for such students to know that English is also rich in time adverbials. For beginner students, they can also be a communicative lifeline because they help them to express what they mean even if they are not yet familiar with the tense system. Yet how many coursebooks offer students a good range of 'survival' time expressions? Try this procedure as a starter:

- Give out a dozen or so time adverbials in large print on labels, one each, to students around the class. (A typical selection for an intermediate class might include *in a day or two, last Wednesday, since Christmas, recently, always, this time last year, soon, until the end of term, many years ago, before I started to learn English, after I leave school* and *for a long time now*.)
- Ask the students with the labels to think carefully about the time each expression refers to and then to come to the front and stand in the position on the three-chair model which best suits it. Invite the class to comment from *their* perspective. This is an initial concept check.

- With a good intermediate class, you can ask the students to make statements about their own realities including their respective time expressions, thus making the link to verb forms.
- At some point, this set-up will also enable you to stress that it is only a real or understood time expression that makes it possible for the present progressive form to refer to a future arrangement, eg *'What are you doing this evening?'* This explodes the dangerous myth that the present progressive form is in itself a way of expressing the future.

Example 3: Correcting students' mistakes

Very often, teachers hand corrected written work back to their students without dedicating class time to any sort of follow-up. The three-chair model offers a practical means of working remedially, cooperatively and practically on time reference problems without too many wordy explanations. You can base this on a symbol-based way of correction, where a *T* draws attention to a tense or time reference mistake. The procedure is simple:

- A student has written something like *'I am living in my flat since four years'* and has a *T* in the margin next to it.
- Ask the student to read this aloud and to come to the front and stand in a position to indicate the time she is referring to (in this case, between the present and the past). Ask her if she needs the stick (the class will soon help her if she is in doubt).
- Ask her to self-correct (by now she should have a clear association between form and time reference). Once again, encourage the class to support her and to help her to correct both the verb and the time adverbial.

★ ★ ★

What I have described here is just a short selection of the many activities that can be based round this model. It is worth pointing out some of the potential benefits it offers:

- In contrast to timelines, which are two-dimensional and which some students find rather abstract, this model is three-dimensional and enables the students to enter it physically in order to work on time reference. It also redefines front-of-class territory as shared learning space rather than teacher-dominated space.
- It appeals to both visual and kinaesthetic learners, and is readily accessible to learners at any level. It can be used both to present and practise language, and also for remedial work.
- It is low-tech, quick and easy to set up and soon becomes familiar to students.
- It is potentially jargon-free, and enables the students to make direct links between concept and language without resorting to complex metalanguage; this is especially valuable to students who are not naturally academic or analytical.
- The students representing past and future can be moved closer to or further away from the present to represent close or distant points of time. We do this conceptually all the time in communication, using time adverbials to define the distance we wish to express.
- The most valuable point for me is that it provides a holistic view of time in a strong and immediate way. It starts from the whole and works towards understanding of the parts of a system of time reference, rather than leaving students to build up their own whole by assembling the parts, which is what traditional syllabuses and coursebooks do. Even if I am working on, say, the simple past or the past perfect, I will keep the 'future student' in the model in order to emphasise the need to see time and tense in relative terms. ETp

Bolitho, R 'The whole salami' *Practical English Teaching* 4/4 1984

Wilkins, D *Notional Syllabuses* OUP 1976



Rod Bolitho is Academic Director at Norwich Institute for Language Education, UK. Previously, he spent 17 years at the University College of St Mark and St John in Plymouth. His most recent book is *Trainer Development*, co-authored with Tony Wright.

rodbol44@yahoo.co.uk

ENGLISH TEACHING *professional*

This is *your* magazine. We want to hear from you!

IT WORKS IN PRACTICE

Do you have ideas you'd like to share with colleagues around the world? Tips, techniques and activities; simple or sophisticated; well-tried or innovative; something that has worked well for you? All published contributions receive a prize! Write to us or email:

editor@etprofessional.com

TALKBACK!

Do you have something to say about an article in the current issue of ETp? This is your magazine and we would really like to hear from you. Write to us or email:

editor@etprofessional.com

Writing for ETp

Would you like to write for ETp? We are always interested in new writers and fresh ideas. For guidelines and advice, write to us or email:

editor@etprofessional.com

Visit the ETp website!

The ETp website is packed with practical tips, advice, resources, information and selected articles. You can submit tips or articles, renew your subscription or simply browse the features.

www.etprofessional.com

ENGLISH TEACHING *professional*
Pavilion Publishing (Brighton) Ltd,
PO Box 100, Chichester, West Sussex,
PO18 8HD, UK
Fax: +44 (0)1243 576456
Email: info@etprofessional.com

More variety, more spice

Nick Baguley brings teacher training sessions to life.

In Issue 61 of ET*p* I wrote about the importance of variety in terms of how input sessions on teacher training courses such as the Cambridge ESOL CELTA and TKT are delivered. I argued that this was necessary to prevent sessions from becoming predictable and formulaic in terms of delivery style. A range of approaches, materials, tasks and interaction patterns is essential to keep participants motivated and engaged. In addition, exploiting variety is likely to appeal to different learning styles and provides a useful model in terms of effective classroom practice. In that article I outlined three practical ways to add a bit of spice to input sessions:

- Trainees select the content.
- Trainers deliver input together.
- Guest speakers deliver input.

In this follow-up article, I will suggest 12 different approaches to managing input sessions on a teacher training programme and provide an example timetable to illustrate how they might be exploited on a CELTA course.

Different input, different options

First, a question:

If you work on training programmes such as the CELTA, the YL extension to the CELTA course for teaching young learners, TKT or DELTA, think about the input sessions you do regularly. How are these sessions different in terms of the training methodology used, the materials, tasks and interaction patterns?

When reflecting on my own practice as a CELTA tutor, I came up with the following examples:

CELTA – Certificate of English Language Teaching to Adults (a YL extension is available for teaching young learners)

TKT – Teaching Knowledge Test

DELTA – Diploma in English Language Teaching to Adults

1 The demonstration lesson

This might involve having the trainees playing the role of English language students (1a) or experiencing a lesson shape using authentic material appropriate for trainee teachers (1b).

2 Loop input

An example might be when the trainees listen to an authentic recording of teachers talking about the challenges of developing students' listening skills as the main focus of the input session on developing receptive skills.

3 Differentiated learning

This might be asking different trainees to do different tasks within an input session, based on their previous experiences, strengths and needs.

4 Exploiting a DVD

Showing a professionally-filmed DVD of a lesson is a useful way to bring classroom situations to life and enables trainers to highlight examples of good practice. On a CELTA course the session on teaching young learners can really benefit from some clips of a children's class.

5 Presentations

For example, the trainees do some research, either before or during an input session, and then present their findings to the group.

6 Exploiting the internet

It can be engaging to set up tasks that exploit the internet. These might include webquests or a search for supplementary teaching material. In addition, during any session on jobs it can be useful for trainees to look at recruitment websites.

7 Workshops

The trainees work through a series of tasks as part of a discovery-type form of learning.

8 Using a different venue or seating arrangement

In a session on exams and testing, the furniture might be laid out in an exam-type format for a 'mock' CELTA test. In a session on teaching young learners, classroom furniture might be pushed back to create more space for activities.

9 Asking the trainees to select the content

The trainees might be asked to select from a 'menu' or simply to make suggestions about what they would find most useful to look at/recycle during a session. This approach is usually more appropriate during the second half of a training course.

10 Team training

The course tutors do an input session together.

11 Inviting a guest speaker to lead or contribute to an input session

An experienced teacher, with a specialist interest, from the school where the training course is being delivered can be asked to lead a session. This lends itself to topics such as ICT and teaching exam classes.

12 Micro-teaching

The trainees are asked to do an activity with each other that mirrors what they might have to do in the classroom with language students. For example, they might do a roleplay in which one trainee practises using recently-introduced oral correction techniques to highlight 'mistakes' made by a student played by another trainee.

Different sessions, different approaches

Another question:

As a trainer, how many of the above techniques do you exploit? Are there other ways of looking at how input sessions are managed that you would add to this list? What are they?

To ensure variety, I often look at the proposed training course timetable and match the most suitable options outlined above to the sessions I've been assigned to do. Sometimes this can be a combination. For example, in a session on ELT jobs and careers I might ask the course participants to write down questions they would like answered (see option 9 above) and invite some school staff (such as a recently-recruited teacher or the Director of Studies) to participate during the session (see option 11). This particular session also lends itself to option 10, as well as use of the internet (option 6).

Here is a list of common CELTA input sessions. Which training techniques from my list and your additions do you use in which sessions?

- Classroom management
- Language analysis: the perfect aspect
- Developing students' receptive skills
- Exploiting authentic texts
- An introduction to language analysis
- Error correction
- Presenting language through a text
- Developing students' speaking skills
- Writing a lesson plan
- Exams, testing and assessment
- Test–teach–test
- Language analysis: conditionals
- Phonology: sounds
- Developing students' writing skills
- Concept checking and timelines
- Teaching adult literacy
- Controlled and free practice activities
- Teaching young learners
- Phonology: connected speech
- ELT jobs and careers

Below is an example of a four-week CELTA timetable. The numbers in bold relate to the 12 training techniques outlined earlier. This pictorial representation highlights the fact that there is variety in terms of delivery style, materials, tasks and interaction patterns in the input sessions to be done each day. Once the course is underway, I might change some of this, depending on the needs and preferred learning styles of the participants. In addition, I try to use a different approach if I am doing the same sessions on a subsequent course.

★ ★ ★

Spending some time before the training programme starts considering alternatives for the management of input sessions has two clear benefits. It helps to ensure that the trainees remain challenged and involved, and prevents the trainers from being predictable and overly dependent on set routines. ETp



Nick Baguley is a freelance CELTA trainer and assessor, based in Cyprus. Since 1997 he has worked on CELTA courses in the UK, Bahrain, Australia, Oman, Slovenia, Thailand, Egypt, Libya, the United States and the UAE.

nick.training@yahoo.co.uk

A four-week CELTA timetable, based on two input sessions per day

Week 1	Day 1	Day 2	Day 3	Day 4	Day 5
Input session 1	Introductions and course admin **10**	Developing students' receptive skills **2**	Presenting language 1: exploiting a text/recording **1a**	Teaching lexis and words	Lesson planning 1: writing a lesson plan **7**
Input session 2	Classroom management **4**	Foreign language lesson	Language analysis 1: an introduction	Presenting language 2: test–teach–test **1b**	Phonology 1: sounds and recognition
Week 2	**Day 6**	**Day 7**	**Day 8**	**Day 9**	**Day 10**
Input session 1	Concept checking and timelines **7**	Presenting language 3: guided discovery **2**	Language analysis 2: the perfect aspect **3**	Exploiting coursebooks	Phonology 3: drilling **8 and 12**
Input session 2	Phonology 2: connected speech	Lesson planning 2: Language analysis sheets	Controlled and freer practice activities	Exploiting authentic texts **5 and 6**	Material handover and planning for week 3 **10**
Week 3	**Day 11**	**Day 12**	**Day 13**	**Day 14**	**Day 15**
Input session 1	Teaching functional language **4**	Developing students' speaking skills	Developing students' writing skills **1b**	Language analysis 3: conditionals **3**	Lesson planning for week 4 **10**
Input session 2	Teaching at different levels **10**	Correction of oral errors **12**	Continuing professional development	Free study period	Lesson planning for week 4 **10**
Week 4	**Day 16**	**Day 17**	**Day 18**	**Day 19**	**Day 20**
Input session 1	Warmers, breakers and fillers	Teaching business English **11**	Open session **9 and 10**	Exams, testing and assessment	Jobs and careers in ELT **6, 9, 10 and 11**
Input session 2	Using ICT in ELT **6 and 11**	Integrated skills	Teaching adult literacy skills	Teaching young learners **4, 8 and 11**	End-of-course admin **10**

SCRAPBOOK

GEMS, TITBITS, PUZZLES, FOIBLES, QUIRKS, BITS & PIECES, QUOTATIONS, SNIPPETS, ODDS & ENDS, WHAT YOU WILL

Spring

Spring is sprung,
De grass is riz,
I wonder where dem birdies is?
De little birds is on de wing,
Ain't dat absurd?
De wings is on de little bird!



Herd of **these**?

People often talk about herds of cows and flocks of sheep, but there are some more unusual collective nouns for groups of animals. Did you know, for instance, that we can talk of a clutter of cats? Another delightful, if strange, example is an arrangement of armadillos. An appropriate term for a group of alligators would seem to be a smile, but the proper term is a congregation of alligators, which is rather more sinister – but possibly less so than a conspiracy of lemurs!

Crabs can increase their reputations by gathering into a consortium, while boars blunder into being a sounder.

Perhaps the most wonderful of all collective nouns is that for doves: a piteousness.

Young at **heart**

In spring there is new life everywhere, not least in the animal kingdom. Young animals have their own names. Most people know the common ones like *puppy* or *kitten*, and others, such as *duckling*, can be guessed easily, but do you know the names for the young of these creatures?

a) alligator
b) beaver
c) boar
d) deer
e) eagle
f) elephant
g) fish
h) goose
i) hare
j) hawk
k) owl
l) pigeon
m) rat
n) shark

Answers a) hatchling; b) kit; c) shoat; d) faun; e) eaglet; f) calf; g) fry; h) gosling; i) leveret; j) eyas; k) owlet; l) squab; m) kitten; n) cub or pup

Spring on the wing

In many countries, one of the great indicators of the arrival of spring, especially late spring, is the return of migrating birds which have fled the harshness of winter. There are some amazing statistics to be found about these extraordinary journeys. Bar-headed geese have been seen flying in the Himalayas at altitudes of above 8,000 metres, and bar-tailed godwits have been known to migrate non-stop from Alaska to New Zealand to breed, a distance of 11,000 kilometres. Long as this is (and it is the record for non-stop flight), the real long-distance traveller is the Arctic tern, which migrates between its Arctic breeding grounds to the Antarctic, some 35,000 kilometres!

We think of migrating birds being on the wing, but for those who cannot fly, alternative methods of travel have to be found – penguins, for instance, swim distances sometimes exceeding 1,000 kilometres.



© Sandra Cunningham / Fotolia.com

The coming of **spring**

According to a legend of the Chippewa people of north America, there was once an old man who sat alone, shivering with cold as the last embers of his fire died. His hair was white with age. The stream outside was frozen solid and snow lay thick on the ground. Suddenly a handsome young man appeared. His cheeks were red and his eyes bright. Around his forehead he had a garland of grasses, and he carried a bunch of sweet-smelling flowers in his hand.

'I am Peboan, the spirit of winter. When I breathe, the rivers and streams stand still. The water becomes stiff and hard as stone,' said the old man.

'I am Seegwun, the spirit of spring,' replied the youth. *'When I breathe, flowers spring up in the fields and woods.'*

'I shake my hair,' said the old man, *'and the snow covers the land. The leaves fall from the trees, and my breath blows them away. The birds fly to distant lands, and animals hide themselves away from the cold.'*

'When I shake my hair,' said the young man, *'warm showers of gentle rain fall upon the earth. The flowers lift their heads from the ground, and the grass grows thick and green. My voice summons the birds, and they come flying back, full of joy. The warmth of my breath melts the streams, and they sing the songs of summer. Music fills the woods wherever I walk, and all nature is glad.'*

'Ah, my son,' said the old man, *'I am happy to see you. Come in.'*

And while they were talking, a wonderful change took place. The sun began to rise above the horizon and a gentle warmth spread across the land. Peboan, the spirit of winter, became silent. His head drooped, and the snow outside melted away. Seegwun, the spirit of spring, grew more radiant, and rose joyfully to his feet. Birds began to sing. The stream murmured past the door, and the scent of flowers came softly on the breeze.

Peboan sank down and dissolved into tiny streams of water, which vanished into the earth. Where he melted away, delicate flowers grew up, fragrant and pink, and children gathered them up. In this way, the spirit of winter departed, and spring came to the land.



Spring thoughts

'It's spring fever. That is what the name of it is. And when you've got it, you want – oh, you don't quite know what it is you do want, but it just fairly makes your heart ache, you want it so!'
Mark Twain

'Science has never drummed up quite as effective a tranquilising agent as a sunny spring day.'
W Earl Hall

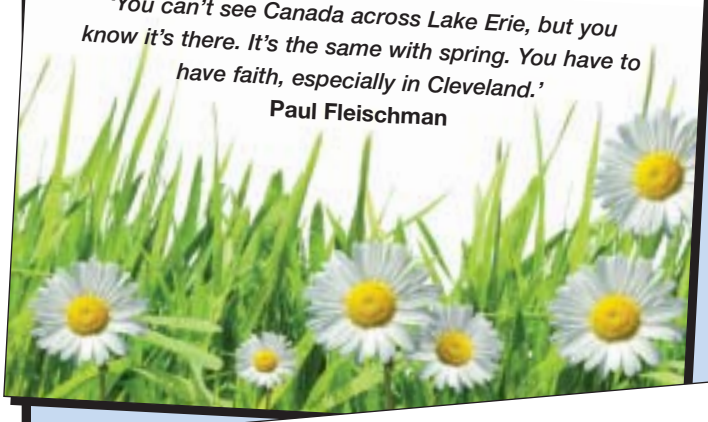
'No winter lasts forever; no spring skips its turn.'
Hal Borland

'And Spring arose on the garden fair,
Like the Spirit of Love felt everywhere;
And each flower and herb on Earth's dark breast
Rose from the dreams of its wintry rest.'
Percy Bysshe Shelley (*The Sensitive Plant*)

'If you've never been thrilled to the very edges of your soul by a flower in spring bloom, maybe your soul has never been in bloom.'
Terri Guillemets

'April hath put a spirit of youth in everything.'
William Shakespeare

'You can't see Canada across Lake Erie, but you know it's there. It's the same with spring. You have to have faith, especially in Cleveland.'
Paul Fleischman



Small **jumpers**

Female kangaroos usually give birth once a year. The baby kangaroo, or joey, is only about two centimetres long when born and weighs less than a gram. Immediately after birth, it crawls up its mother's body into her pouch. The baby attaches its mouth to one of four teats, which then enlarges to hold the young animal in place. After several weeks, the joey becomes more active and gradually spends more and more time outside the pouch, which it leaves completely between seven and ten months of age. When frightened it sometimes jumps into its mother's pouch head first!

Scrapbook compiled by Ian Waring Green

Reviews

Practical Grammar Level 3

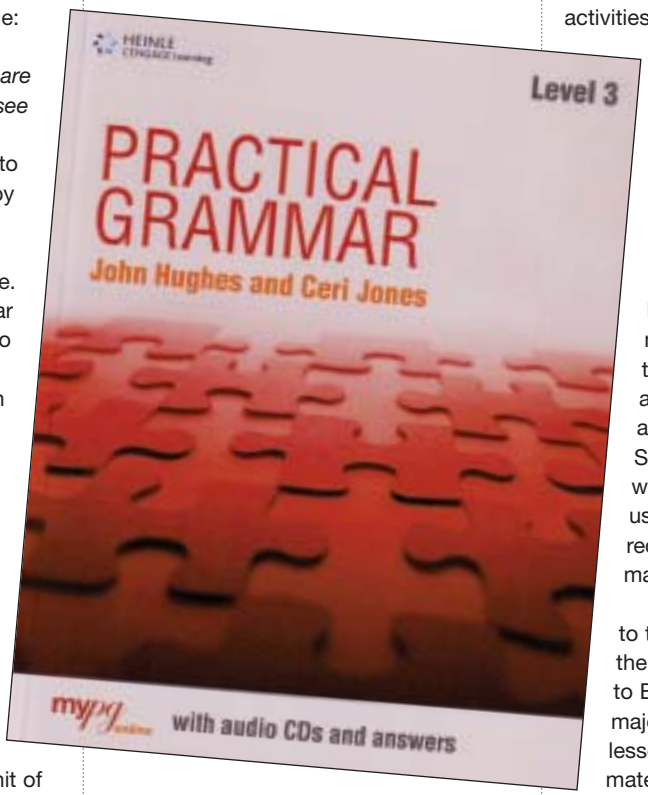
by John Hughes and Ceri Jones
Heinle Cengage 2011
978-1-4240-1807-9 (with answers)
978-1-4240-1806-2 (without answers)

Practical Grammar Level 3 is the third in a new series of grammar books from Heinle. It is intended for intermediate to upper-intermediate students and is suitable for self-study as well as use in the classroom. With similar books already on the market, notably Murphy's classic *English Grammar in Use*, one might wonder if there is room for yet another grammar reference and practice book. However, the key to this grammar book's strength is in its title: practicality. As stated in the introduction: *'The rules of grammar are important but it's also important to see grammar being used in a real-life situation.'* The authors have striven to contextualise each grammar point by starting each unit with a short conversation or text to present the language as it is used in everyday life. This enables learners to see grammar not as an isolated part of language to be learnt and remembered, but as the tool for authentic communication that it really is.

The book is attractively presented, with lots of colour photographs and illustrations making it look fresh and appealing. That said, the pictures and some of the unit topics appear to be aimed at teenagers and young adults, for example cartoons about gossip magazines, pictures of teenage girls listening to their iPods, etc, so they may be less appealing to older learners. Each unit of the material has language presentation on the left-hand page, and practice activities on the right. This is a familiar but very functional layout.

There are 100 units in total, covering key grammatical structures at the B1 and B2 levels of the Common European Framework. These units are organised into blocks of five, consisting of four units on related areas of grammar plus a review unit. As well as revising the key grammar points, the review unit also provides help with pronunciation and listening skills. After every ten units there is a progress test, situated at the back of the book. All ten tests consist of 50 multiple-choice questions, which, while potentially a little repetitive for many students, at least provide ease of marking.

An excellent feature of *Practical Grammar* is the fact that it comes with CDs. There is a listening track linked to most of the units, and students are often asked to listen and check their answers, which provides helpful models of the language. At the end of the book there are very useful appendices on spelling rules and punctuation, in addition to summaries of key grammar areas. There is also a course key that comes with



each book, allowing students access to online material for further practice; teachers can also log on to monitor their students' progress.

In sum, *Practical Grammar* is a valuable addition to the world of grammar books, with a current and attractive design in combination with solid examples and practice activities. I would recommend it to both students and teachers looking for a book of truly practical grammar.

Jenny Wilde
Amsterdam, The Netherlands

Communicative Activities for EAP

by Jenni Guse
CUP 2011
978-0-521-14057-7

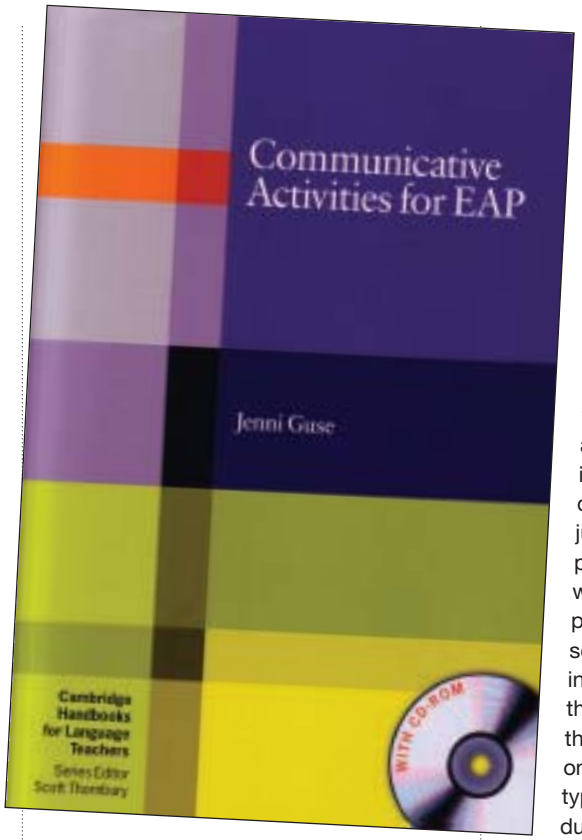
Communicative Activities for EAP is primarily designed for use with students preparing to study or already studying in an academic setting via the medium of English. There is also some scope for using the material with students preparing for TOEFL or IELTS examinations. The book is intended as supplementary material, working alongside an existing EAP course. Most activities have the flexibility to be used both in group and one-to-one settings.

The materials are divided into six main sections: *Speaking*, *Listening*, *Reading*, *Writing*, *Vocabulary* and *Grammar*. Each section contains between 15 and 24 lesson plans or activities, with the majority lasting between 20 and 40 minutes. These have clear timings, staging and outcomes and cover a wide range of topics applicable to an EAP setting. Some of the lesson plans come with photocopiable materials to use within the lesson, others require the teacher to source more materials, such as texts or lectures.

This book is a valuable addition to the EAP market. Unlike EFL, there are limited materials available to EAP teachers and the vast majority are coursebooks rather than lesson ideas or photocopiable material. Each lesson works well independently and does not require the students to have completed other work to be able to do the given tasks. As a result, I think the book could be particularly useful and of value to teachers who are supporting students with specific weaknesses or needs during their academic course.

The author states that it is for use by both experienced and inexperienced teachers. However, I feel that some of the materials could only comfortably be used by an experienced EAP practitioner. At times, the activities also seem slightly

Reviews



forced into being of a communicative nature when a different approach may be better in achieving the intended outcomes. Having said that, this book would be an excellent addition to all practising EAP teachers' bookshelves, and I have no doubt that it will become as popular as some of the other CUP materials in this series.

Louis John Rogers
Reading, UK

The Business English Teacher

by Debbie Barton, Jennifer Burkart and Caireen Sever
DELTA Publishing 2010
978-1-905085-34-7

This slim volume is part of the DELTA Teacher Development Series and is sub-divided into three sections. Part A looks at the 'underlying pedagogy and overriding principles' of business English and, in many ways, this seems like a crash course in ELT principles applied to the business English context. That said, the points are very relevant and should have the intended effect of reassuring those embarking on business English teaching that the basics from their regular teaching still apply, although they may face new challenges. A huge amount of information and many suggestions are presented in this packed 17-page section.

Of the three sections in the book it is Part B that will probably appeal most to busy teachers. This is by far the longest section and provides a wealth of immediately accessible activity ideas that can be integrated into programmes at different stages – not just for business people, but also when training professionals in any sector. It is divided into three chapters: the first focusing on the learner, the second on language areas typically addressed during business English courses, and the final one a collection of more general activities, many of which show how authentic materials can be exploited in business English classes. Each activity is prefaced with a principle that anchors it in the pedagogy and principles of Part A. This is followed by preparation and procedure and a useful section on alternatives or ways to adapt the activity for different scenarios. Just reading through the three chapters in this section, I found myself making a mental note of several activities that would have slotted effectively into courses I had taught.

Part C looks briefly at a business teacher's avenues for development, both as a teacher and in career terms. Again, this is a timely reminder of the parallel but also divergent paths accessible to business English specialists.

The authors come across in this book as highly committed and enthusiastic about their field, and their practical activities help to give teachers support as they approach the 'liberating' aspect of developing and teaching business courses without a coursebook – or even with one.

My one criticism would be addressed at the publishers of this series who use a rather small font, difficult for the less youthful to read! However, this is a minor criticism of a book that provides useful support to teachers embarking on teaching business English or, indeed, to those who have been conducting business English programmes for some time and would like to add to their repertoire.

Linda Hanington
Singapore



Reviewing for ET*p*

Would you like to review books or other teaching materials for ET*p*? We are always looking for people who are interested in writing reviews for us.

Please email editor@etprofessional.com for advice and a copy of our guidelines for reviewers. You will need to give your postal address and say what areas of teaching you are most interested in.

Learning coach 4

In the fourth article in their series on learner coaching, Duncan Foord and Daniel Barber look at encouraging learners to set goals and monitor their achievements successfully.

Duncan's eldest son, Jack, is learning to the play the piano. He is 21 and took up the piano about six months ago. He has a one-hour lesson each week and practises for about three hours. Why is it that with English learners, adults and children, the reverse is often true? They tend to do one hour of homework (or less!) for every three hours of class with a teacher – like Duncan's younger son, James, in fact. He started learning the piano when he was nine. His one-hour weekly piano lesson was supplemented by about 20 minutes practice a week (or less, if he wasn't cajoled by his parents!).

In this series of articles on learner coaching, we propose a paradigm shift in language teaching. We think the teacher's primary role is to help learners help themselves to improve their English as much as they can. So how do we move them from the James to the Jack situation?

Keys to success

There may be some crucial differences in the way that James and Jack approach learning the piano. Firstly, James felt more obliged to attend classes, whereas Jack made the decision on his own. Secondly, Jack's relationship with his teacher is more equal, and therefore he wants to reward the investment his teacher has made in him through the progress he's making. Thirdly, Jack seems to be keeping track of his own progress because he's learning quickly and can see his progress better than James could. His teacher encourages him to practise and master specific pieces, so he can more easily feel a sense of progress.

These three differences translate into three key ingredients for success, which we have incorporated in the activities below: *choice*, *accountability* and *results*.

Choice

The first activity lets students plan what they want to do outside class to practise their English. The checklist will help raise awareness of the wealth of options open to them but, more importantly, it invites them to choose how they would like to practise their English, when, who with and for how long. Learners are more likely to see something through if they have chosen it themselves.

Accountability

In all the activities we present here, the learners reflect on what they have and haven't achieved and report to a fellow student. In our experience, learners benefit from sharing ideas and what we might call 'peer pressure motivation'. In other words, they would like to have something to share with their peers, a success to recount.

Results

Activities 2 and 3 incorporate 'scoreboards'. By this we mean concrete and objective results. Students are invited to list the things they have learnt, score their motivation out of ten and count the number of hours they have spent practising English. This allows them to understand clearly and celebrate what they have achieved – and also revise their goals, if necessary.

Activity 1: Planning your English practice

Step one

Mishka, a B1-level English learner from Russia, is planning to spend 200 hours on her English this year to get her to B2 level. Look at the example table opposite completed by Mishka, showing how she plans to spend those 200 hours.

	How many hours	Comments/details on how, when, who with, what resources …
Attending English classes	90	Three hours per week of classes in the university.
Reading English books/ magazines/ websites	15	I have the BBC website as my homepage. I will read some news there in the mornings.
Watching films in the cinema	20	I will try to see one film in English each month in the cinema.
Doing language exercises in a workbook	15	We usually have 30 minutes of homework exercises each week from the class, using the workbook.
Listening to songs in English and reading the lyrics	15	I like this. I want to do one each week for about 30 minutes each time.
Talking in English at work or elsewhere	10	My friend Olga has agreed to practise with me once a week for 20 minutes in the university café.
Writing emails	15	I will write to Giovanni, my Italian friend, in English.
Watching TV/DVDs in English	10	I will watch *CNN News* on Saturday morning and each week watch one episode of *Friends*. I have the DVDs.
Using websites	10	• I will practise listening at *www.elllo.org*. There are lots of exercises which are good for my level. • I will also use the British Council site for general practice: *http://learnenglish.britishcouncil.org/en/*
Participating in a blog or forum	?	Maybe I will try this.
TOTAL NUMBER OF HOURS	200	

Step two

Complete the table below for *you*, indicating the possible ways you can practise your English this month or this year. The total number of hours is up to you, of course. Be realistic! There is space to add other ways. Think about the resources and opportunities that you have.

	How many hours	Comments/details on how, when, who with, what resources …
Attending English classes		
Reading English books/magazines/ websites		
Watching films in the cinema		
Doing language exercises in a workbook		
Listening to songs in English and reading the lyrics		
Talking in English at work or elsewhere		
Writing emails		
Watching TV/DVDs in English		
Using websites		
Participating in a blog or forum		
TOTAL NUMBER OF HOURS		

Step three

Discuss your plan with a friend, family member or teacher. This will help you think more carefully about it and get more ideas. Make changes and write a new version of the plan if necessary.

Step four

Keep a check on your plan. At the end of every week or month, look at the plan and see how many hours you have done. Be prepared to change your plan. You may find new ways to practise your English which you can add. You may want to do more hours of some activities and fewer of others.

Activity 2: Looking back and looking forward

Step one

Think about the English practice you have done over the past week/month and make notes in the tables below about how much you have done and your level of motivation.

Step two

Talk to another student about what you have written, and listen to what they tell you.

Step three

Think about what activities you have enjoyed most and least, and why. How will this affect your plan for next week/month?

Looking back

How many hours of English did I do?	
My motivation level (out of 10) is … because …	__/10
The best activity for me this week/month was … because …	

Looking forward

Next week/month I am going to do more …	
Next week/month I am going to do less …	
These are the things I plan to do to practise English next week/month:	How long?
1 2 3 4 5 6	

Activity 3: What have I learnt?

Step one

Think about the English practice you have done over the past week/month and make notes in the table below about the language you have learnt and the skills you have practised.

(Note: students could, as an alternative or in addition, use the CEF 'can do' statements for their level as a checklist. The Cambridge ESOL and Wikipedia sites are good reference points for the CEF:

- *http://en.wikipedia.org/wiki/Common_European_Framework_of_Reference_for_Languages*
- *www.cambridgeesol.org/exams/exams-info/cefr.html)*

Step two

Talk to another student about what you have written, and listen to what they say.

Step three

Think about what activities you have learnt most from. How will this affect your plan for next week/month?

My language knowledge

I have improved my vocabulary by …
I have improved my grammar by …
I have improved my pronunciation by …

My language skills

Now I'm better at: reading about …
listening to …
talking about …
writing about …

Teacher tips

- You may want to let low-level students do the activities in their first language.
- These activities can be done once a week or once a month, depending on the intensity of the course you are teaching and the goals of your students.
- The activities needn't occupy more than ten percent of class time, but they need to be done regularly if they are to be effective. The investment will gradually pay dividends as students start to practise English more.
- Your students will appreciate encouragement from you, their teacher, as well as from their fellow students.



Daniel Barber is a teacher and teacher trainer. He has worked in Mexico, Oxford, London and Barcelona and is now a teacher and trainer at Active Language in Cádiz, Spain, where he helps run English classes and Trinity Certificate courses.

daniel@activelanguage.net



Duncan Foord is Director of Teacher Training at OxfordTEFL. He is based in Barcelona and is author of *The Developing Teacher*, published by DELTA Publishing, and co-author, with Lindsay Clandfield, of *The Language Teacher's Survival Handbook*, published by iT's Magazines.

duncan@oxfordtefl.com

Diploma versus MA

Amy Lightfoot considers which course to choose.

There is a wealth of professional development courses available for experienced English language teachers, whatever their specialist areas or interests. However, the choices can sometimes be confusing, particularly with regards to choosing which of the lengthier, more expensive courses to undertake. Here, we will explore the relative merits of pursuing a diploma-level course versus doing a Master's degree in a related subject.

Diploma courses

In this category there are two main contenders which command international recognition: the Cambridge Delta Modules (recently revised) and Trinity's LTCL Diploma TESOL (hereafter referred to as the DipTESOL). Both courses are aimed at teachers who ideally, although not exclusively, have a certificate-level qualification such as the Cambridge CELTA or the Trinity CertTESOL and at least one year's full-time teaching experience (two years in the case of the DipTESOL). Note that candidates for the DipTESOL are also required to have a BA-level degree or its equivalent.

Both diploma courses can be done intensively (over periods starting from 10–12 weeks), part-time face-to-face (usually taking between six and 12 months), and as a combination of distance and face-to-face instruction (usually taking between one and three years). Both require a face-to-face element (a minimum of 40 hours). Neither course can be done entirely by distance. The distance element of the Delta also requires teachers to deliver a series of lessons, formally observed by an approved local tutor.

MA courses

MA courses related to English language teaching are increasingly available at universities around the world. They can be taken in a range of disciplines, from the broader fields of Applied Linguistics or TESOL to the more focused courses on areas such as English for Academic Purposes, Materials Development for ELT, or ELT Management. MA programmes typically allow you to study your chosen area in depth, choosing from a variety of modules to suit your interests. MA degree programmes usually, but not always, culminate in a dissertation of around 20,000 words on a specific research area.

Advantages and disadvantages

Content

A key advantage of the Diploma programmes is the inclusion of a strong practical element with observed and assessed teaching practice. On a day-to-day level, this is certainly of real benefit to teachers. However, the fact that the courses are so intense and often relatively short can mean that theoretical input is comparatively less focused than on an MA. MA degrees do not typically involve a practical element, but they do offer the opportunity to research a chosen area in real depth. This could take the form of action research, involving reflection on the teacher's own classroom practice.

Specialisation

MA programmes allow candidates either to specialise in particular areas right from the beginning or, on more general programmes, to take broader courses to begin with, followed by a narrower focus at the dissertation stage. This is particularly valuable for teachers who have clearly-defined interests and are interested in exploring these in an academic environment. Diploma courses do allow some specialisation and, in the case of the new Cambridge Delta Modules, this flexibility has recently been increased.

Cost

In financial terms, the cost of both programmes does vary between institutions. If you plan to do either of these courses as an international student, the cost will probably be more than if you are able to do them at home – not least because of the living expenses. However, the course fees for most MA degrees are considerably higher than those for the diploma courses. For example, to complete the DELTA Modules in the UK can cost upwards of £1,700. Doing an MA in a related subject costs anywhere from £3,500 as a home student in the UK, to £8,000+ for overseas students. These costs are related to the UK only, and it is certainly worth shopping around for courses in other countries, especially your own. Funding for diploma-level courses is generally difficult to find unless you are attached to an institution which is willing to support you. However, there are various funding opportunities available for MA-level study. Contact universities directly to explore these options, or have a look at the British Council's 'Funding your studies' website (see the link below). Incidentally, it's worth noting that, at the time of writing, some related MA degrees in some Scandinavian universities are taught in English and are free both to home and overseas students. Definitely worth investigating!

Time

The diploma programmes can be completed more quickly than an MA. Most MA programmes can be done in a year (full-time), stretching to three years (part-time). Diploma courses can take as little as ten weeks to complete, although they can also be done part-time, as discussed above. However, doing an intensive ten-week diploma is by no means the easy option. It is incredibly hard work and can be quite stressful: the rest of your life essentially has to stop.

Some teachers find that the part-time option is less stressful, although others report that it just prolongs the agony!

Convenience

A key advantage of doing an MA is that you can often do it entirely from a distance, communicating with your tutor and other students via online forums and email. The Trinity and Delta diploma courses can also be done by distance, but both do require an element of face-to-face contact in order to complete the teaching practice components. Some MA programmes can be started and completed at any time during the academic year, while the diploma programmes have fixed dates for their exams.

Recognition

As mentioned above, the Cambridge and Trinity diploma-level qualifications are recognised internationally, particularly within international organisations such as the British Council and institutes affiliated with International House. However, because of the lack of observed teaching practice, MA degrees in a related discipline will not always carry as much weight. For example, some international organisations consider a diploma qualification to be worthy of increased pay, while an MA is not, unless the MA includes an externally-assessed practical element. My research has not found many MAs which do incorporate this component. On the other hand, some universities require an MA for teachers to be considered for employment. For example, according to job advertisements recently posted on the website of the Japan Association of College English Teachers (*www.jacet.org*), prospective teachers need *at least* an MA degree to be considered for a teaching position. In these ads there was no mention of a diploma-level qualification.
Interestingly, the main accreditation agency of university English language departments in the UK, the British Association of Lecturers in English for Academic Purposes (*www.baleap.org.uk/accreditation/index.aspx*), recognises both the diploma-level qualification and an MA in a related subject as equivalent qualifications.

Considerations

There are a few other points which are worth considering when making your decision. Firstly, many MA programmes will count the Cambridge Delta or the Trinity DipTESOL as credit towards the degree. This means that if you already hold one of these qualifications, you don't need to do as many courses to complete the MA. This can save you money as well as time. Secondly, some universities, such as the University of Bath and Nottingham Trent University in the UK, offer programmes which combine the Delta with the MA, so you can study towards both awards concurrently. This can be a good option if you are interested in gaining both qualifications. Finally, if you are interested in doing further research in ELT or a related discipline and entertaining the idea of doing a PhD in the future, it may make more sense to forego the MA. Registration for many PhD programmes doesn't require an MA degree and, depending on your funding source, you often need initially to study towards an equivalent-level MRes (Master of Research). It is a good idea to consider this carefully in order to save yourself both time and money in pursuit of your long-term goals.

Differences and decisions

As I hope I have demonstrated, MA degrees and diploma programmes are different in many ways. Diploma courses are relatively shorter and cheaper, and incorporate an observed practical element. However, MA courses arguably offer wider choice and more opportunities to concentrate on and research a particular area of interest. Successfully completing an MA degree in whatever discipline could also hold more currency should you choose to change career in the future. MA degrees may also be better recognised in some countries, particularly if you are interested in working in a university setting.

To help you make your decision I would like to finish with the following words of advice:

1 Work backwards. Where would you like to be in five or even ten years' time? What is your ideal job or place of work? Do some research, speak to people who work in this area already, check out relevant job advertisements and try to ascertain which of the qualifications will be more useful for you in this position.

2 Don't rush into anything. Take your time. Think about what style of studying will really be best for you. Is it the right time to get a higher qualification or would you benefit from gaining more teaching experience first? Do you want more practical or theoretical input? Are you interested in doing research?

3 Consider doing both. Do a diploma course first to strengthen your practical teaching skills. Use the theoretical components to explore and focus your areas of interest. Look for an MA which will allow you to take these interests further, and explore opportunities for funding as mentioned above.

★ ★ ★

Whatever you decide, the chance to engage with ELT issues at a higher level will be inspiring and the opportunities for networking invaluable. I hope that this article will help you in making an informed decision and that you enjoy all of your studies as much as I have enjoyed mine. Good luck! ETp

Useful websites

Searchable database of MA courses in the UK (enter the keywords 'English Language Teaching'):
http://www.prospects.ac.uk/postgraduate_study.htm

Information about the Delta Modules:
www.cambridgeesol.org/exams/teaching-awards/delta-modular.html

Information about centres offering the Delta:
http://cambridgeesol-centres.org/centres/teaching/index.do

Information about the Trinity DipTESOL:
www.trinitycollege.co.uk/site/?id=202

Information about centres offering the Trinity DipTESOL:
www.trinitycollege.co.uk/locator/course_flash.php

Funding information from the British Council:
www.britishcouncil.org/learning-funding-your-studies.htm?mtklink=corporate-homepage-funding-your-studies



Amy Lightfoot has a Delta and an MA (ELT). She has worked as a teacher and trainer in Portugal, the UK, India, Afghanistan and Bhutan. She is now working as a freelance materials writer and trainer in Somerset, England.

mail@amylightfoot.co.uk

www.irlanguage.com
IR Language
مرجع آموزش زبان ایرانیان

Your Master's choice

Fiona Copland recommends doing some research before choosing a course.

Over the last year or so, many universities, particularly in the UK, have seen a rise in the number of students taking Master's courses in TESOL and related subjects. There are a number of reasons for this. For example, currency fluctuations have meant that some courses have become relatively cheap, while the economic situation has caused teachers, worried about long-term job security, to invest in their own education. More important than these economic reasons, however, seems to be the realisation that in order to attract a good position, a Master's is greatly recommended, not to say essential in some cases.

While universities are delighted by the increase in numbers, the proliferation of Master's courses and the different modes in which they are delivered can make it difficult for prospective students to make up their minds about which programme to choose. This is particularly true for English language teaching professionals because many are mature, have family and work commitments, and need to balance a whole range of pressures on their time.

In this article, I will explore some of the factors that can impact on choosing an appropriate Master's course. I will close the article by providing a list of questions that teachers contemplating taking a course should ask of the provider before making a decision.

Programmes

In-house and distance learning are the two most popular modes for Master's programmes, while blended learning is gradually being offered by some universities. What makes these different?

In-house

In-house Master's programmes are full-time programmes lasting one year, or part-time programmes usually lasting two years. Students are expected to attend modules in the university and meet deadlines for assignments and a dissertation.

Advantages of in-house courses include:

- Structure;
- Studying with a community of like-minded people;
- Face-to-face tuition.

Disadvantages of in-house courses include:

- Expense: it is difficult to work while studying full-time;
- Being away from one's place of work: the link between theory and practice can be difficult to make;
- Level of challenge: some in-house courses cater to novice teachers and may not meet the level of challenge that experienced teachers demand.

Distance learning

Most distance-learning programmes are offered in part-time mode. Students remain in the country in which they live or work, and study materials are sent via the internet. Sometimes there is a residential requirement, and this may be in the country of work or in the country in which the institution offering the programme is situated.

Advantages of distance-learning courses include:

- Continuing to teach/work: this means that the link between theory and practice is more apparent;
- Finance: students can continue to work and so support themselves/their families;
- Anytime, any place, anywhere: students are free to study in their own time, at their own pace.

Disadvantages of distance-learning courses include:

- Isolation: feeling you are alone can be demotivating;
- Work/family commitments come first, so it takes time to complete the programme.

Blended learning

Some universities are now making it possible to combine distance and in-house modes of learning so that students can spend short periods of time either in the UK or abroad. This particularly suits teachers who would like to spend some time in the university environment but who cannot afford to spend a whole year away from family, home or work.

Cost

For many, the cost of a programme is extremely important (as we know, English language teaching is not always well paid!). Costs for Master's courses vary tremendously from a few thousand pounds to ten thousand pounds plus. Distance learning programmes are not

necessarily cheaper (because of the one-to-one tuition involved) and there may be different fee scales for 'home/EU' students (those with a UK/European residency) and 'overseas' students. Some universities offer scholarships which will cover some of the cost, and some employers will also sponsor teachers to do Master's programmes. However, most students end up paying the fees themselves.

Low cost does not necessarily denote poor value, but it can be indicative of how the programme is run (most fees go towards paying lecturers' salaries, believe it or not!). Do you want to have a course which provides a good deal of support to students (generally expensive) or one that leaves you very much to your own devices (generally cheap)?

Identification

Although the acronym 'TESOL' seems to be associated with many Master's programmes, there are also lots of other titles that can be used. For example, you might see MA Applied Linguistics, MSc TESP, MEd (TEFL), amongst many others. What do these names mean, and do they matter?

First of all, the type of Master's is denoted in the name. You can do a Master's in Arts (MA), a Master's in Science (MSc) and a Master's in Education (MEd). Often these names have developed because of the type of institution or faculty the programme is offered in. For the most part, the type of Master's is not particularly relevant, as most programmes offer similar modules.

The area of study is denoted by the second acronym – for example, TESOL, TESP, TEFL, TEYL, AL (Applied Linguistics). These titles might make some difference to you and to future employers, as they describe the specialism of the degree. So for a degree in TEYL (Teaching English to Young Learners), you would expect that the holder would have knowledge and understanding of a range of approaches to teaching this age group and would know something about children's cognitive development. For a degree in TESP (Teaching English for Specific Purposes), you would expect the teacher to know about needs analyses and developing curricula and materials for particular groups of students. TESOL and TEFL are generally less specialised and, perhaps for this reason, they remain the most popular choices.

Reputation

Some universities and courses are better known than others. Some have a long history of providing Master's programmes and some are new providers. Experience should mean that the programme can be trusted, but this is not necessarily the case. Rather than relying on reputation or publicity material, try to speak to graduates of the programmes that interest you.

Assessment

All Master's courses require students to submit work for assessment, but the type of assessment can vary enormously. Some universities believe students should be involved in classroom research, writing up this work for assessment purposes. Others will prefer to set more abstract discussion papers, or will assess teaching practice, or will expect students to submit portfolios of tasks. In most in-house courses, deadlines for submission will be strict and extensions hard to come by; distance-learning programmes often have fewer constrictions. Most universities will offer credits for previous experience or learning (APEL), such as a Diploma qualification. This can lighten the assessment load.

Choice

Before deciding, try to find out as much as possible about the programmes that interest you. Don't be afraid to ask questions of the course directors, and mine colleagues and friends for information about courses that they have done. At least make sure you have the answers to the questions listed below: if you can't find it in the promotional literature, ask!

1. In what mode(s) is the programme available, and is the course content different for each mode?
2. On distance-learning programmes, is there a residency requirement?
3. How much does the programme cost and what does this cover?
4. Are fees different for EU and overseas students? How do I know which kind of student I am?
5. Are students on the programme mostly experienced or inexperienced TESOL professionals?
6. What kind of support will I receive during the programme?
7. What pathways are available through the course?
8. Can I have a specialist pathway if I wish?
9. What kind of assessment is offered and who will assess my work?
10. Do you offer credit for previous experience or learning?
11. Are there strict deadlines? What happens if I miss a deadline?
12. What happens if I need a break from the course?
13. Do you have feedback on the course from graduates?
14. Can I talk to a graduate of the programme?
15. What do graduates go on to do once they have completed the Master's?

★ ★ ★

Most teachers find doing a Master's a challenging and rewarding experience that develops both their academic and professional skills. Given the range of courses now available, it really is an ideal time to embark on a programme of study that will provide a useful qualification and an experience that will stay with you for life! ETp



Dr Fiona Copland is Course Director for MSc TESOL Programmes by distance learning at Aston University, UK. She has extensive experience of language teaching and language teacher education in Nigeria, Hong Kong, Japan and the UK. Her research interests include teaching English to young learners and the post-observation feedback conference.

f.m.copland@aston.ac.uk

What? How?

Briony Beaven explains the importance of making input processes explicit on training courses.

'Attending a course where a trainer is actively experimenting with process can lead … to trainees making energetic and thoughtful attempts to provide appropriate and varied process in classes with their own language learners.'
Tessa Woodward

Like many teacher trainers, I try to include a variety of input modes, interaction patterns and activity types in my training sessions so that the participating teachers will not just hear about these options, but will actually experience them. This clearly has value in making the sessions more lively and varied, and it also takes some account of different learner types among the participating trainees. Most importantly, it may encourage them – whether they are pre-service or in-service – to consider different input modes, interaction patterns and activity types when planning their own lessons and courses.

However, training experience has shown me that simply using a variety of input, interaction and activities is not enough. I found that teachers were often concentrating so hard on the content of the sessions that they had not noticed the way in which they were delivered, even though I had made use of varied processes. In some cases, they had been very much aware that there had been a number of different ways of working, but they had been too busy to make a note of them or remember them all.

Process awareness

I devised the simple, ongoing procedure below to raise trainees' consciousness of process. It is a way of highlighting the different techniques used during a teacher training course so that these are more likely to become part of the participating trainees' teaching repertoires. It is suitable for trainers planning teacher training courses of any length, but not for those developing one-off workshops.

1 When designing your teacher training course, build in a large variety of input modes, interaction patterns and activity types. Modify the sample poster on pages 53–54 to include extra items that will apply to your course, and/or delete inapplicable items.

2 On the first half-day of the teacher training course, spend the time on whatever introductory and informational activities are appropriate to that particular course. Leave 30 to 40 minutes free at the end of the session.

3 Elicit from the trainees the interaction patterns used during your session. You may need to explain that *interaction pattern* is a term meaning 'how people work together' and give pairwork as one example.

4 Move on to your input. Get the trainees to tell you how you delivered the input during the session they have just experienced. *PowerPoint* slides? Handouts?

5 Next, have the trainees think about what *they* did. Did they take part in a discussion? Did they do a matching task?

6 Now you are ready to reveal your *What and how* wall poster (see pages 53–54). Display it somewhere it can stay for the duration of the course. Have everybody move to where they can see it and ask one trainee, directed by the rest of the group, to put a tick in the relevant boxes in the three sections – that is, any trainer input, interaction pattern or activity type that has been used during the day's session. Clarify terms if the appointed person has difficulty deciding which boxes to tick. Other boxes should be left blank.

7 Appoint a different trainee to put ticks in the appropriate boxes on the wall poster at the end of each session of the course. Remind anyone who forgets this little task! You may need to clarify more terms whenever this task is completed. Alternatively, if you feel that most of the group is lacking the necessary terminology, you may choose to go through the processes of that particular session in plenary before asking the person to mark the boxes with ticks.

8 During the last session of the course, have everybody gather round the poster to see which input modes, interaction patterns and activity types have occurred during the course. Elicit or review any terms which the course participants have forgotten. Ask them to think back to when an item was used and give an example.

9 Get everybody seated in a circle and ask them to name an input mode, an interaction pattern or an activity type which was new to them, and which they would like to use when they return to their usual teaching context. Alternatively, they can name an input mode, an interaction pattern or an activity type that they had forgotten and now intend to use again.

★ ★ ★

In the same way that learners of English need to 'notice' features of English grammar, as Scott Thornbury claims, teachers of English need to notice process in lesson design if they are to be successful in restructuring and enhancing their repertoire of ways of working in the classroom. This simple poster activity can:

- help trainees to notice if they are working within an overly narrow range of options (without there being any criticism of individuals);
- provide trainee teachers with a taxonomy of input modes, interaction patterns and activity types, each item of which is linked to a vivid example actually experienced during their training course. ETp

Thornbury, S *Uncovering Grammar* Macmillan Heinemann 2001

Woodward, T *Ways of Training* Longman 1992



Briony Beaven is CELTA Project Manager and DELTA Tutor Team Leader at the Munich Adult Education Institute, Germany. Her special interest is the skills and knowledge base of ELT teacher trainers. She has written coursebooks and teacher training materials and edited the IATEFL annual volume *Conference Selections* from 2005–2009.

brionybeaven@t-online.de

What and how: ways of working

1 Trainer input																		
Lectures																		
Handouts																		
Buzz lectures																		
PowerPoint presentations																		
Mind maps																		
Sentence stem lectures																		
Overhead transparencies																		
?																		
?																		
2 Trainee work a) Interaction patterns																		
Alone																		
Plenary																		
Groupwork																		
Cross-groups																		
Pairwork																		
Pyramids																		
Fish bowl																		
Mingling																		
?																		

2 Trainee work b) Activity types

Discussions																		
Panel discussions																		
Brainstorming																		
Plenary round-ups																		
Pinboard plenaries																		
Demonstrations																		
Book and journal reports																		
Mini-tasks or projects																		
Case studies																		
Poster-making and display																		
Statements to agree or disagree with																		
Statements to agree with or modify																		
Matching tasks																		
Categorising tasks																		
Odd-one-out tasks																		
Information format transfer																		
Review circles																		
Microteaching																		
?																		
?																		

Inflight inspiration

Annette Margolis takes off and so does her imagination.

A few months ago, British Airways actually managed to seat me next to an eligible bachelor. However, the *ad hoc* nature of airline seating arrangements means, more often than not, that I find myself in close proximity to rather less sought-after travelling companions. Having my head in a book in these circumstances is not such a bad thing – not only does it avoid my being sucked into the lives of others, but it provides much-needed lesson preparation time: it is more than likely that I am due in class the next day.

Plane English

Cue the brightly-illustrated inflight magazines, which make the job of juggling belongings, snacking and working in confined spaces almost pleasant. I have no frequent flyer loyalty card, so I have no real preference for one magazine over another. The bias of this article towards the British Airways magazines is due in fairly equal measure to their user-friendly websites, the demise of Alitalia and the fact that my family is located within easy reach of Heathrow.

After several years of preparing lessons on trains and boats and, especially, planes, I feel I am in the enviable position of being able to pass on a few teaching tips to others.

What shall we buy?

The duty-free shopping section of an inflight magazine is excellent for the pairwork task of discussing what to buy a family member or friend who isn't flying with you – and, as such, can be seen to reflect the somewhat similar task in Part Two of the Cambridge ESOL PET speaking exam. With lower-level learners, you can ask one student to describe an item from the magazine (*It's a liquid in square bottle. You can't drink it*) and the other has to guess what it is. Another possible task is to get them to explain what they would buy for themselves and why, given unlimited funds.

What shall we do?

I find that my students appreciate an English speaker's viewpoint on places near to home – something I find lacking in coursebooks, which tend to aim for global appeal. Articles such as 'The top 10 things to do in Rome' (Bmibaby's inflight magazine *Yeah Baby*, June/July 2007) are perennial favourites with my Italian students, as many of the suggestions are new to them.

What shall we read?

I rarely take just one magazine off the plane, often helping myself to my neighbours' magazines, too. This means I can ask one-to-one learners to choose an article at home and we can then read and dissect it in the next lesson. Being given free choice is in itself motivating. Encouraging learners to give explanations of why they chose a specific article makes explicit those predictive reading skills that native speakers use when picking articles to read, ie looking at pictures, headlines and any pre-amble text.

Part Two of the Cambridge ESOL FCE writing exam often contains an article and/or a letter, and good models of both may be found within the covers of an inflight magazine.

What shall we take?

In 'Notes from a traveller' and 'I'll be packing' (articles in *High Life* – *www.bahighlife.com*), famous people give their own take on airline travel. As well as giving reading practice, these articles can be used as springboards for pre-reading speaking activities or post-reading writing models. As the magazines are issued every month, the information is up-to-date and the celebrity is someone the learners are likely to have heard of. Business learners are catered for through the sister magazine *BA Business Life* (*www.babusinesslife.com*), in which famous businesspeople expound on sales techniques and useful gizmos.

What shall we watch?

At the back of an inflight magazine, there is usually a list of what films to see whilst on long-haul flights. This can be used in a similar way to the shopping magazine in that learners can be asked to read the synopses and agree on what to watch.

Where are we going?

With lower-level learners, maps and questionnaires can make good teaching resources. Flight path maps can be used as mini-atlases, for spelling and *How do I get to ...? / Is there a flight direct from ...?* games. If your learners enjoy entering competitions, then the simple online ones will provide a real-life opportunity to practise question forms if you tell the students that they have to fill in a partner's personal information. Inflight magazines which are not geared to native speakers of English might well have a facing-page translation, which not only offers a safety net for low-level learners but might also allow them to expand their vocabulary through translation.

★ ★ ★

It's not only the magazines that provide inspiration. Training novice teachers in the art of giving instructions can be difficult for trainers and trainees alike. Getting trainee teachers to give airplane safety drills can make them aware of the technique of enhancing their spoken instructions by the use of gestures and underline the importance of making sure they have eye contact with their students.

Of course, the next time you fly you could, like me, get lucky and find yourself sitting next to someone you are happy to chat to. If I find myself in this serendipitous situation, after having done the A–Z of airplane small talk, I ask my neighbour if I can interview and record them on my MP3 player for class. One way or another, I am going to get those lessons prepared! ETp



Annette Margolis teaches learners of all ages in the Latina area of Italy. She is a tutor on the YL extension to the CELTA.

annettemargolis@usa.net

Learning with tech, teaching with talk

Howard Vickers demonstrates how mobile devices can be part of a virtuous circle.

As a teacher, I often find myself assuming that most of the students' language learning is taking place in class – perhaps even exclusively so. Yet as a learner of foreign languages, it is strikingly obvious to me how little time I spend in class in comparison to how much I practise out of class. Could I teach my students so that their informal language learning is more effective? Could I help them increase the amount of time they spend practising, using and developing their language skills?

When I recently travelled to China to spend a month learning Mandarin, I decided to organise my classes around the informal learning I was doing beyond the classroom. My lessons were very different: no textbooks or published materials; no plan or syllabus; lots of talking, writing and doing exactly what I was interested in that day. All of this was enabled by my using my camera and MP3 player to capture real-life experiences and bring them into class for reflection, analysis and, above all, discussion.

Through reflecting upon my own language learning experiences, I have found that I am able to teach my students with much more emphasis on what they do outside of lesson time. It became clear to me that my use of high-tech mobile devices out of class did not need to be matched by high-tech teaching. My electronic devices were incredibly useful, perhaps even essential, but they were only ever a means to connect the language learning I did in the classroom with what I was learning outside. It was through focusing on the dialogue in class that I was able to allow new language to emerge and to prepare myself for further learning out in the real world.

I was keen to explore out-of-class learning and consider how it can be supported and incorporated into classroom-based lessons

Learning Chinese in China

My Chinese classes were one-to-one. I saw them as an opportunity to explore language learning from the perspective of the learner and I was especially keen to explore more informal, out-of-class learning and consider how it can be supported and incorporated into classroom-based lessons. I requested that my teachers didn't use textbooks and I asked for mainly conversation classes, where we would look at grammar or other language skills from time to time. This allowed me to have more control of the lessons and to guide the teacher if I wanted to change specific activities or the general approach.

Dialogic pedagogies

These classes were based on dialogue, but were much more than conversation practice. I had intentionally based the learning around conversation so that it would draw upon dialogic pedagogies, such as Dogme language teaching. Dogme considers how language learning opportunities emerge from conversation, according to the needs and interests of the participants. The teacher responds to the learners' needs rather than pre-emptively teaching according to a set syllabus. So the teacher does not seek to plan in advance which particular skills, lexis or grammar are to be taught; instead, these areas of teaching are 'uncovered', as Meddings and Thornbury put it, in the course of the conversation. There is limited need for external materials, such as textbooks, to be brought into the lesson.

In-class learning

My lessons in China were based entirely on whatever ideas and suggestions I brought to class. These included:

- objects I had recently bought, such as bottled drinks;

- photos and videos of things I had seen, perhaps *tai chi* in the park or food in the markets;
- photos of signs, menus and other short 'texts' I encountered outside the lessons;
- short texts I had written myself about my everyday experiences;
- audio recordings of conversations I had with shop assistants.

Many of the above things were in digital format – I used my camera to take the photos and record video, and I used my MP3 player to record audio. This worked well because these devices were compact enough to carry with me the whole time.

I would initiate a topic and then the teacher and I would discuss it, stopping occasionally to consider new words or phrases, correct my pronunciation or look at a certain grammatical structure that arose.

Out-of-class learning

Language classes generally assume that the classroom will be the primary or even only location for the language learning. This assumption is problematic because it fails to recognise, and therefore fails to support, informal learning. My lessons were not only focused on me and my interests, but also on my outside experiences. This approach recognised that much, if not most, of my learning was actually taking place outside of lessons through real-life experiences. My classroom time, therefore, became more reflective and supportive of this out-of-class learning. Out of class, I tended to notice and experience; in class, I analysed and practised what I had noticed and experienced. As my language skills advanced, I would discover new linguistic problems that I would bring to class to analyse, explore and solve in time for my next out-of-class learning experience.

There was also a cyclical and iterative relationship between my in-class and out-of-class learning. As much as my classroom experiences were reflections on my outside experiences, they also prepared me for similar experiences that I would very probably have again after class. Sometimes this was the express aim, such as when using roleplays and simulations to learn specific communicative tasks (asking for directions, ordering food, and so on). Sometimes it was simply that conversations and situations would naturally repeat themselves, allowing me to practise again what I had covered in class.

Exploiting mobile devices

I used my mobile devices as tools for generating content, actively recording how I experienced and interacted within new and different contexts. Sometimes this would be through capturing images or sound on a mobile device and discussing the topics they raised in class. At other times I would record actual conversations I had out of class.

Mobile devices can be used to connect the learner with their immediate environment and to explore the relevance and meaning of that context. Using them in this way places the learner at the centre of their immediate context and invites them to record and reflect upon what they see, think and feel about where they are. This content is then the material upon which emergent learning will take place. The content itself may well be dialogic in nature (as was the case with my audio recordings of conversations I had); and it also leads to in-class dialogue from which new language learning opportunities will emerge.

Habitual tasks are not only relevant to learners, they also involve the repetition of similar vocabulary and phrases

Repetition

The contexts I found myself in were very natural and real, so they led to normal and repetitive activities. Habitual tasks, such as ordering food, discussing ingredients or talking about holiday photographs, are not only relevant to learners, they also involve the repetition of similar vocabulary and phrases. The repetition involved in normal conversations is not exact – it involves slight variations of the content or context; so the repetition reinforces language without becoming monotonous. The topic of my conversations changed sufficiently for me to remain interested and engaged, yet they were similar enough for me to draw upon previously-learnt language and, therefore, to reinforce newly-acquired vocabulary, phrases and structures.

Noticing

A key language learning skill is *noticing*, the process whereby learners detect new language (form or meaning) and become aware of it. They are then able to learn the new item consciously. The skill to recognise gaps between the target language and 'interlanguage' that need to be filled requires independent learning skills on the part of the student. Developing these skills requires a degree of autonomy, but also enhances it.

It is now commonplace for language learners to carry modern mobile phones that can capture audio, video and photos, so it is easy to make recordings on the go. I used a small MP3 player and a digital camera (with video function) when I was in China, but I could have used a mobile phone equally well. Smartphones offer even greater opportunities not just to record, but also to organise what is noticed. Applications such as *Evernote* (*www.evernote.com*) offer a means to tag and organise what we record. Thus the mobile device also becomes a reference source for use both in and out of class. In this way, learners can use mobile devices to assist them throughout the stages of noticing, organising and learning.

Less tech, more talk

The benefits that mobile devices offer language *learning* do not necessarily imply that there are benefits from employing these technologies in language *teaching*. If the teaching is to be truly supportive of the language learner, it must focus on the communicative and pedagogical aims and not on any particular technology that can be used to achieve them.

The use of digital technology in education often requires a consideration of the digital divide. This divide can be seen in terms of access to digital devices or in terms of know-how to operate them. In this dialogic approach, neither is an obstacle.

The activities described here can also be done without using a digital device (for example old-style cameras can be used or students can copy down

▶▶▶

Learning with tech, teaching with talk

examples of text or spoken dialogue into notebooks) so the approach does not require access to any particular technology. The role of the mobile devices is to make this process easier and to increase the likelihood of it being done, and so open up new opportunities for informal learning.

Neither does the approach require teachers or students to learn how to use technology – the students use their own devices to do what they probably already do with them (take pictures, record sound, write notes, etc).

Likewise, classroom-based activities such as sharing pictures are not dependent upon a particular technology functioning (or a particular person knowing how to use the technology). It is the dialogic process that is important, and absence of content in digital form should not prevent the dialogue. It is also worth mentioning that the learning processes are not tied to a particular platform, system or device. Technology is a facilitator of learning, not an obstacle to it.

Making conversation pedagogical

Mobile technologies can play a critical role in helping students capture their real-life experiences to bring to class for discussion, enabling new language to emerge. But how can teachers ensure that the classroom conversations that ensue are of pedagogical value? I see four attributes of pedagogical conversations:

- **Recognition of the distinct layers**
  Dialogic learning involves conversation at a thematic level (for example, talking about tea) and discussion of the new lexis and forms that arise (for example, how best to ask for a cup of tea). Students and teachers alike need to be aware of the concurrent 'conversations' and also be at ease with switching between these layers. There needs to be explicit recognition of the distinct layers and agreement that both will be explored by moving through each layer during the class.
- **Real conversations**
  The dialogue needs to be real and engaging for all parties so that it will be relevant and function as a motivating medium. All participants should be actively working to ensure this. Basic conversation skills enable the sharing of conversation time and a supportive culture that welcomes different opinions.
- **Conversation as continuity**
  Conversations provide continuity for the lesson – the subject matter is a continual base upon which emergence can occur. Yet this continuity can easily be interrupted if there are frequent breaks to consider linguistic issues and, as the dialogue returns to the thematic level, there is a risk that it is difficult to get back into the flow of the conversation. Conversation props, such as photos, video or objects, assist the participants by offering a visual reminder of the topic and allowing them to formulate conversation-generating questions more easily.
- **Time and space for emergence**
  The process of emergence cannot be rushed; if a conversation is too fast-moving, it may well crowd out thoughts and reflections that would allow new language to emerge. Pauses and a controlled pace allow for a more reflective lesson that is fertile ground for emergence.

Developing autonomy

As we focus our attention more on out-of-class or informal learning, the learner's own actions and approach become more important. Students, therefore, have considerable freedom to generate the content they want and to focus their language learning around their own lives. Yet this freedom necessitates a certain responsibility. The learner needs to actively engage in the process, generate content, participate in class-based analysis and reflection, and develop independent, autonomous learning skills such as that of noticing.

I often find myself working with students who are not experienced in drawing upon their real-life learning as a basis for their classroom activities. Just as learning a language can only happen through actually using the language, so too learning to be an autonomous learner happens through the practice of independent learning. Students can be introduced to this approach little by little. They can be asked to bring in objects, photos, texts and audio/video recordings as material for more informal parts of a lesson. This can be increased over time, so that these activities play a central role in the class. Likewise, more reflective and experiential homework can be introduced so that the learning increasingly takes place out of class and increasingly relates to real-life experiences.

★ ★ ★

Mobile devices don't just allow learners to learn anywhere, regardless of location but, more importantly, they enable learners to capture their learning experiences according to where they are. Although this has always been possible with low-tech methods, mobile phones, MP3 players and digital cameras are often already in the students' pockets and so are easily employed in even the most informal of learning contexts.

This allows us as teachers to recognise the value of out-of-class learning, and support the students in taking full advantage of these informal opportunities. Reorienting classroom activities to draw upon the students' real-life experiences can create virtuous circles where informal and formal learning reinforce each other and help the students to develop the skills to learn more independently.

Almost counter-intuitively, though, the greater use of mobile technologies by the students does not necessarily imply that the teacher must follow suit. Technology is only ever a means to an end; and the end remains the facilitation of language learning. So it is appropriate that the teacher focuses on the talk, rather than on the tech, to explore the language learning that emerges. ETp

Meddings, L and Thornbury, S *Teaching Unplugged: Dogme in English Language Teaching* DELTA Publishing 2009



Howard Vickers has opened an online virtual language school within Second Life, which (in real life) is based in La Paz, Bolivia. He previously taught with the British Council in Spain and with a private ESL school in Russia.

howard@avatarlanguages.com

University of Brighton

Faculty of Arts

English Language Teacher Development

Find out more about our courses

- English Language Teaching MA
- Media-assisted Language Teaching MA
- Teaching English to Speakers of Other Languages MA
- Graduate Diploma in TESOL

http://arts.brighton.ac.uk/tesol
+44 (0)1273 643354
postgrad.languages@brighton.ac.uk



MANCHESTER 1824

The University of Manchester

You can get an MA TESOL with no previous teaching experience and only a Band 6 IELTS score!

BUT NOT WITH US

We offer:

MA TESOL (Intercultural Education)
MA TESOL (Educational Technology)
MA TESOL (Teacher Education)

for experienced professionals with high competence in English and serious professional commitment.

We also offer the specialist:

MA Educational Technology & TESOL

Distance and onsite options

Transfer credit offered to Cambridge and Trinity Diploma holders

Progression to doctoral study is open for appropriately successful candidates

http://edtechandtesol.info/
http://edtechandtesol.info/phd/
Email: juup.stelma@manchester.ac.uk

http://www.education.manchester.ac.uk/

UNIVERSITY OF STIRLING

Beautiful Scottish campus close to major cities

Our Centre for English Language Teaching (CELT) offers the following degree programmes:

- MSc TESOL (incl. modules in CALL and TEYL)
- MSc TESOL and CALL
- MSc TESOL and Applied Linguistics
- MSc Translation Studies and TESOL
- PhD and EdD by Research

And the following short courses:

- General English and IELTS Preparation Courses
- Language Summer School in August
- Short Courses for Teachers in July (in language and methodology, incl. ICT and TEYL)

The Stirling Institute of Education
www.celt.stir.ac.uk

The University of Stirling is recognised as a Scottish charity with number SC 011159

Five things you always wanted to know about e-readers (but were afraid to ask)

In this series, Nicky Hockly explains aspects of technology which some people may be embarrassed to confess that they don't really understand. In this article, she explores e-readers and e-books.

1 What exactly is an e-reader?

An e-reader is a reader of electronic books – that is, a device that allows you to read books in electronic format (e-books). E-readers come in different sizes: some are slightly larger than an average paperback, some are pocket-sized. But all are a lot thinner and a lot lighter than a book. Names that you may be familiar with are the Kindle (Amazon), the Nook (Barnes & Noble) and the Sony e-reader. Some have touch screens (such as the latest Sony) and some use navigation buttons (such as the Kindle). Recent-generation e-readers allow you to annotate your e-books, and to share snippets of what you are reading with social networks such as *Facebook* and *Twitter* through limited internet browsing.

2 Why would anybody want to use an e-reader? What's wrong with a paper book?

Nothing is wrong with paper books at all, and despite all the brouhaha, e-readers are unlikely to spell their demise. The book has shown itself to be a remarkably resilient technology. Nothing beats the sensation of sitting on the sofa, book in hand. I read e-books and real books. E-readers are simply another way to read. They do also have several advantages:

- You can store hundreds of books (and documents) in one slim device. That saves lugging books around, especially when you travel.
- E-readers use a technology called e-ink, so e-reader text looks and feels different to text on a computer screen. Reading from a screen can cause eye strain, but because e-readers are not backlit, they are much easier on the eye. You can easily read your e-books in direct sunlight, for example. In this way, reading text on an e-reader is very different to reading it on a device such as an iPad, a laptop or a smartphone.
- You can access thousands of books online and buy them with a click of a button. They are delivered to your e-reader in seconds. No waiting for the postman to deliver the book you ordered weeks ago!

3 How can I find free or very cheap e-books?

There are many free books available online, particularly classics with expired copyright. *Project Gutenberg* (*www.gutenberg.org*) is an excellent source for these. Websites are springing up that allow e-books to be borrowed and lent among users for free, which means you don't have to buy everything for your e-reader. Rather than me providing a long list of free e-book and lending sites here, take a look at this blog post for recommended sources: *www.emoderationskills.com/?p=466*.

4 I've heard about ELT digital coursebooks being used in some schools – is this the same thing?

Not quite. In the world of ELT, multimedia electronic coursebooks are starting to make an appearance, but these require more sophisticated devices, such as tablet computers, if students are to watch and listen to audio and video or to access online information. There are examples of the old print coursebook simply scanned and delivered in electronic format being touted as new digital coursebooks – but this reflects the fact that many publishers have been caught short by the demand for digital coursebooks and have not yet had the time or the money to develop rich multimedia digital coursebooks. To get an idea of the future of digital books, watch this video referenced in the 2011 Horizon report: *http://vimeo.com/15142335*.

The e-books I am talking about in this article are the good old-fashioned ink and print variety of book, delivered through an electronic device. Think Charles Dickens' *Great Expectations*, or Thoreau's *Walden*, but on an e-reader screen.

5 So how are e-readers relevant to me or my students?

E-readers are not devices you would specifically want to use in class. For on-screen reading in class, or for accessing (good) multimedia digital coursebooks, a more sophisticated and multifunctional device such as an iPod Touch or a tablet computer makes more sense. E-readers like the Kindle, Nook or Sony e-reader are good for, well, *reading*. And there are ways in which standard e-readers can be helpful to both you and your students. As a teacher, you have access to a growing pool of texts for leisure reading, reference and professional development. Although many ELT publishers are still bucking the trend, it will only be a matter of time before teachers' resource books become available in simple electronic format as well as in print. And students who are already readers in their own language can be encouraged to access English texts if they have an e-reader – they can subscribe to magazines and newspapers in English, for example.

I've personally found an e-reader a great addition to my electronic devices. I read a lot more, and I spend less time in front of a computer screen because of it – no bad thing. E-readers are dropping considerably in price as they become more ubiquitous and they are, therefore, increasingly affordable. Sales of e-books are rising. Amazon reported in January 2011 that sales of e-books had outstripped sales of paperbacks. This is clearly a trend which will continue. And if you love reading, it's a godsend. ETp



Nicky Hockly has been involved in EFL teaching and teacher training since 1987. She is Director of Pedagogy of The Consultants-E, an online training and development consultancy. She is co-author of *Teaching Online* (DELTA Publishing), which was nominated for a 2011 British Council ELTon award. She maintains a blog at *www.emoderationskills.com*.

Contact Nicky at nicky.hockly@theconsultants-e.com and let her know of any other ICT areas you'd like her to explore in this series.

Webwatcher

Russell Stannard
applauds *Audioboo*.

I have always been a big fan of podcasting. I regularly download podcasts about my hobbies: French, Chinese, technology, playing the guitar and singing. However, it wasn't until recently that I came across a tool that works really well, has few barriers to entry and does all the things that podcasting tools should do. This is *Audioboo*. I am already using it with my students as well as for my own podcasts. Within five minutes of reading this article, I am convinced that you will be up and running with it, too.

The background

Podcasts are generally regular series of audio recordings, rather than one-offs. They use 'push' technology; this simply means that when you subscribe to a podcast, software like *iTunes* and other RSS feeds will download it onto your computer immediately a new one is produced. If you use *Audiboo*, anyone subscribed to your podcasts will immediately receive them: they will be 'pulled' down from the *Audioboo* site right onto the subscriber's computer. You don't have to do anything.

How does it work?

Sign up for free at *http://audioboo.fm*. You can upload recordings or make the podcasts directly on the *Audioboo* site itself. You can even download a free app that allows you to make the recordings on an iPhone and then load them onto the site.

Just go to 'My profile' and click on the 'New Recording' button to make a new recording. (You can also choose to upload something that has already been recorded if you wish.) You will be able to see a list of all the 'Boos' you have made. When you click on 'Got your mic ready?', the site will ask you if you can run a small plug-in. Click on 'Yes', as this allows you to make the recording, then off you go. Click on 'Start Recording' and begin. You can pause, start again, stop it or do whatever you like. You have five minutes, which I find is just about right for me and for my students.

Once you are happy with your recording, click on the 'Happy? Add a title' button and add a title and tags. The title and tags are really important as they will help people to find your recordings. For example, the title of my last Boo was *'Is the pedagogy driving the technology or vice versa?'*. The tags I used were: *ICT, Technology, ELT, Pedagogy, Constructivism, Methodologies, Autonomy* and *Access to content*. Make sure the tags and title describe the content of your podcast well. Now click the 'Publish' button and your recording will upload onto the site.

What can you do with the recording?

Anyone who goes to the *Audioboo* site will be able to search and listen to your Boo, and anyone who has *iTunes* can search and subscribe to it. You can send the 'link' of your Boo to anyone you want to listen to it. You can even grab the 'embed' code and place it in a blog, wiki or website. It is really easy to share what you have done.

How can you use it in class?

Teachers

There are many ways in which teachers might use a podcast:

1. It could be a regular listening feature that you upload each month or each week and where you talk about things students can do to learn English.
2. It could be a summary of each lesson and the things the students should revise or go over.
3. You could use it for classroom feedback. After you have marked the students' essays, you might make a quick recording in which you go over general problems that came up in their written work.
4. You could use it simply as additional listening content for the students and each week or month talk about a different topic.

The great thing is that podcasts are portable. Students can download them onto their iPhones and listen to them wherever and whenever they like. They can play them right from the *Audioboo* site, but they can also download them if they have subscribed to your Boos.

Students

Once you are confident about using *Audioboo* yourself, show your students how to sign up and make their own podcasts (remember the tool is free). Here are some ideas:

1. Each week one student from the class makes a recording in English, talking about their hobby. You will need to provide some scaffolding questions, such as *How did you first get interested in your hobby? When did you start? How long have you been doing it for? Why do you like it?*
2. Each week a student talks about their favourite place to visit, what they would consider to be a good night out, their favourite film, etc. The topic really doesn't matter. The idea is that you build up a collection of recordings done by members of the class. Get *them* to think of the topics so that it is *their* classroom podcast.
3. Set up speaking activities and get the students to do recordings of them at home. They can tell a story, talk about a great holiday, their favourite band or why they love or hate *Facebook*. Again, the key thing is that they are doing a speaking activity and they will find it more interesting if it is a topic they have chosen themselves. ETp

Listen to my Boos at
www.teachertrainingvideos.com/podcasts.html.
Watch videos to show you how to work with *Audioboo* at
www.teachertrainingvideos.com/audioboo/index.html.



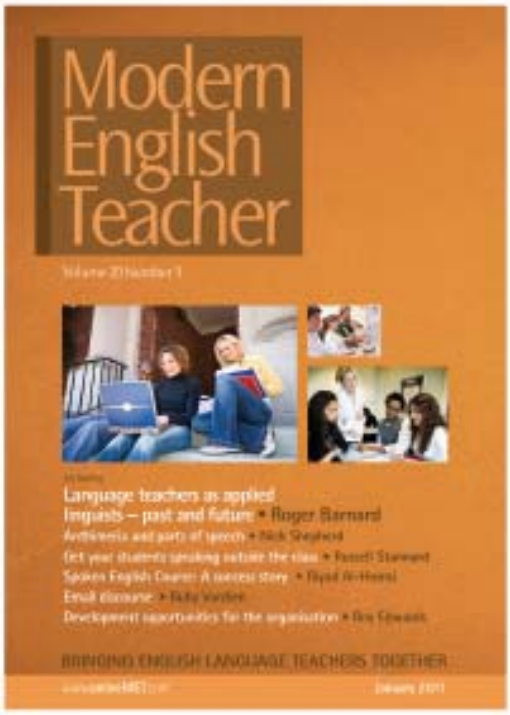
Russell Stannard is a Principal Lecturer in ICT at the University of Warwick, UK, where he teaches on the MA in ELT. He won the Times Higher Education Award for Outstanding Initiatives in Information and Communications Technology in 2008, TEFLnet Site of the Year in 2009 and a 2010 British Council ELTons award, all for his popular website *www.teachertrainingvideos.com.*

Keep sending your favourite sites to Russell:
russellstannard@btinternet.com

Modern English Teacher

Now available in digital format

Over 40 years since it was first published, Modern English Teacher is still the magazine leading the way in the development of English Language Teaching around the world. Every issue is packed with teaching ideas, insights into language, news of developments in new technology, views and opinions of methodology and theory, and reviews of the latest published materials. You'll find MET stimulating, challenging, and essential in your day-to-day teaching and professional development.



- **Practical teaching ideas**
- **Explorations of language**
- **Developments in new technology**
- **Teacher development**
- **Reviews of new material**
- **Practical solutions to real problems**





BRINGING ENGLISH LANGUAGE TEACHERS TOGETHER

ISSN 0308 0587 Four issues per year www.**onlineMET**.com



In this column Rose Senior explains why certain teaching techniques and class management strategies are effective, and identifies specific issues that can assist all language teachers in improving the quality of their teaching.

Captivation techniques

When students are asked to describe good teachers, their statements typically fall into two categories: those that refer to teachers' interpersonal skills (relating well to their classes, respecting students, treating individuals fairly, and so on) and those that refer to teachers' pedagogic skills (knowing their subject-matter, teaching enthusiastically, explaining things clearly, and so on). In this article I will focus on the kinds of techniques that good teachers routinely use to engage student interest at the start of lessons. I refer to these techniques, which involve creativity, flexibility and confidence, as 'captivation techniques'.

As they enter their classrooms, teachers frequently find themselves facing an assortment of students who may or may not heed their presence – and who may or may not be in the mood for learning. Some teachers routinely command attention by raising their voices, others clap their hands, while others stand waiting for silence before starting the lesson. Conscious of the pressure of time, many teachers launch straight away into the topic of the day, instructing the class to open their books at such-and-such a page and proceeding with the planned activity. Students who are not paying full attention may lose interest at this point – some of them preferring to participate minimally in subsequent activities because they have no particular interest in the subject-matter of the lesson.

Astute teachers sense that engendering interest, curiosity or personal engagement at the start of lessons leads to increased student involvement, with peripheral class members drawn into the collective learning experience. A key captivation technique is to create a spirit of anticipation by bringing to class (or projecting on an interactive whiteboard) an unusual, unexpected or mystery object that relates in some way to the theme of the lesson and having the students identify it and guess what it might relate to. For example, I once saw a teacher bring a block of ice to class; this turned out to relate to the topic of pollution, since it left a rim of dark grime after melting. Regardless of their age or level of maturity, students are intrigued when required to do something unanticipated or unusual for a few minutes. Before reading a text about a blind person, one teacher hung a vision-testing eye chart on a hook at the front of the room. This was a highly effective captivation strategy since it produced a flurry of interest, followed by intense concentration as every student sought to test their eyesight.

A key captivation technique is to create a spirit of anticipation

A further technique for raising student anticipation for what is to follow is to provide clues regarding the content, direction or outcome of a story (from a picture, newspaper headline, story title, selection of key phrases written on the board or individual words presented on flashcards). Involvement is enhanced if the students are invited to indicate by a show of hands whether or not they think a statement written on the board will turn out to be true or false. Teachers who have the facility to play CDs, or who are talented at drawing, have a range of additional means of captivating their classes at the start of lessons. I once observed a class of students returning from recess to see a beautifully-drawn green apple on the board, complete with a fat, smiling maggot emerging from a hole. The attention of the class was firmly captured, with everyone proceeding to engage enthusiastically with the topic of healthy eating.

A further technique for captivating students at the start of lessons is that of brainstorming: having students work together in pairs or small groups to pool linguistic, cultural or general knowledge relevant to the lesson. Students' attention is readily engaged when they are given the opportunity to demonstrate what they already know and, if their knowledge is subsequently incorporated into the lesson, individuals will have an ongoing vested interest in the success of the lesson. For example, if they have contributed a range of nouns, verbs, activities and places relating to the topic of adventure – and perhaps also talked about personal experiences or knowledge of others' exploits – they will be more keen to listen to or read a story on the same topic.

Some teachers might consider the techniques outlined above to be time-wasting: why not launch straight away into the body of the lesson so that valuable teaching and learning time is not lost? The answer is that spending five or ten minutes captivating students at the start of lessons enhances learning: the whole class becomes more alert, more focused and more able to absorb the lesson content within a shorter space of time. In other words, five minutes of captivation replaces 15 minutes of perspiration.

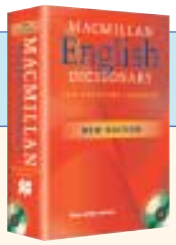
Five minutes of captivation replaces 15 minutes of perspiration

A key feature of good teaching, then, is the ability to captivate the students at the start of lessons in unusual or intriguing ways. Therefore, my advice to any teacher who wishes to expand their teaching skills is to develop a creative frame of mind around how to begin classes. One effective strategy is to focus on the next lesson while in a relaxed state (such as when rattling along on the train or taking a shower), and then let your mind freewheel around the topic until you come up with an idea and say to yourself: *'Ah! That might work! I'll try it in my next class!'* ETp



Rose Senior is a language teacher educator who runs workshops and presents at conferences around the world.

rsenior@iinet.net.au



Prize crossword 47

ET*p* presents the forty-seventh in our series of prize crosswords. Send your entry (completed crossword grid *and* quotation), not forgetting to include your full name, postal address and telephone number, to Prize crossword 47, English Teaching *professional*, Pavilion Publishing (Brighton) Ltd, PO Box 100, Chichester, West Sussex, PO18 8HD, UK.

Ten correct entries will be drawn from a hat on 10 July 2011 and the senders will each receive a copy of the second edition of the *Macmillan English Dictionary for Advanced Learners*, applauded for its unique red star system showing the frequency of the 7,500 most common words in English (*www.macmillandictionary.com*).

9	22	9	13	7	10	8	7	17	4	11	■	3	10	4
13	■	20	11	■	2	■	24	3	■	6	■	18	■	■
7	■	11	2	20	3	■	22	18	■	13	■	13	7	17
13	3	■	20	■	8	10	4	■	17	16	7	10	8	■
11	26	11	8	■	■	■	13	■	■	7	■	2	■	13
25 M	11	■	3	■	22	■	■	3	19	■	■	■	■	7
11	8	24	4	11	9	9	■	7	16	25	■	1	■	14
8	■	■	3	■	■	3	18	18	3	16	13	22	8	11
13	7	16	5	11	13	■	16	■	21	■	■	11	■	■
■	13	3	23	■	3	21	3	8 N	11	■	12	11	11	18
17	■	3	■	■	■	■	25	11	8	13	3	16	■	11
11	6	13	16	7	2	13	■	13	■	■	5	■	■	15

1	2	3	4	5	6	7	8 N	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25 M	26

To solve the puzzle, find which letter each number represents. You can keep a record in the boxes above. The definitions of the words in the puzzle are given, but not in the right order. When you have finished, you will be able to read the quotation.

7	8	■	11	23	11	■	19	3	16	■	7	8	■	11
23	11	■	25	7	14	11	9	■	13	20	11	■	15	3
16	4	24	■	17	4	10	8	24	■	■	■	■	■	■

Mohandas Gandhi

VERY FREQUENT WORDS

*** Someone who is no longer a child
*** Indefinite article used before a noun which begins with a vowel
*** Part of the body with a hand at the end
*** Preposition used to say where someone or something is
*** To ____ or not to ___? That is the question. (Shakespeare)
*** The organ inside your head that allows you to think and feel
*** Not rough or irregular
*** In addition to the usual or expected amount
*** A male pronoun
*** Used in front of the family name of a man
*** *Love* ___ *Tender* (Elvis Presley song)
*** Something used to catch fish
*** The quality ___ mercy is not strained. (Shakespeare)
*** A thick dark liquid from under the ground
*** The part of a plant that grows underground
*** A machine used for cooking and baking
*** A personal pronoun; also the title of a book by H Rider Haggard
*** The lecture was ___ boring I fell asleep.
*** A written or spoken announcement made in public
*** To move someone or something from one place to another
*** An object that you have to hit in a game or sport
*** Advanced scientific knowledge used for practical purposes
*** *Ticket* ___ *Ride* (Beatles song) *(in two places)*
*** Abbreviation for United States
*** ___ *in the Air* (film starring George Clooney)

FREQUENT WORDS

** Something that occurs when sound hits a surface and returns
** Seeming to have no conclusion or limit
** To remove a tooth
** An object that a child can play with

FAIRLY FREQUENT WORDS

* Preserved by being made extremely cold and stored at a very low temperature
* A small picture on a computer which you click on to open a file or program
* A kind of oxygen found high in the Earth's atmosphere

LESS FREQUENT WORDS

– Informal word for a party
– Informal British English for a dance to popular music
– A car with no roof, often used by the military
– To run at a slow and steady speed for exercise or pleasure
– An experienced person who helps someone less experienced
– The number 0 in the result of a game
– British English abbreviation for someone old enough to receive a pension
– Happening at a suitable time or at a time that seems lucky
– Relating to the eyes
– A long wooden seat in a church
– A dance for secondary school students, usually held at the end of their final year
– Odd or peculiar
– Capable of continuing or being maintained for a long time
– A small part of something that sticks out from the edge



Learning English?
Teaching English?
Looking for books?

Your search is over...

eflbooks.co.uk

Over 11,000 ELT publications listed and available for online purchase

- Multiple search options by title/author/publisher/year of publication.
- Browse across more than 240 categories.

Cambridge International Book Centre
42 Hills Road, CAMBRIDGE CB2 1LA United Kingdom
P. +44 1223 365400
F. +44 1223 312607
cibc@eflbooks.co.uk

cibc

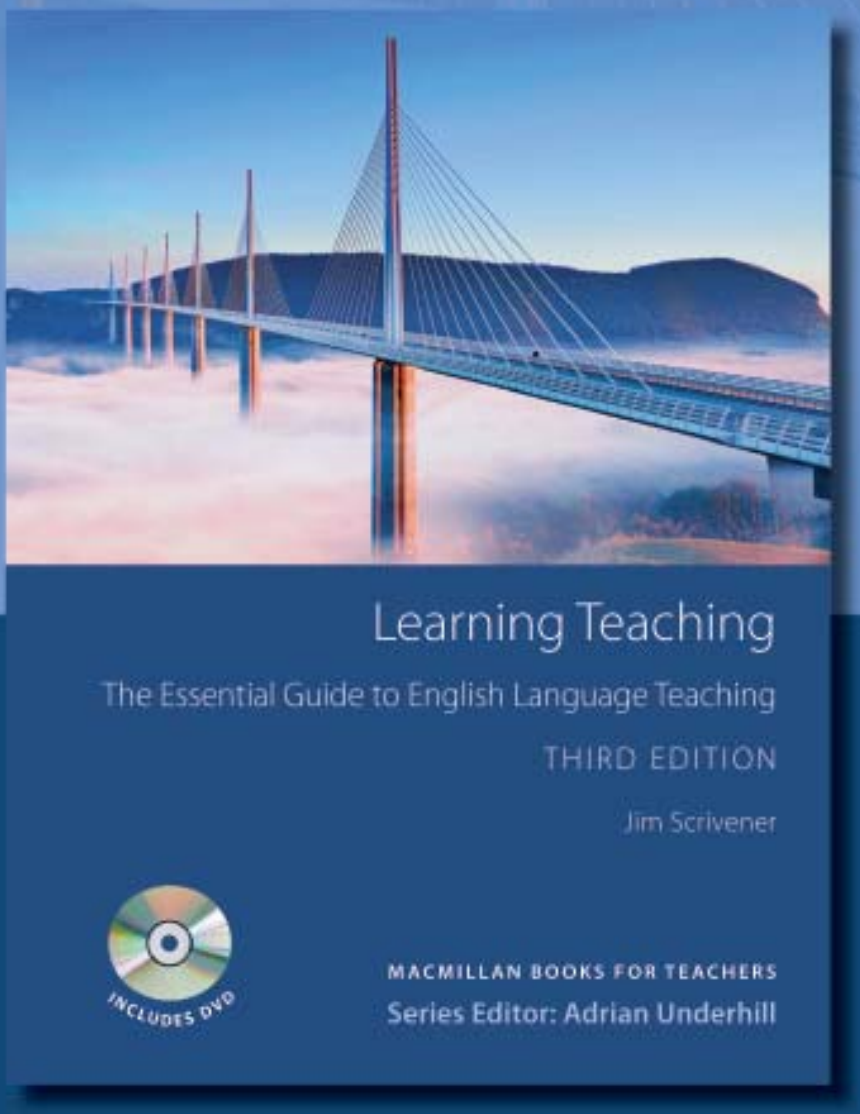
eflbooks.co.uk

MACMILLAN EDUCATION

Learning Teaching

THIRD EDITION

Revised, restructured and revitalised
with
teacher training videos and teaching resources



www.irlanguage.com
IR Language
مرجع آموزش زبان ایرانیان

www.macmillanenglish.com/methodology