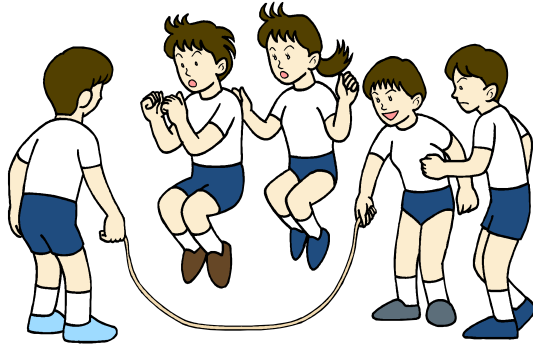


1. LESSON PLANNING

1.1 Planning Principles

The most important principles behind good lesson planning are **variety** and **flexibility**. **Variety** means involving the students in a number of different activities and introducing them to a wide selection of materials. Lesson planning must aim to make learning interesting, challenging, and never monotonous for the students. It means



that a lesson plan has to provide a range of activities that enables you, the teacher, to respond to the **students' needs** that are expressed by each student's structure of **multiple intelligence** and recognized by the application of the principles of **holistic education**.

Students will lose their motivation if faced with the same type of class day after day, lesson after lesson. This loss can be avoided if you make the learning experience permanently stimulating and interesting. **This is difficult to achieve.** But if the activities are varied, chances are that each student's domain intelligence and thus each student's needs will be addressed. Consequently, the students will have an interest in doing different things and follow your lead in their acquisition of knowledge.

In any one class of students there will be a number of **different personalities** with different ways of looking at the world. The activity that is particularly appropriate for one student may not be of interest to another due to the different domain intelligence of one and another. But teachers who vary their teaching approach may be able to satisfy most of their students' needs for knowledge acquisition at different times.

Different students learn in different ways: some students learn best by listening, some by repetition, some by actively speaking, some by learning grammar, and so on. If you use the same techniques over and over again, you will ignore the needs of some students who may not have the chance to learn in a way that suits them.

Variety is a principle that applies to all classes over the course of the academic year. You should vary lessons so there is something different in every class. To do this successfully, you need to plan not just the next day's lesson, but think of your teaching over a longer period. Young children, especially, need to do different things in fairly quick succession since they will generally not be able to concentrate on one activity for a long stretch of time.

Flexibility comes into play when dealing with the lesson plan in the classroom. The most important principle for the effective application of your lesson plan (which is, of course, based on variety) may well be flexibility. In line with your recognition of the students' needs, you may realize that what you had planned may not be appropriate for that class on that particular day. The flexible teacher will be able to change the plan in such a situation. Flexibility is the characteristic that is expected from the genuinely adaptable teacher.

The teacher who believes in variety will have to be flexible, since the only way to provide variety is to use your **teaching technique** in a number of different ways.

Your technique will be based on the aspects of more than one language teaching/learning method. The effective application of the facets of your teaching technique should therefore be supported by a well-designed **learning strategy**.

The design of a good learning strategy is the art of mixing the activities and materials of your technique in such a way that an ideal balance is created for the class of which every student benefits and the class, lesson, module, segment and curriculum objectives, i.e. the **Enabling Objectives** are met.

What does that mean?

- Ó Create a **positive atmosphere**. It is the absolute pre-requisite for reaching the Enabling Objective of a language class
- Ó Your first commitment is to the students' need for a continuous and often unpredictable requirement for the **interchange of mental and physical activities**
- Ó Get to know your students' **language abilities** and their **learning preferences**
- Ó **Flexibility** and **creativity** are needed to forego a planned activity for a required activity, and to embed learned language in games, songs, rhymes, stories, etc.

How does it work?

- Ó **Be Patient** - Exacting demands for using "correct" English is counter-productive
- Ó **Be Positive** - Students will adopt your positive attitude toward learning English
- Ó **Place students in groups** according to their learning preferences (analytical, global, sensory, visual)
- Ó **Teach simple, basic language** and recycle it in as many ways as possible - not only children thrive on repetition and variation of familiar material.

What steps have to be taken to achieve this lofty goal?

- Ó Get to know the entire material of the curriculum
- Ó Break the entire material of the curriculum into logical blocks or segments. (It is up to you to define logical blocks, i.e. a logical block must make sense to you.)
- Ó Break the segments/logical blocks down into modules. (Modules are again a logical factor defined by you and do not necessarily follow groupings of book lessons.)

- Ó Break the modules down into manageable class lessons. (Note: Class lessons again do not necessarily follow the structure of book lessons. They must be indeed manageable and flexible so that you have the possibility to move part of a lesson to the next lesson or include part of the next lesson into the present lesson depending on the time schedule and the students' comprehension of the material.)
- Ó While you have to get to know the entire material of the curriculum in advance of the academic year as well as breaking it down into logical blocks or segments, modules and manageable class lessons, the individual lesson planning should be done on an ongoing basis throughout the academic year. However, the individual lesson plans must be done and presented at least 6 weeks in advance on a continuing basis in order for substitute teachers to be able to step in and continue the curriculum without noticeable interruption to the students.

1.2 What Teachers Should Know

In the process of lesson planning the teacher must observe

- a) The Students' Needs, and
- b) The Energy Curve.

1.2.1 *The Students' Needs*

A 'need' is defined as the gap between the students' current language level and the desired language level, i.e. the objective. Therefore, you should define what is the very end of the course, namely, what is the objective of the course? Only once you know the objective of the course and have defined it in your own words can you proceed to break the overall course down into logical segments.

The objective of each logical segment again must be clearly defined before proceeding with the breaking down of logical segments into modules and lessons and defining the respective objectives. Only after you have finally defined the objectives for each lesson, there exists a realistic hope of defining a realistic lesson plan.

In defining the lesson plan you must take the students' needs and their energy curve into consideration. You need to be well prepared and know a lot about the job you want to do before you can start to make a successful lesson plan.

The Language for the Level

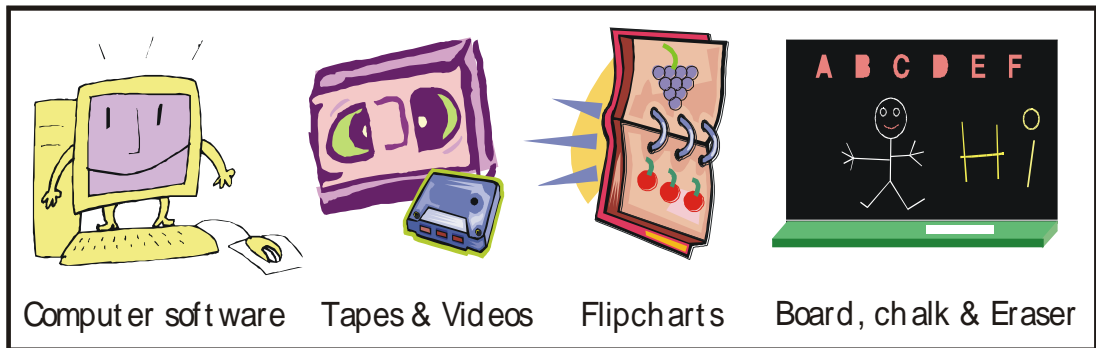
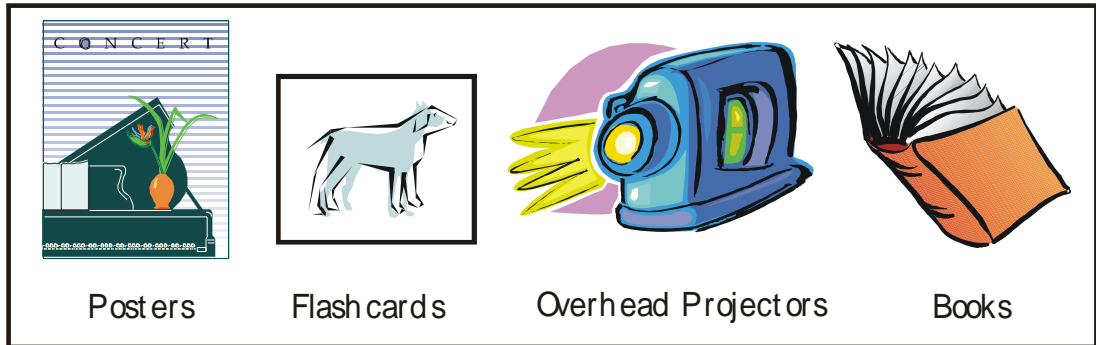
Clearly, you must know the language that you want to teach. You must be able to use the language yourself and also have insight into the rules that govern its form and the factors, which affect its use. This is obviously the result not only of your existing knowledge of English but also of preparation and study.

The Skills for the Level

You need to have the skills you are going to ask your students to perform. For example, it is of no use to ask students to write a report if you cannot write one yourself.

The Learning Aids available for the Level

You need to know what aids are available and if they are appropriate for the level you are teaching. These may include:



A Repertory of Activities

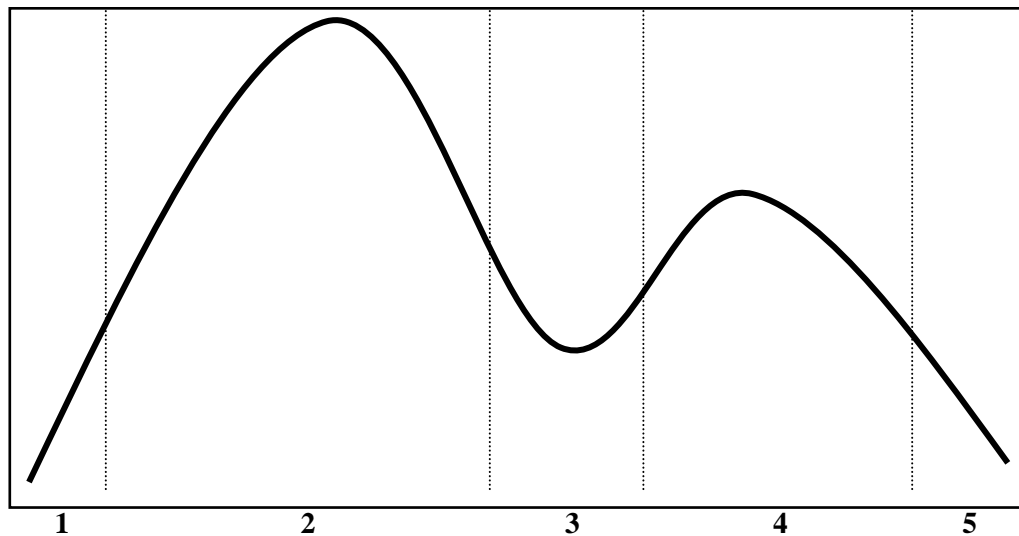
A large repertory of activities enables you to have varied plans and achieve a balance of activities. The 'Recommended Web-Sites' provide ideas and suggestions on this topic.

Classroom Management Skills

As a well-prepared teacher you will have to have classroom management skills. You will be able to adopt a number of different roles, will be able to use different student groupings, and will be able to maintain discipline (see 9. *Classroom Management*).

1.2.2 *The Energy Curve*

The energy curve is a phenomenon that has been observed in all types of educational environments. It refers to the pattern of energy expended by the learners in the classroom. A point of particular interest is the fact that the learners' energy curve appears to adapt to the duration of the class if and when a particular type of class is given on a continuous basis throughout the academic year. It means the energy expenditure is independent of class duration and the identical pattern can be observed in lessons of 50 minutes duration as well as discourses of 5 hours duration.



The **ENERGY CURVE** is divided into the five clearly distinguishable segments of **WARM-UP, PEAK PERIOD, SLUMP, SECOND WIND** and **WRAP-UP**.



1. Warm-up

This is the period when the wake-up call to the students is issued, meaning some lively introduction or activity is performed that is lesson related and, if at all possible, involves every student. It will help the students to focus their attention on the learning task ahead. It should last about 5 to 10 minutes depending on the duration of the class.

2. Peak Period

The peak period is the most important phase of any class or lecture given. It is the period when the students' mental capabilities are at their peak, when they can absorb and acquire new knowledge. This opportunity must never be wasted. It has to be used for the presentation of new material but never for administrative tasks or similar activities that have no direct bearing on



the students' acquisition of knowledge. The peak period lasts normally for more or less the first half of the class duration.



3. Slump

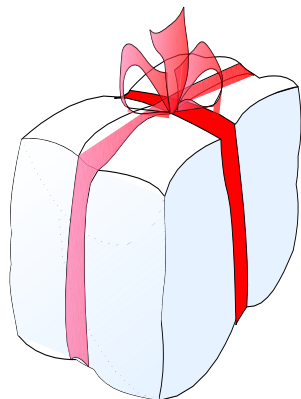
When the midway point of the duration of a class has been reached, generally a considerable drop in focus and attention, that is, a lack of concentration can be observed. This is the point in time when you must revitalize the students' energy reserves with an activity (possibly similar to the Warm-up activity) that pulls the students out the slump. It is important to note that whatever activity is chosen by you, it should not be disruptive to the curriculum. It should form a bridge between the knowledge acquisition of the Peak Period and the knowledge application of the Second Wind. But it must definitely be an activity that involves physical motion, i.e. that gets the students up and out of their

chairs and, if possible, has them moving around the classroom and away from their preferred partners. It should last between 5 and 10 minutes or can take the form of a break during a discourse of several hours.

4. Second Wind

During this period you should focus on activities that aim to apply the knowledge that was learned by the students during the Peak Period. It is important to note that the highest level of knowledge retention is achieved when the learning process is combined with a teaching process. This period will be used most effectively when students have the opportunity to teach each other as they apply most recently acquired knowledge in combination with their established knowledge. Your role should, if at all possible, be reduced to that of a guide and referee of the students' teaching/learning experiments. The duration of this period is more or less equivalent to one third of the class duration.





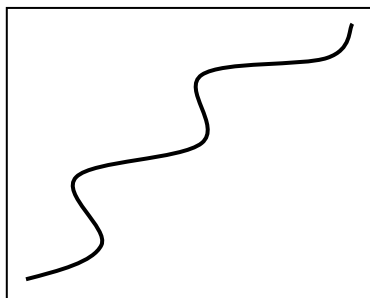
5. Wrap-up

The wrap-up phase represents the conclusion of the class. It should be a light-hearted summary of the lesson and include compliments to the students for their participation and achievements. Also, homework assignments are given out in this concluding period, and, time permitting, you should provide a brief preview of the next class to motivate the students to look forward to more knowledge acquisition. The Wrap-up should not last longer than about 5 minutes, independent of the class duration.

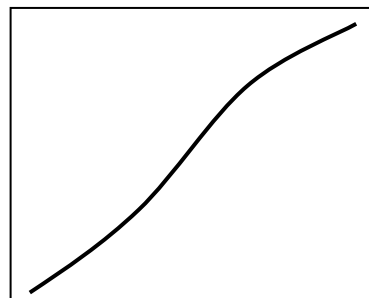
1.2.3 *The Energy Curve and Different Age Groups of Students*

Although the general pattern of the energy curve as shown in the graphic above applies to all age groups of students, there is a significant difference of which you should be aware. It is the **attention span**, the duration of spans of concentration within the general energy curve that differs significantly from age group to age group.

Children at the Kindergarten level have an attention span that borders on the erratic, due to their enormously high level of energy and an interest in everything that goes on around them. Adolescents, in contrast, and even more so adults, have attention spans that sometimes may be identical to the energy curve.



Very young children



Adults

As shown in the two graphics above, zoom-ins on a section of the energy curve depicting the attention span, there is a considerable and to the teacher very noticeable difference within the general energy curve. You must take this fact into consideration when planning a lesson for students of different ages. It means, simply put, that the attention spans increase with age and that the interchange between physical and mental activities becomes less demanding as the students become more mature with age and can focus on a given activity over extended periods of time.

1.3 Get to Know Your Curriculum

Every teacher must be aware of the rule of thumb that each classroom hour requires one hour of preparation and one hour for evaluation.

It is important to note that this rule of thumb does not include the preparation time required for getting to know your curriculum before school commences.

Every Teacher of English should be aware that depending on his or her knowledge of the English language, the time required to get to know the curriculum for the academic year amounts to an elapsed time of four to six calendar weeks.

In the process of getting to know the curriculum, you should abide by the following three steps:



1. **SKIM** the entire material without taking written notes but only mental notes about the structure and major elements.



2. **READ** the entire material in detail and take written notes, particularly jot down questions that arise in regard to structure, elements and items of the material.



3. **ANALYZE** your notes and go to the specific points in the material that raised questions. Read the specific points of the material carefully and try to answer the questions yourself. If you can't come up with an answer, formulate the question in a concise form and raise it as a discussion point in the next teachers' meeting.

When breaking down the entire curriculum into logical blocks, the blocks into modules, and modules into lessons, your notes must be your guide to the detailed lesson plans.

This will depend on the kind of textbook the students are using, and especially on the 'Teacher's Guide' accompanying the textbook. If the 'Teacher's Guide' gives clear and detailed instructions on each lesson, then you should also focus on what it contains and using it effectively.

Four main things you need to know before going into the class to teach a lesson:

1. The objective of the lesson
2. What new language elements the lesson contains
3. The main stages of the lesson, i.e. the Energy Curve and its attention span pattern.
4. What to do at each stage.

If you have the 'Teacher's Guide', it may give information about some or all of these things. If the 'Teacher's Guide' does give adequate information, you should still decide for yourself how best to teach the lesson. You should use the 'Teacher's Guide' as a source of good ideas, not as a set of instructions that you must follow precisely.

You should think of alternative ways of approaching the lesson and ideas of your own which you could add to the 'Teacher's Guide'.

Teachers who over-use a textbook may become boring over a period of time. You will find yourself teaching the same activities in the same order again and again, because you follow schemata of classroom activities. **Schemata must be avoided under all circumstances.** If such a situation arises, even with good textbooks, students will find the study of English becoming routine and thus less and less motivating. Classes will start appearing increasingly similar and the routine will become increasingly monotonous.

The 'Teacher's Guide' in other words is an aid. You will have to work out the best ways to use it. You should never let the guide use you, or dictate the decisions you take about the activities in which the students are going to be involved.

The important questions are:

1. What does the Teacher's Guide do well?

2. What do I do Better?

The Teacher's Guide helps you by providing:

- a) a clearly thought out program which is appropriately sequenced and structured to include progressive revision
- b) a wider range of material than an individual teacher may be able to collect
- c) security
- d) economy of preparation time
- e) a source of practical teaching ideas
- f) work that the learners can do on their own so that the teacher does not have to be center stage all the time
- g) a basis for homework if that is required
- h) a basis for discussion and comparison with other teachers.

The 'Teacher's Guide' also offers you a sense of purpose, progression and progress, a sense of security, scope for independent and autonomous learning, and a reference for checking and revising. Together all of the above provide quite an impressive list of advantages.

However, there are several things that you can do better than is suggested in a book, which are vital to successful language teaching. For example, only you can:

- Ó provide the spoken word in spoken exchanges
- Ó adjust work in response to the reactions of the children
- Ó use communication other than words and pictures to back up language elements, and
- Ó set up learning activities that encourage learners to talk and profit from interaction.

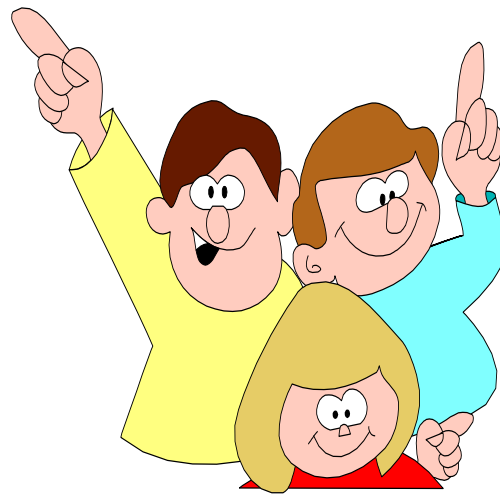
It is a good idea to work out the overall distribution of the work for the year. If the students need to take longer in one area, you know that you will have to look for another perhaps easier area, which you will be able to do more quickly than anticipated.

Similarly, if you find that you are covering ground much faster than you expected, you must ask yourself whether you are giving the students enough opportunity to use the language as opposed to just ‘covering’ it. If the answer is still ‘yes’, then you have a chance to do something independently of the textbook. Contrary to the view held by some experts, predicting your timing is a sign of effective flexibility not rigidity.

In conclusion, a ‘Teacher’s Guide’ not only saves you a lot of work, but also helps to ensure that a balanced syllabus is covered. However, it will neither cover nor relate to your students’ needs exactly, and it is necessary to supplement it with other related activities. Therefore, it is obligatory for you to get to know your curriculum and define logical blocks, modules and lessons that make sense to you and that you can easily enhance to meet your students’ needs.

1.4 The Students

You must be aware that every one of your students has abilities, aptitudes and potential i.e. multiple intelligence, for knowledge acquisition. However, you must be aware that every student also has a domain type of intelligence and a different structure of the other types of intelligence, which he or she will follow in the learning process.



That means, that beyond the domain type of intelligence, the other types of intelligence follow again in the order of the student’s personal preference which means that the combination of all types of intelligence are at the basis of what is commonly called a student’s characteristic.








Every teacher must be aware that there is no such student as a stupid student. In order for you to get to know your students, you should always keep this in mind.

It is important to note, furthermore, that the different age groups of children, the adolescents as well as adults have very different energy patterns. Depending on their energy patterns, experiential knowledge, and objectives, the students will respond quite differently to a particular lesson and the way it is presented.

You must be aware that especially with very young children, the learning process should be a playful experience where the acquisition of language is a by-product of the guidance the teacher provides. Adolescents and adults, by contrast, are very much more focused and thrive on progress and results.

Therefore, you should always consider yourself to be more of a coach than a teacher. This means it is good practice to consider your class as your team.

You need to know a considerable amount about your students:

- a)  WHO the students are.
- b)  WHAT the students bring to the class.
- c)  WHAT the students need.
- d)  HOW the students feel about learning English.
- e)  WHAT they already “know” about or of the language.



Each class is unique and each class will need to be treated differently. Nowhere is this more true than in planning, where the activities are selected that will be suitable for the students. In order to do so, you obviously need to know a lot about them.

Motivation and attitude

Are the students positive about coming to class? You have to counter negative attitudes by placing a greater emphasis on the motivation of students than on anything else.

Educational background

Closely tied to motivation and attitude is the educational background of the students. Students who have been unsuccessful may need more encouragement than usual.

The students' language learning background will influence your choice of activities and even the lesson objectives.

If students are not used to pair and group activities, they will need to be gradually educated in the usefulness of such activities rather than being plunged straight into a series of lessons based largely around them.

If the students' previous experience of language learning was purely grammatical labelling of items, then once again they will need a certain amount of training to see language analyzed in a functional framework.

Interests

Student interest is the primary ingredient of motivation. Often you will have to take planning decisions on the basis of student interest rather than anything else.



What the students need

Where possible, you should find out your students' real need of English. Even if the needs of a class can be identified, there is usually a disparity of need among the individuals. You should concentrate on the four skills:



Reading



Speaking



Writing



Listening

with a variety of activities at each stage of the lesson to develop all the skills successfully. The students' individual needs should be addressed with special activities such as learning centers and project work that caters to the identified needs.

Mixed Abilities

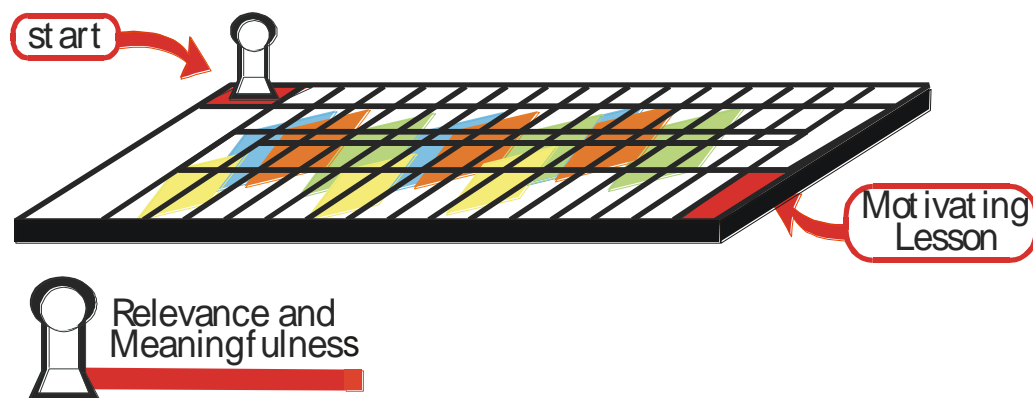
Finally and by no means of least importance, there is a further factor, which tends to be a problem felt by public school teachers of English rather than those in specialist language schools. It is the problem of mixed ability classes.

In public schools, where participation in a language class depends on age rather than level of attainment, there can be a tremendous range of student ability within the class.

In this environment, you have to avoid taking a middle of the road approach, which over-stretches one half of the class and bores and holds back the other half. This requires clearly some very special lesson planning, techniques and learning strategies that will ideally place a greater emphasis on self-paced activities, such as reading and writing tasks, and group work.

If an activity is not relevant to the needs of the students and the context used is inappropriate to the students' age group or background, then there will inevitably be a loss of interest and motivation. Relevance and meaningfulness are starting points from which lessons can be motivating.

Knowing the students will give you a good idea of how to provide a program of balanced activities that will be motivating and most beneficial to the students.





1.5 Chapter Summary & Practice Session

A series of horizontal lines provided for writing notes.

1.5.1 *Summary*

Lesson Planning requires you to consider a vast range of details from getting to know the curriculum to the energy curve of the class and the learning needs of the students. However, as overwhelming as all the details of a good lesson plan seem at first, they can be managed quite easily when you observe a series of steps.

In Advance of the Academic Year:

Ó Get to know the material of the curriculum:



1. **Skim** the entire material taking mental notes of structure and major elements and define the course objective.



2. **Read** the entire material in detail and take notes in regard to structure, elements and items of the material.



3. **Analyze** your notes and read the specific points of the material again to which your notes refer.

- Ó **Break the material** of the curriculum **down into two to four logical blocks** and define the objective of each one.
- Ó **Break the logical blocks down into modules** and define the objective of each one.
- Ó **Break the modules down into manageable class lessons** and define the objective of each one.
- Ó **On an Ongoing Basis throughout the Academic Year:**
- Ó Write each lesson plan at least 6 weeks in advance of each respective class on an ongoing basis.
- Ó Write lesson plans that contain a variety of language elements, and activities in line with the phases of the Energy Curve.
- Ó Define an alternative for each activity.
- Ó Define your teaching technique.
- Ó Define your learning strategy.

1.5.2 *Practice Session*

Material Requirements:

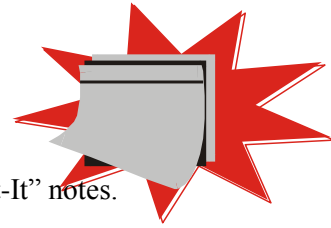
A set of EFL-course books consisting of student and teacher books.



A calendar.



Pen, a pad of paper and "Post-It" notes.



Before you study the course material, estimate how many hours you are going to teach a class over the academic year.

August	September	October	November	December *
January	February	March	° April	May
June				

* Don't forget Christmas Recess
 ° Don't forget Easter Break

and the respective public holidays to be as realistic as possible. Write down the total number of class hours and number of class hours per week.



(Time allowance - 2 hrs.)

- Ó SKIM the entire course material (including the teacher's guide) while noting the course structure and progression of major elements.
- Ó INSERT BOOKMARKS where (in your opinion) a logical block of student text comes to an end and is followed by another one.
- Ó WRITE your definition of the course objective.



(Time allowance - 6 hrs.)

- Ó Read the logical blocks in detail and define their objectives.
- Ó Take notes of material structure, elements of text, and items of grammar.
- Ó Insert bookmarks where a part of the material forms a module of 6 to 12 lessons and define its objective.



(Time allowance - 2 hrs.)

- Ó Analyze your notes and refer back to the student text that forms one module. Take note of repetition of material or the lack thereof.
- Ó Define your own continuity of material, i.e. decide for yourself which part of the student text belongs into one lesson and which part of the text needs repetition and expansion over several lessons.



(Time allowance - 2 hrs.)

- Ó Based on your definition of the continuity of material, place bookmarks in the student text where it forms class lessons.
- Ó Write down the lesson objectives of the first module.
- Ó Refer to the Energy Curve diagram and sketch out a lesson plan for the first 'real' lesson, i.e. exclude the very first or introductory class when normally very little if any teaching of the subject matter takes place. Ask yourself, if the material you defined to be achieved as the lesson objective fits into the Peak Period, the time for knowledge acquisition. If you are satisfied, move on to the next point. If not, you must make adjustments to the quantity of material and the lesson objectives.
- Ó In consideration of the age and level of your students, you have to define the Warm-up and Slump activities, and the Second Wind activity, the time for knowledge application. Also, define the Wrap-up activity.
- Ó Define your alternatives for each activity.



(Time allowance - 4 hours)

- Ó Repeat Step 4 for the next five lessons.
- Ó Define your teaching technique.
- Ó Sketch out a learning strategy for your students.
- Ó Compare the lesson objective of the last lesson to the module objective. If they don't coincide, you must make the necessary adjustments and corrections.



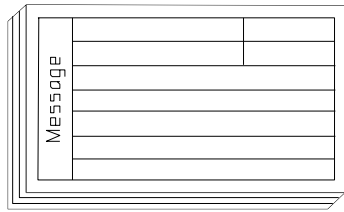
Step 10 (Time allowance - duration of one class lesson + 1 hr.)

- Ó Ask some colleagues to be your 'students' and give them one of the lessons based on your lesson plans.
- Ó Discuss the results with your colleagues.

2. THE PLAN

The best teachers are those who think carefully about what they are going to do in their classes and plan how they are going to organize the teaching and learning. Each lesson contains five stages: Set Induction, Presentation, Guided Practice, Independent Practice and Assessment. These five stages are identical to the five phases of the energy curve, whereby the stage/phase **'Set Induction'** is equivalent to 'Warm-up' and the stage **'Assessment'** is equivalent to the phase 'Wrap-up'.

'Presentation' ('Peak Period') is the introduction of new material or the repeat introduction of difficult material.



'Guided Practice' ('Slump') for younger learners should be an activity such as a song, a rhyme, a game involving physical movement. For students of all ages it should be an activity that forms a bridge between presentation and independent practice.

'Independent Practice' ('Second Wind') is the phase of practical application on a student ↔ student basis of newly acquired knowledge.

You must carefully consider what activities to include and what the objectives are for each class.

2.1 Activities

"What are you going to do in class today?"

'Activities' is a loose term used to give a general description of what will happen in a class. It describes what the students are going to do mentally and physically. A game, the introduction of new language, listening, and an information gap task are all activities. An activity is what you think of when you are asked.



It will be necessary to consider activities not only on the basis of what the students have been doing recently but also in terms of the class period itself. You must consider what activities to include in a period of fifty minutes and how to balance the different activities within that period of time. In general, your aim will be to provide a sequence that is varied.



One activity must not follow a similar activity, which is then followed by yet another one, that is the same.

The decision about what activities are to be included in a plan is a vital first step in the planning process. You should concentrate on what activities and subject and content will benefit the students.

It is not enough to introduce a range of different activities into lessons just for the sake of variety. You need to have a clear idea:

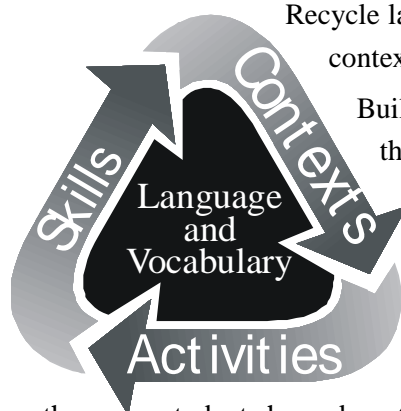
- for what stage of the lesson the different activities are suitable
- what skills an activity helps to develop
- what the learning value of an activity is (What and how much did students learn from it? Is it worth doing often or only occasionally?), and
- for what level the different activities are suitable.

The younger the student, the shorter the attention span, so plan a series of activities per lesson in line with the energy curve: some quiet, some active, some involving the whole class, some in pairs or groups. These changes of pace and focus help keep the students interested and motivated.

A few points worth remembering when writing the lesson plan:

- Ó Simple activities should come before complex ones.
- Ó Activities involving receptive skills should precede those that involve productive skills.
- Ó Accuracy-focused activities should precede fluency-focused ones.
- Ó There should be a progression within a lesson from mechanical or form-based activities to meaningful activities.

A balance of skills work, grammar and vocabulary is as necessary as a balance of types of activity. Lessons with younger students should be based mostly on listening and speaking, while those with older students should contain a mix of all four skills.



Recycle language and vocabulary as much as possible: in different contexts, in different activities, and using different skills.

Build feedback activities into your lesson plans - it allows the students to have a say in the education process, and will in turn help you to prepare more appropriate classes.

Feedback is a time in class when the students and teacher can look back at, and reflect on, what they have done. Feedback can take place immediately after the students have done the activity, or at the end of a series of activities, or on a fixed day each week - in fact at any time that you feel it will be useful.

Some ideas for conducting feedback:

- Ó At the end of an activity, ask children to show what they have thought of it by drawing a face, which reflects how they feel about the activity. Adolescents and adults could be asked to evaluate the activity on the scale ‘useful’ and ‘interesting’ and ‘both’. Discuss the results with the students, and bear in mind the activities they like when actualizing the next unit of work.
- Ó Ask the students to think back over the class, and to write down five useful pieces of language, or other things that they have learned.
- Ó At the end of a unit of work, ask students to write you a letter or note in which they mention the things they have enjoyed doing and the things they do not understand.
- Ó Ask the students to write sentences such as these on a regular basis:
 - I am good at...
 - I am not good at...
- Ó Ask the students to record their progress of their English classes according to ‘I worked...’, ‘I learned...’, or any other parameters that you or they think useful.

As you get used to feedback, you will think of other ways for the students to reflect upon their lessons. You may be surprised at the students’ capacity to be self-critical, and their awareness of the teacher’s aims and their own learning process.

It is worth keeping a record of your lessons, noting what worked well and can be used again, and what did not work well. Here are some reasons why an activity may not have worked:

- The students were not properly prepared for the activity.
- The students lost interest when the set-up took too much time.
- The students did not understand what they had to do.
- The activity expected too much from them.
- It was too long or too complicated.
- The activity was not suitable for the age group or tastes (e.g. it was too difficult or too childish).
- The students simply did not find it stimulating, or did not like it (e.g. a song).
- You did not conduct the activity during the appropriate phase of the energy curve.

Ask yourself: ‘Can I remodel the activity and try it again?’ Remember that an activity that works well almost always works well, but some activities work better with one class than with another. Children often have to get used to an activity to enjoy it. Classes that have a majority of boys may need more physical action while those with a majority of girls may want to sit and ‘work’ more frequently. Be sensitive to the character and mood of your class.

2.2 Objectives









You must define what the objectives are for your class. The definition of objectives has to coincide with your recognition of the students' needs in terms of advancing their knowledge acquisition of the language. Objectives are the aims that you have for the students and are written in terms of what the students are supposed to achieve.

Objectives may be defined in general terms, in terms of skills and language such as 'Greetings and Introductions' without specifying what the greetings and introductions are exactly. On the other hand, objectives may be quite specific in terms of language and structure such as 'Simple Sentence' for example with the word sequence of 'Subject-Verb-Object-Place-Time' clearly defined.



In other words, how specific the definition of objectives is depends on how specific your aims are. The objectives are the aims you have for the students. These aims have to be as clear and explicit as possible and present the actual objectives and the procedure by which they are to be achieved. By making this an explicit written statement, you provide yourself with a simple basic guideline from which the lesson can be planned.

Planning decisions are made after a process of reflection, during which you have to consider a number questions. Take the following as a guideline of questions to ponder:

-  What do I want my students to learn from this lesson?
-  Are the aims of the lesson valid in terms of the students' needs?
-  Can these aims be realistically achieved with this group of students and in the time allowed?
-  Do the activities in the procedure for the lesson match and achieve the stated aims?
-  How well do I understand the content of the lesson?
-  How will the lesson connect to what students already know?
-  How much time will I need for each activity?
-  How will I organize the lesson into stages?

- ? How will I begin and conclude the lesson?
- ? Is the lesson going to be too easy/difficult for this class?
- ? How will I deal with different student ability levels in the class?
- ? What students have special needs that should be attended to during this lesson?
- ? How will I check on student understanding?
- ? What role will I take on during this lesson?
- ? What discipline and management techniques will I incorporate?
- ? What grouping arrangements will I use?
- ? How will I handle interruptions to limit interference in this lesson?
- ? What are my alternative plans if problems arise with some aspect of this class?
- ? What will I do if I have too little or too much time?

2.3 Timing - Pacing

The successful achievement of a class objective depends on the timing and pacing of the mental and physical activities of the lesson plan, that is to say, the application of your technique in consideration of the students' needs in relation to their energy curve. But it is also important to note that time has an important influence over lesson content.

- First, the length of the lesson will determine how much can be done in that lesson.
- Second, the frequency of lessons must be considered. Too large an input of new language in a single lesson only overloads the students' capacity to assimilate it.



The number of students in a class is another influence on lesson planning. In general, the larger the class, the longer an activity takes. Class size will also affect the type of activity that is appropriate. For example, the larger the class, the more important it becomes to maximize each student's opportunity to speak through pair and group work.

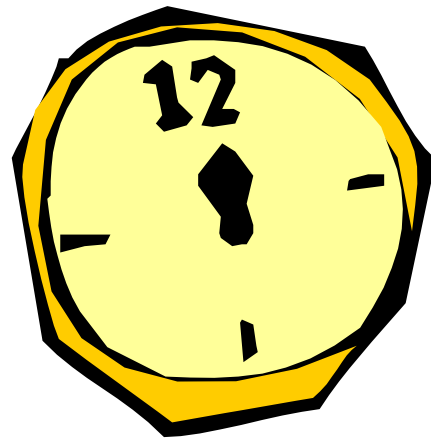
Creating meaningful and relevant practice activities in a lesson can go only so far towards maintaining interest, however. If the activity, no matter how enjoyable it was initially, is continued for too long, then interest will flag. This is a matter for your judgement through experience and will depend very much on factors such as the age and language level of the class - but variety in the lesson is vital.

The following Learning Strategies for the practical application of a Teaching Technique may help to achieve suitable pacing of the Lesson Plan. They may include:

- Ó Avoidance of needless or over-lengthy explanations and instructions, and letting students get on with the job of learning.
- Ó The use of a variety of activities within a lesson rather than spending the whole lesson on the activity.
- Ó Avoidance of predictable and repetitive activities, whenever possible.
- Ó Goal and time limits for activities: activities that have no obvious conclusion or in which no time frame is set tend to have little momentum.
- Ó The monitoring of the students' performance on activities to ensure they have had sufficient but not too much time.

2.3.1 *Time: Friend or enemy?*

This question becomes superfluous, if not to say irrelevant when we consider 'Time' as a resource and quite possibly the most valuable resource we have. When available 'Time' is used effectively through the application of appropriate 'Pacing', then success, that is to say the coverage of all material and activities and the achievement of the class objective, is assured. 'Time', that is to say 'Timing and Pacing' must never be ignored.



In a mixed-ability class, time is particularly significant because good learners and weak learners sometimes differ not so much in knowledge but in the pace at which they like to apply that knowledge. Moreover, in a discussion of how to prevent a large mixed-ability class from falling apart, time has an important cohesive role.

Here are some ways to take 'Time' into account:

- Ó Don't plan to do too much in a lesson. (Have an "extra" such as an anecdote or a joke in reserve rather than cramming the lesson with elaborate activities.)
- Ó Tell students at the start of the lesson roughly what you intend to do and how long it's going to take.
- Ó Tell students how long they have for a particular activity.
- Ó Warn the class when there are only a few minutes left before an activity is due to finish.
- Ó Use the last few minutes to check that learning has taken place and to summarize what the lesson was all about.
- Ó Allow students time to copy important information from the board before you rub it all off, particularly at the end of a lesson.
- Ó Be patient but don't wait too long for a student to answer. This slows the lesson down, and it may be difficult to pick up momentum again.
- Ó Vary the timing of relaxed and intensive activity to build up a sense of rhythm in the lesson, to give it shape.
- Ó Alternate light quick interludes with longer phases of more intense activity.



2.3.2 Warm-up / Set Induction

Start the class with a warm-up that recalls the language of previous lessons and in some way connects with the content of the present lesson.

The opening of a lesson consists of the procedures you use to focus the attention on the learning aims of the lesson. Generally, it occupies the first five minutes and can have an important influence on how much your students learn from the lesson.

A good set induction (warm-up) will induce the students to begin to think in English.

2.3.3 Presentation / Peak Period

During this phase, present new material, i.e. words or structures, give examples, write them on the board, etc. It is best to present new material in the first part, the students' peak period of the lesson because the students' mental alertness allows them to absorb the material, acquire new knowledge and assimilate it with existing knowledge.



If you are presenting new vocabulary, use structures the students already know. If you are presenting new structures, use vocabulary they know. Remember to make the language as communicative and as relevant to the students as possible.

The purpose of the presentation is simply to give students the opportunity to realize the usefulness and relevance of a new language item, to present the meaning and form and to check understanding.

The presentation's most important features are clear, motivating, natural and relevant context, concept checking, and grammatical explanation, if necessary.

Your role should be that of an 'Informant'.

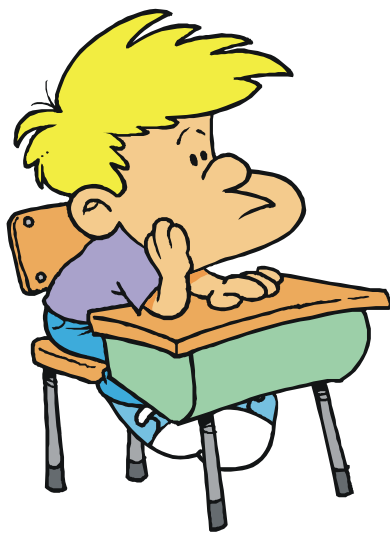
The 'Degree of Control' at this stage is 'highly controlled' and it is very important to correct the students so that they get a grasp of the form of the material introduced.

Time and Pace: this stage is at the beginning of the lesson right after the warm-up, and it should last for the equivalent of the Peak Period (see 2.2.2 *The Energy Curve* for more details).

Typical Activities should include the build-up of appropriate situational and linguistic contexts for new language and the listening to and initial repetition of model sentences.

2.3.4 Guided Practice / Slump

During the ‘Slump’ phase it is best for students to practice using the newly acquired words or structures in conjunction with existing knowledge in a controlled, guided way.



It is important to remember that the mental activity of this phase should be related to a relevant physical activity that gets the students up and out of their chairs. Preferably, the making of sentences from prompts, asking and answering questions, giving sentences based on a picture should be associated with an interaction such as a game or an interactive play involving all students. This practice should be a good mix of oral activities and writing or drawing or the transformation of material in a relevant setting of a mentally and physically stimulating activity.

It means that the students are given intensive practice in the structure of the material under the teacher’s guidance and control. The purpose is to provide maximum practice within a controlled, but realistic framework of context to build confidence in using the new language.

Its most important feature is the framework that has to provide guidance for utterances, reduce scope for errors, encourage clear and realistic prompts, and maximize the students’ talking time.

Typical activities include the lyrics of relevant songs and chants in a choral or individual form, line dialogues, information and opinion gap games, etc.

Your role in this phase is that of a ‘Conductor’ or ‘Corrector’.

The ‘Degree of Control’ at this stage is ‘controlled’, meaning the students have limited choice.

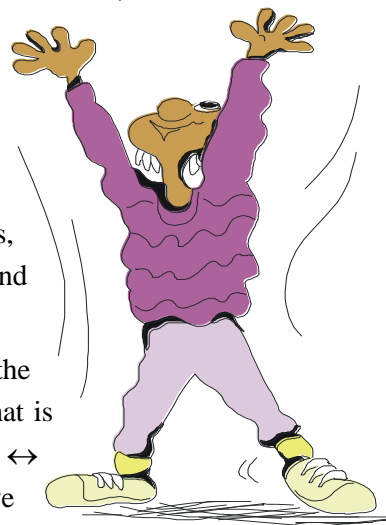
Correction during this phase can be done by the teacher, other students and self-correction.

Time and Pace: this stage follows the Presentation of the Peak Period, and it should last 5 to 10 minutes in a regular class of 50 minutes.

2.3.5 *Independent Practice / Second Wind*

During the Independent Practice of the newly learned language, the students can talk and write about interests, opinions, and situations that will help to relate the second language to real life.

It is very important to note that this phase deals with the students’ subconscious level of **Knowledge Retention**. That is to say, the activities of this phase should involve student ↔ student teaching and learning. Teaching what you have learned has been proven to result in a retention of 95% of



acquired knowledge.

Like guided practice, the activities of this phase can be oral or written. The students practice using the learned language in conjunction with existing knowledge without control by the teacher. It can consist of fluency-based activities, which focus on information sharing and information exchange.

The purpose of this phase is to provide the students an opportunity to use new language in a free and creative way. They can check how much they have really learned by trying to teach it within a group setting or pair work. They can integrate newly learned language with existing knowledge of the language and practice dealing with the unpredictability of teaching it to their peers. It will motivate students to revise and diagnose their applied language. It is important that the students have a purposeful task and work together at their own pace based on clear instructions, while allowance is made for the possibility of making mistakes.

The teacher's role during this phase is that of 'Monitor', 'Adviser', and 'Consultant'.

The type of interaction should be student ↔ student in a setting of pair work or group work. Typical Activities involve games, role-plays, discussions, information and opinion gap, etc. relating to real life.

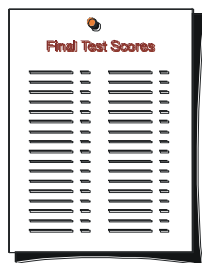
The 'Degree of Control' should be 'diminished' to allow for the greatest element of freedom possible.

The level of correction should be limited to providing advice in a form of non-interference, i.e. only when advice is requested.

Time and Pace: this stage follows the Guided Practice. It should last for one third of the lesson.

2.3.6 *Assessment / Wrap Up*

When we talk about 'Assessment', we talk about two essentially different topics. For



one, you want to assess or evaluate the students' performance, i.e. participation, homework, productive and non-productive skills, etc. For another, you want to assess the success of the lesson, that is to say, your effectiveness as teacher, your success in teaching the material and providing the necessary guidance to the students' learning. And those two types of assessment are two quite different pairs of shoes.

The assessment of the students' participatory performance should always take place during class. But the assessment of your performance as a teacher and the success of achieving the class objective is a matter of reflection. It can take place after the class and even during the evaluation you do at home of the students' class-work and homework.

Why is there such a difference in the assessment of the students and the self-appraisal based on class assessment? To answer this question, imagine, if you will, that you are an English teacher at a public school who gives during one morning four classes in succession. As is the case in at least some of the regions of Coahuila, that may mean that you have taught up to 180 students in four different classes. Do you think by the time lunchtime rolls around that you will remember the performance of each one of your 180 students? Could you even associate names with faces, never mind associate the individual performances with all those names and faces? Well, hardly!

Therefore, you should prepare a worksheet per class with the names of the students and columns for the various assessment categories. It should be a worksheet that permits you to enter some symbols or marks ‘on-the-fly’ for each student and each activity as you go along. This type of ‘on-the-fly’ assessment will permit you to provide a fair evaluation for every single student because you have to go by only the marks you entered on the worksheets and not by your memory.

But what the Assessment that is addressed here is all about is the assessment during the last five minutes of class, the ‘Wrap-up’ phase during which you appraise yourself and the type of class you gave. The worksheet permits you to do that indirectly while you provide the summary. The more reasons you see on your worksheet to pass out compliments to the students for their work and participation, the more you have reason to be satisfied with your performance as a teacher.

This type of assessment at a glance permits you, furthermore, to talk briefly about the next lesson. It will let you recognize if some repeat work of ‘old’ material is required or if the focus will be on new material and the expansion of the knowledge acquisition.

Time and Pace: this final stage of the lesson lasts five minutes and follows the Independent Practice. Its timing is crucial. You must indeed have five minutes for the ‘Wrap-up’. It means, you must wind down the Independent Practice and bring it to an end on time. There is nothing worse than to end a class with your voice drowned out by the bell and a hasty exit.



2.4 Chapter Summary & Practice Session

A series of 25 horizontal lines for writing a summary or taking notes.

2.4.1 *Summary*

The basic principle for the design of a successful **Lesson Plan** is the observance of the five stages of each lesson, identical to the phases of the **Energy Curve**, and the **Timing and Pacing** of the activities associated with each stage or phase.

The timing of the following table is based on a school lesson of 50 minutes. The timing for lessons of longer duration has to be prorated for Presentation/Peak Period, Guided Practice/Slump and Independent Practice/Second Wind. However, the Warm-up and the Assessment/Wrap-up should never exceed 10 minutes each.

<u>Stage / Phase</u>	<u>Timing</u>	<u>Activity</u>
Warm-up / Warm-up	First 5 mins.	Focus the students' attention on the learning aims of the lesson
Presentation / Peak Period	20 mins.	Knowledge acquisition
Guided Practice / Slump	5 - 10 mins.	Bridging knowledge acquisition and knowledge application
Independent Practice / 2 nd Wind	10 - 15 mins.	Knowledge application
Assessment / Wrap-up	Last 5 mins.	Lesson summary, assessment and introduction of next lesson

Remember that no lesson plan is cast in concrete. Your foremost considerations have to be your students' learning needs and the lesson objective. If that means that you will have to disregard the best of plans - so be it.

2.4.2 *Practice Session*

- Step 1:** Write down the lesson objective and define the material you want to cover.
- Step 2:** Ask yourself, if the material you defined fits into the Peak Period. If it doesn't, you must make adjustments to the quantity of material and the lesson objective until you have achieved the 'right fit'.
- Step 3:** Define the Warm-up, Slump and Second Wind activities. Pay particular attention to the points: simple activities before complex ones, receptive skills before productive skills, accuracy focus before fluency focus.
- Step 4:** Write up the Wrap-up (summary and introduction of next lesson material).
- Step 5:** Draw up a parallel lesson plan with alternatives for each activity.
- Step 6:** Using both lesson plans, act out each activity by yourself, speaking slowly and clearly. Allow enough response time. Keep time of each activity. If one turns out to be too long, try its alternative and see how it fits. Draw up a final lesson plan with the activities that fit into the time slots and create a good balance.



Lesson objective: _____

Material to Cover: _____



Does the material you defined fit into the peak period  YES NO *

* If it doesn't, use the space below to make the necessary adjustments to the quantity of material and the lesson objective until you have achieved a "right fit".

Adjustments:



DEFINE:

Warm-up: _____

Slump: _____

(Guided Practice)

Second-Wind: _____

(Independent Practice)

* PAY PARTICULAR ATTENTION TO THE POINTS

- Simple activities before complex ones
- Receptive skills before productive skills
- Accuracy focus before fluency focus



WRITE THE WRAP-UP: (Summary and Introduction of next lesson material).

Summary: _____

Introduction of
Next Lesson: _____



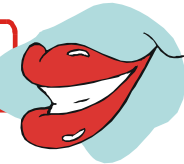
DRAW UP A PARALLEL LESSON PLAN:

LESSON PLAN 1	LESSON PLAN 2 (Alternatives)
Warm-up: _____ _____	Warm-up: _____ _____
Peak Period: _____ Presentation	Peak Period: _____ Presentation
Slump: _____ Guided Practice	Slump: _____ Guided Practice
2nd. Wind: _____ Independent Practice	2nd. Wind: _____ Independent Practice
Wrap-up: _____ Assessment	Wrap-up: _____ Assessment

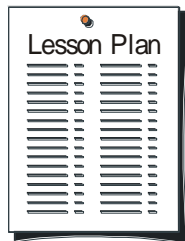


**Act out each activity
(for both lesson plans)**

**Speak slowly
and clearly**



**Allow enough response time
and keep time of each activity
if one turns out to be too long,
try its alternatives and see how it fits.**

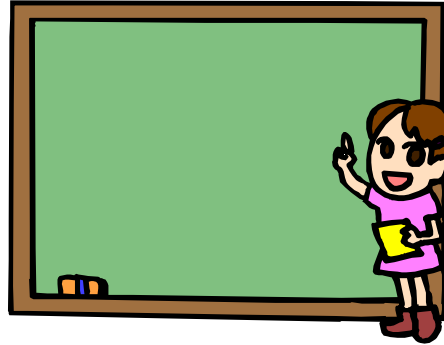


**Draw up a final lesson plan with the activities that fit into the
time lots and create a good balance.**

3. EFFECTIVE USE OF MATERIALS

3.1 The Board

In an age when the computer presents such an exciting challenge to teachers everywhere, it may seem odd to sing the praises of the humble white, green or black board. It would, however, be a pity to neglect the power of the board to focus students' attention and to make things clearer to the class. The board is one of the most useful of all visual aids. It is always available, needs no batteries or other power supply, and it can be used for various purposes without special preparation. It can be used for presenting new words, spelling, giving a model for handwriting and writing prompts for practice.



It is important to develop good basic techniques of writing on the board and organizing the layout of what you write:

- Ó write clearly - your writing should be large enough to read from the back of the class
- Ó write in a straight line - this is easy if you only write across a section of the board, not across the whole board
- Ó stand in a way that does not hide the board - you should stand sideways, half facing the board and half facing the class, with your arm fully extended. In this way, the students can see what you are writing and you can see the students
- Ó talk as you write - you should say aloud what you are writing. To involve the class even more, you should ask students to write sentences on the board they suggested or selected from their books while you provide assistance with the spelling.

An important use of the board is to show clearly how structures are formed, and to show differences between structures. A good way of showing the different forms of a structure is by means of a table (sometimes called a 'substitution table')

Example:

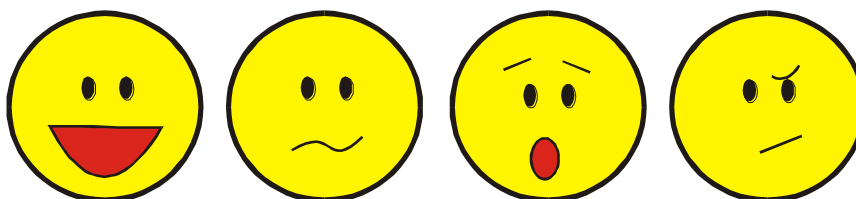
I'm	walking	the dog.
You're	having	breakfast.
He's	eating	lunch.
She's	preparing	dinner.
We're	watching	television.
You're	washing	the dishes.
They're	going	home.

Many teachers use the board only for writing. But simple pictures drawn on the board can help to increase the interest in a lesson, and are often a good way of showing meaning and conveying situations to the class.

Board drawings should be as simple as possible, showing only the most important details. It is not necessary to be a good artist to draw successfully on the board. A lot of information can be conveyed by means of very simple drawings and 'stick figures', which are easy to draw.

It is important to draw quickly to keep the interest of the class. It also helps to talk as you draw. In this way the class will be more involved, and will understand the picture on the board both from seeing it and from listening to you.

When you draw faces, they should be large enough to be seen from the back of the class. You can indicate expression, especially by changing the shape of the mouth: happy, sad, laughing or crying. You can show other expressions, such as surprise by raised eyebrows or anger by a frown.



If you want to show two people having a conversation, you can indicate which way the speaker is facing by changing the nose. In order to draw basic stick figures, the body should be about twice as long as the head, the arms the same length as the body; the legs slightly longer. You can show actions by bending the legs and arms.

Buildings, towns, and directions can be drawn by a combination of skylines, symbols and words. Cars and bicycles, trucks and buses can be drawn to indicate movement.



Other points to remember:

- Ó Use the board to record grammar, vocabulary, and content and draw students' attention to this information.
- Ó Use the board as one way of ensuring that instructions are clear to all students at once.
- Ó Write sample sentences of the target structure on the board and remind students before the task and during it that they should be using these structures.
- Ó Use the board to jot down points made by all students as a discreet way of emphasizing the value of their contribution and integrating this contribution into the lesson.
- Ó At the end of the lesson, make sure students have copied any useful information from the board, and use what's on the board to remind them of the main points of the lesson.

3.2 Songs and Chants

Music and rhythm are an essential part of language learning for young learners. Children really enjoy learning and singing songs, and older learners find working with current or well-known songs or classical music highly motivating.

We have all experienced melodies, which we just can't get out of our heads. Music and rhythm make it much easier to imitate and remember language than words which are 'just spoken'. If you teach the lyrics of a song, it somehow 'sticks'.



A chant is like a song without music, or a poem with a very marked rhythm. There are many different songs and chants, from traditional ones to specially written material for language learning. Traditional songs and chants often contain obscure or out-of-date language, which may outweigh their usefulness, but they do have the advantage of being part of the English-speaking culture.






Some songs are good for singing, others doing actions to the music, and the best ones are good for both. You can use songs and chants to teach the sounds and rhythm of English, to reinforce structures and vocabulary, or as Total Physical Response activities, but above all to have fun.

You can use a song or a chant at almost any stage of a lesson. For example, at the beginning as a Warm-up to English, in the middle of a lesson (the Slump) as a break from another, more concentrated activity, or at the end (the Wrap-up), to round a lesson off. You can also use songs as background music while the students are working quietly on another task.

You need to select the song you use with care. Is the language too difficult? Can you hear the words? Is the subject matter suitable?

Why use chants and songs?

Chants and songs are fundamental for teaching a language for the following reasons:

-  Chants and songs develop the ear, which is the first and one of the most important steps, in learning a language.
-  Chants and songs teach pronunciation, intonation and stress in a natural way.
-  Chants and songs teach vocabulary and structures.
-  Chants and songs use repetitive language and/or some set phrases with different words added in particular places.
-  Chants and songs are a good way of giving students a complete text with meaning, right from the beginning.

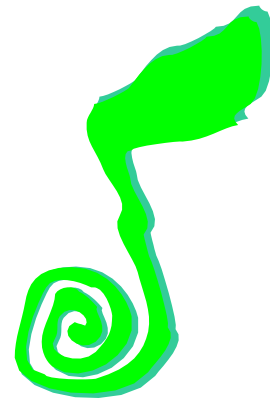
- 🎵 Chants and songs are always well accepted by children and they are fun. Children enjoy the rhyming songs and also the strong rhythm used in most chants and songs. Children love anything rhythmic and/ or musical, and because they enjoy it they assimilate it easily and quickly.
- 🎵 Chants and songs make students of all ages feel close to one another. Students of all language abilities can join in, which helps build confidence.

When you teach a chant to students who have just started to learn English, do not expect their pronunciation to be clear or perfect. What they say at the beginning might be quite unintelligible, but they will quickly pick up the rhythm, stress and intonation.

The pronunciation will gradually correct itself as they learn to ‘hear’ the new sounds and to distinguish the words.

- Ó Try to keep your intonation consistent and natural.
- Ó Recite the chant at normal speed.
- Ó Reinforce the meaning of the words with actions.
- Ó Use the same actions to associate the words with actions.

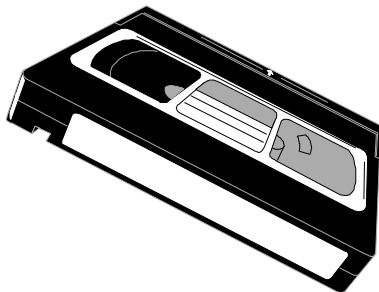
Remember that in English the most important words in a sentence are stressed. This is why native English speakers seem to ‘sing’ when they are speaking. Music helps students develop a sense of rhythm, which in turn helps them in such areas as speaking and reading.



3.3 Video

Video and television form a part of most people’s lives nowadays. It can also be used as a tool in the language classroom. However, there is a big difference between watching television at home for relaxation and watching a video in a lesson, where you devise activities and tasks that encourage the students to learn from the video.

Videos provide a ready-made context for the presentation of new vocabulary, structures, and functions. They can also provide a source of input for topic-based work. By combining spoken language with images, videos can parallel real life. The visuals help to understand the language, for example, beginners hearing ‘Come here’ on an audio tape are unlikely to understand it, but if they see it on a video accompanied by a gesture and a response, the meaning is immediately obvious. It is this aspect that we need to exploit when preparing video tasks.



Criteria to bear in mind when selecting a video are:

- Ó **The kind of video:** When using authentic videos make sure they have a high visual content, for example documentaries, short stories, or educational programs, rather than ‘talking heads’ in debates and discussions.
- Ó **Length:** Select a short sequence (5 to 10 minutes) and exploit it to the full.
- Ó **Do not spend a whole lesson letting the students passively watch a long video.**
- Ó **The language level:** Authentic videos often contain complicated colloquial language. When using an authentic video, make sure that there is as much visual support as possible and that the tasks don’t require the students to understand slang expressions.

When preparing a video lesson, just as with any other lesson, you must have a clear aim in mind. For example, presenting new language or complementing the textbook.

Always keep the basic principles in mind of starting with ‘easy’ tasks to give the students the gist of the video, then moving to more demanding tasks that provide new language or opportunities for language practice.

Teach the main new vocabulary items before you show the video. Thus the students understand or at least catch words or phrases so they are encouraged to listen and get the satisfaction of seeing that they have understood something.

3.4 Reading, Story Telling, Drama

When choosing reading material for your students, try and find texts that are interesting, so that the students will want to read them. Stories are always popular and factual texts are an excellent way of linking English with other subjects.

A lot of reading material is available on the Internet for all ages and tastes. It is a good idea and relatively cheap to print the material and build up a class library. Stories are a feature of all cultures and have a universal appeal. Stories in the broadest sense fascinate students of all ages. Everybody loves a good story, and they can be used to great effect in the language classroom.



But if you want a story to be successful, never read it. Tell it! In order to do this:

1. Prepare yourself an outline of the story that contains the main points.
2. Practice telling the story out loud, perhaps to a friend or colleague, or into a tape recorder.
3. Remember to use expression, mime, and gestures.
4. Remember to keep eye contact with your audience.

5. Don't rush it! Enjoy it!

If you use actions to illustrate the meaning of the story you tell your students, you have already begun to use drama in a very basic way. More formal drama that involves all students should be used in language teaching for the following reasons:

- Ó When students can pretend to be someone else, especially when acting out a character that is for them 'out of character', they will very often lose their inhibitions and speak more freely.
- Ó Acting stimulates the imagination.
- Ó Acting in a play means that the students must learn a few lines by heart. Even if they have very few lines to say, the students have to repeat the words or sentences very often, so the particular words and structures become more assimilated.
- Ó Saying their lines gives the students a chance to use English interactively in a context that is different from the classroom.
- Ó Putting on a play is fun and helps students learn to work co-operatively.
- Ó Acting in a play boosts students' self-esteem and can help shy students gain self-confidence.

Short poems are ideal for an introduction to more formal drama.

- 1 **First:** Teach the poem to the whole class, with the actions.
- 2 **Second:** Divide the class into two groups, and give each group a part.
- 3 **Third:** Ask two students or a smaller group, to perform it on their own.

For formal drama in your class choose stories that:

- Ó are relatively simple
- Ó are repetitive or accumulative
- Ó involve lots of characters and extras with lines to speak
- Ó need very little change of scene - the more the actors can focus on their lines, the better.

The steps below describe how to teach a play.

- Ó Tell it as a story so the students know it well.
- Ó Act out the different parts of the play. The first time, act out the whole play. The following times let the students choose a character and get them to speak the lines while you do the action to prompt them.
- Ó Tell the story and get the students to do the actions as you go along.
- Ó Finally, get the students to say their lines and do the actions.
- Ó When preparing the play, remember that it doesn't matter what the students look like, as long as they feel the part.
- Ó During the pre-rehearsal stage, let small groups act together so that they give each other confidence.
- Ó During the rehearsal stage, invite a few colleagues to act as an audience.

- Ó Set a very strict limit on the time allowed to elapse between final rehearsal and the actual performance of the play.
- Ó Invite the students of other English classes and their teachers as the audience for your students' performance of the play.
- Ó Break a leg! (This is not to be taken literally - among English speaking thespians all over the world it is the form of wishing each other 'Good Luck!')

3.5 Crafts

Creative activities and crafts are an important part of the general curriculum. They stimulate your students' imagination and are enjoyable and motivating. You can use them to give instructions in English, and you can use them for other language activities such as writing stories, and preparing sets and props for drama.



When you plan a creative activity, it is essential that you try it out yourself first! Don't expect works of art from your students, you may well get some, but always keep in mind that it is the process that is important, and the language used. It is unrealistic to expect the students to speak English all the time they are working, though you should encourage them to use phrases such as 'Can I have the scissors?' or 'Do you like it?' You should use as much English as possible as the context will usually make your meaning clear. This is an excellent opportunity for some real communication in English, which should not be missed.

3.6 Games

Games in the language classroom help students to see learning English as enjoyable and rewarding. Playing games in the classroom develops the students' ability to co-operate, to compete and to be a good loser. Also, if you make different teams each time you play, the students will get used to working with all their classmates.

A game with all its rules and interaction is a miniature social world in which students can re-enact the real world. Games also develop the students' automatic use of a foreign language, co-ordination, cognitive thought, etc.

In teaching a language, games are ideal for the following reasons:

- Ó The language used in games is repetitive and/or uses basic structures.
- Ó There is a real purpose for using the language.
- Ó Students tend to forget they are learning and so use the language spontaneously.
- Ó Games create a sense of closeness within the class.



Here are some things to consider when choosing a game for your class:

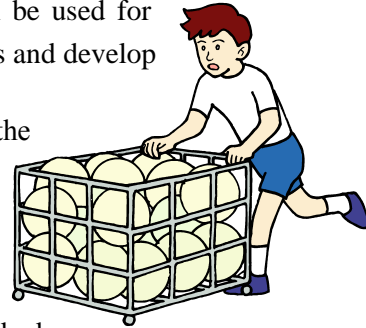
- Ó The game should be relevant linguistically.
- Ó It should be simple to explain, set up and play.
- Ó Every student should be able to participate in it.
- Ó It should be fun.

3.7 Visual Aids

Real Objects

Real objects are in many ways the easiest kind of visual aid to use in class. They need no special preparation or materials. Simple objects can be used for teaching vocabulary and as prompts to practice structures and develop situations. For example:

- Ó Prepositions of place: A box and other objects, e.g. ‘the pen is in the box’, ‘the apple is on the box’.
- Ó ‘X’ is made of ...: For manufactured items, e.g. ‘The bag is made of leather’, ‘The telephone is made of plastic’.
- Ó Present Perfect tense: You hold up an object, students imagine its purpose, e.g. soap: ‘You’ve just had a shower’, shoe box: ‘You’ve bought a pair of shoes’.
- Ó Is there? Are there?: A guessing game. You put objects in the box or bag. Students guess: ‘Is there an orange in the box?’ etc.
- Ó Color, shape, size: Various objects, e.g.: ‘The bicycle pump is long, thin and round. It’s longer than the pen’, etc.



Pictures/Flashcards

Pictures are a simple and easy way to teach vocabulary. Use pictures, especially posters that can be seen from the back of the class. Make sure the pictures are simple and clear.



Cover your pictures with transparent adhesive plastic to protect them. Write the name of the object in a corner, on the back of the picture, so you can show it to the class and know what you are showing.

Use pictures to teach vocabulary and structures and to see if your students can use the new language without prompts or reminders. This is a good way to find out how much your students

have assimilated, and is another useful exercise for tests.

If your students are older, use pictures to teach them how to build a paragraph. Teach them to begin by saying what the picture depicts in general and talk about bigger objects before going into detail. This sequencing of ideas can be taught by asking questions, e.g. ‘What’s this? What is the most important thing in the picture?’

Flashcards can be used to practice words and also as prompts for practicing structures:

Sentences: I haven’t got a car.

I often go swimming.
Questions: Do you like fishing?
Have you ever travelled by plane?
Dialogues: What did you do yesterday?
I went swimming.

When you use a picture, students see what meaning to express but have to find the words themselves. Its focus on meaning prevents an activity from being mechanical.

Charts

Pictures are useful for showing a single object or a still of a scene. But sometimes teachers want to display more complex visual information, e.g. a series of pictures telling a story, a table of different verb forms, or a diagram showing how a machine works. The most convenient way of showing such information is on a chart - a large sheet of paper, which the teacher can either hold up for the class to see or affix to the wall or board. Charts can contain only pictures, text and pictures or text alone.

Murals

A mural is excellent teaching material, especially if the students make it themselves. Making a mural with your students is a very complete lesson, though you will need more than one lesson to finish it. Once finished, a mural decorates the class and is good teaching material.



Finally - The Teachers themselves

The teacher can use gestures, facial expressions, and actions to help show the meaning of words and to illustrate situations.

When, as a teacher, you go about the daily business of organizing the class, you provide some truly authentic listening material.

You can also give instructions for making things, or tell stories, and because you are actually there in the classroom, the students can see your face, gestures, and body language, which help them to understand. You are also able to interact with the students while they listen, which is after all how we listen in real life. Don't underestimate yourself!

3.8.1 *Summary*

The effective use of materials will be achieved when all useful materials are integrated into the activities of a lesson plan. A list of materials that might be utilized in class can be an excellent help for deciding which activity to pursue at what point in time. The following list is a good start, although it is by no means exhaustive.

List of materials for classroom activities:

- Ó The Board
- Ó Lyrics of Songs and Chants
- Ó Audio equipment and tape cassettes and CDs
- Ó TV and VCR and Video cassettes
- Ó Overhead projector and foils
- Ó Story books
- Ó Librettos of stage plays
- Ó Putty, cardboard, colored paper, glue, crayons
- Ó A book on games
- Ó Real objects (household articles, accessories, etc.)
- Ó Posters/Pictures/Flashcards
- Ó Maps and charts

3.8.2 *Practice Session*

Step 1: On a large piece of paper or white cardboard, draw a grid with a number of horizontal lines equivalent to the number of items on your material list and a number of vertical lines equivalent to the number of lessons of a module or a logical block of your curriculum. (See page 43)

Step 2: The resulting squares should be large enough for you to enter the name of an activity (one per square) related to the respective material of the list entered in the leftmost column. (See page 43)

Step 3: Let chance guide your hand and mark squares **at random** until you have a minimum of five materials (in addition to The Board) allocated for each lesson. Make sure that each material is represented at least three times or as often as possible without becoming monotonous.

Step 4: Think of activities related to the material and enter the various activities in the respective squares. If you notice ‘material overload’ (too much material requirement for one lesson) or conflicting activities, you will make some changes to the materials and/or activities for the lesson until you have achieved a balance.

Step 5: Match the respective lesson plans to the grid and transfer the respective activities to the lesson plan in an order suitable for the five phases/stages.



Enter the materials you use from the list below into the first column.

LIST OF MATERIALS FOR CLASSROOM ACTIVITIES:	LESSON 1	LESSON 2	LESSON 3	LESSON 4	LESSON 5	LESSON 6	LESSON 7	LESSON 8	LESSON 9	LESSON 10	LESSON 11	LESSON 12
The Board												
Lyrics of songs & chants												
Audio equipment, tape cassettes & Cd's												
TV, VCR & video cassettes												
Overhead projector & foils												
Story Books												
Librettos of stage plays												
Putty, Cardboard colored papers, glue, scissors & crayons												
A book on games												
Real objects (accessories, household articles)												
Posters/ Pictures/ Flashcards												
Maps & Chants												



In the resulting squares enter the name of an activity (one per square) related to the respective materials of the list entered in the leftmost column.



Let chance guide your hand and mark squares at random until you have a minimum of five materials (in addition to the board) allocated for each lesson. Make sure that each material is represented at least three times or as often as possible without becoming monotonous.



Think of activities related to the material and enter the various activities in the respective squares. * If you notice “material overload” (too much material requirement for one lesson) or conflicting activities, make changes to the materials and or activities for the lesson until you have achieved a balance.



Match the respective lesson plans to the grid and transfer the respective activities to the lesson plan in an order suitable for the 5 phases/ stages.

4. AN APPROACH TO TEACHING GRAMMAR

4.1 Grammar Points

Grammar is defined as ‘the whole structure of a language, including the rules for the way words are formed and their relationship to each other in sentence, knowledge and use of the rules of grammar’.

The rules of grammar, as the dictionary suggests, are about how words change and how

they are put together into sentences. For example, our knowledge of grammar tells us that the word ‘walk’ changes to ‘walked’ in the past tense. This is an example of a word changing its form.

Our knowledge of grammar will also tell us what to do if we want to put the phrase ‘not many’ into the sentence ‘There are oranges on the shelf’ (There are not many oranges on the shelf). This is an example of how words are combined into sentences.

Grammar, then, is the way in which words change, i.e. become plural or negative, and group together to make sentences or what word order is used when we make questions or join two clauses to make one sentence.



Covert grammar teaching hides grammatical facts from the students - even though they are learning the language. For example, the students may be asked to do an information gap activity or read a text where new grammar is practiced or introduced, but their attention will be drawn to the activity or to the text and not to the grammar. With covert grammar, teachers help the students to acquire and/or practice the language, but they do not draw conscious attention to any of the grammatical facts of the language.

Overt grammar teaching means that you actually provide the students with grammatical rules and explanations, in other words, the information is openly presented. Some techniques for the presentation of new language - for example where you explain how present simple questions need ‘do’ or ‘does’ - are extremely overt.

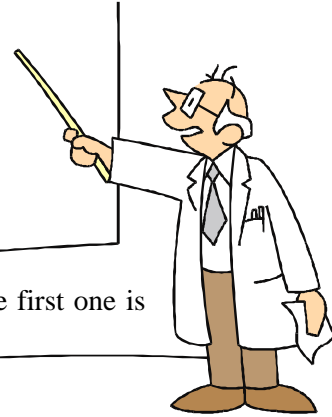
Consequently, overt teaching is explicit and open about the grammar of the language, but covert teaching simply gets the students to work with new language and hope that they will more or less subconsciously absorb grammatical information which will help them to acquire the language as a whole.

People who learn languages encounter a number of problems, especially with the grammar of the language which can be complicated and which can appear confusing.

Function and form

Some of the confusion about English arises because of the mismatch between function and form. For example, most teachers of English know that the present continuous tense (e.g. he is running, they are eating their lunch) is used to describe actions taking place now, in the present. What, then, is it used for in these examples?

- Ó He's meeting her at two o'clock tomorrow afternoon.
- Ó Exactly one year ago, it's two o'clock in the afternoon, I am standing near the old factory, when...
- Ó He's always complaining!



These three examples use the present continuous tense but they do not refer to the present. The first one is referring to a **future** arrangement, the second one is actually a story about the **past**, and the third one is referring to a **repeated habit**. The same form (present continuous) can be used to mean many different things: the form has many functions.

The situation is further complicated by the fact that the same meaning (or similar meanings) can be expressed by using many different forms. If we think of a situation in the future, for example, we find that it can be expressed in many different ways:

- Ó I'll see her tomorrow.
- Ó I'll be seeing her tomorrow.
- Ó I'm seeing her tomorrow.
- Ó I'm going to see her tomorrow.
- Ó I'm to see her tomorrow.
- Ó I see her tomorrow.

These six grammatical constructions are different, and they represent fine differences in meaning. The second sentence suggests that the meeting tomorrow has been definitely arranged, whereas the third sentence perhaps suggests a plan, though not yet a definite arrangement. The first and last sentences imply that the arrangement is official.

There are many other examples like this. Teachers have to make decisions about what structure (form) to teach, and to what use (function) the structure is to be put.

It is clear that when we introduce a new piece of grammar we must teach not only the form, but also one of its functions, and not only meaning but also use.

Teachers have to be clear about the grammatical form of a new structural item. How is it formed? What are the rules? How are *If*-clauses formed, for example, or which verbs take 'to' followed by the infinitive (e.g. he agreed to wait), which take '-ing' (e.g. she enjoys sailing) and which can take both (e.g. he likes sailing/he likes to sail)?

Patterns

Once we are clear about the functions and form of the new language we then have to decide in what pattern it is going to be taught. In other words if we are going to introduce a grammatical item - one of the uses of a verb tense, or one of the conditional constructions, for example, - we need to decide what structural patterns we are going to use to present this grammar point.

For example, we could introduce the present perfect in a number of different structural patterns:

- He's never eaten raw fish.
- I've lived here for six years.
- Since 1968 she has lived all on her own in the big house on the cliff.

We could - if we wanted - bring all these constructions into the first lesson that the students ever have on the present perfect. But if we did, the students would have to worry not only about the form of the new verb tense (have + past participle), but also about the use and position of time adverbials, the difference between 'since' and 'for', and the position of time clauses and other long adverbial clauses. In other words, by not restricting the pattern in which the present perfect is being presented, we are making the students' task more difficult than it needs to be.



Most teachers would not teach the present perfect with 'since' and 'for' to begin with: indeed the difference between these two time expressions is usually introduced well after students have been presented with the new tense. Often, too, teachers do not introduce new language in a long and complicated pattern since this takes the focus away from the new language.

A more sensible approach is to:

- a) select the new pattern, and
- b) look for examples of use which fit this pattern.

Thus in our present perfect example we might choose the pattern:

She has never + past participle, she's always + past participle
to introduce sentences like, 'She's never acted in films, she's always acted on stage.'
Subsequent models would follow this pattern.

If we think that this pattern is too complex, we can start by introducing the tense in a much more simplified and personalized way, for example, 'Have you ever met...?' so that students ask each other 'Have you ever met a famous person? Have you ever climbed a mountain?', etc.

In both cases the new grammar is being taught in a specific pattern, and the teacher gets students to use many sentences or questions using this pattern.

Contrasts with other languages

Another reason why English grammar is difficult for students lies in the differences between English and their native language. Take, for example, the case of Spanish and English adjectives.

Adjectives behave differently in English and Spanish, both in terms of their position and in how they agree, or don't agree, with nouns. Here are some examples:

- | | | |
|------------------------------|---|-----------------------------|
| Ó Tengo zapatos azules. | - | I have blue shoes. |
| Ó Mi abuela es muy vieja. | - | My grandmother is very old. |
| Ó Me dio dos gatos pequeños. | - | He gave me two small cats. |

English adjectives usually come before nouns (blue shoes, small cats), not after them. In



Spanish the situation is reversed (*zapatos azules*, *gatos pequeños*). Another difference is that English adjectives do not generally change when they apply to 'masculine' or 'feminine' words or plurals. In Spanish, however, the adjective 'azul' becomes 'azules' when it agrees with the plural *zapatos*, *vieja* is used because it agrees with the 'feminine' grandmother (masculine *viejo*) and the singular *pequeño* becomes *pequeños* in plural. It is not surprising that Spanish speakers have trouble with English

adjectives. The situation is just as bad for English speakers who learn Spanish - and it takes most students of both languages quite a long time to get it right!

Exceptions and complications

We now come to the third reason why English seems difficult for speakers of other languages: it is full of exceptions to grammar rules. That's the way it appears to many people, anyway. For example, when students think that they have worked out that the English past tense is formed by adding -ed to a verb, they are somewhat surprised to come across went, ran and put. In the same way, it seems peculiar that a noun like sheep does not change in the plural. It appears that all these words are 'exceptions to the rule'. The situation is not, of course, quite that simple. There are a number of English nouns that do not change when they are plural just as there are some that add an 's' (rooms, girls) while others change a sound inside the word (women, teeth). Some nouns cannot be made plural at all, e.g. furniture, air, sugar.



We don't say, for example, 'I like those furnitures.' But then the situation does get complicated, because if we use the word 'sugar' to mean 'sugar cube' we can say, 'I'd like two sugars.' The complexity of English grammar is very depressing for some teachers - and just as worrisome for their students. What can be done about it?

Teachers need to make themselves aware of the grammar they are teaching and they can do this by consulting a **grammar reference book** in order to be on top of their material. In a larger sense they should make sure that the materials and books prevent student confusion: from the point of view of grammar, clarity is a characteristic that teachers should expect from their textbooks.



One of the most important stages of lesson preparation is where you make an attempt to predict problems and plan how to overcome them. This can be done partly from your knowledge of the students' mother tongue and the problems this will cause and partly from previous experiences as a teacher (and the experiences of colleagues). This prediction of problems means that you will have some idea of what to do when typical mistakes occur, and will have some suitable techniques to use. For example:

Ó He must to come tomorrow.

This is a common mistake that students make, often due not to interference from the mother tongue, but from confusion with the English grammatical system. We say 'have to come / ought to come / want to come / would like to come', so why not 'must to' as well? A teacher who anticipates this problem can explain - if the problem arises - that

verbs like ‘can, must, will, and should’ are not followed by ‘to’ whereas ‘have, ought, want, would, like,’ are. Hopefully this will make things clearer for the student.

4.2 Communicative Grammar



In recent years the emphasis has shifted away from teaching grammar. Teachers have concentrated on other issues, such as how people learn languages. Many linguists discussed this question and gradually created a new way of looking at teaching called the ‘communicative approach’. The main issues in the communicative approach are the teaching of ‘language functions’ and the use of ‘communicative activities’. Together with these issues, a distinction has been made between ‘acquisition’ and ‘learning’.

Some people felt that teaching the grammar of the language did not necessarily help people to use the language. Just because, for example, somebody knew the verb ‘to be’, it did not mean that he or she would be able to use it to introduce themselves or others. Language is used, the argument went, actually to ‘do’ things, to perform certain functions, like inviting, apologizing, introducing, suggesting, expressing likes, and so on. Instead of teaching grammar, we should teach functions.

The problem, of course, is that the sentences that perform functions are made up of grammatical elements. Even the simple introduction ‘I’m John and this is Mary’ is made up of the grammatical elements the verb ‘to be’ and a demonstrative pronoun. Courses based only on teaching functions (at beginner and intermediate levels) run into the problem that students have to know grammar to perform the functions - but grammar is often not being taught.

There is a general feeling that students do need to learn how to perform the functions of a language, but they need a grammatical base as well. Modern courses often teach a grammatical structure and then get students to use it as part of a functional conversation. An example of this would be learning the ‘going to’ future. Students first learn how to ask simple questions using the new structure, ‘What are you going to do for your holidays?’ Later the new structure can be incorporated into a functional exchange, for example:

- A: Where are you off to?
- B: I’m going to walk to the shops.
- A: You’d better take an umbrella!
- B: Why?
- A: It’s going to rain.



One of the main effects of the communicative approach has been the realization that just getting students to engage in controlled practice may not be enough to help them to stand on their own feet as users of English. Other types of activity are needed where students can talk (or write) freely and use all or any of the language that they know.

In other words, there must be occasions when students in the classroom use language to communicate ideas, not just to practice language. Activities like role-playing, problem solving, discussions, games and project work encourage students to communicate.

Communicative activities have many advantages: they are usually enjoyable; they give students a chance to use their language; they allow both students and teachers to see how well the students are doing in their language learning; and they give a break from the normal teacher → students arrangement of the classroom.

The question is, of course, how much they should be used. Some people have argued that all English teaching should be only concerned with activities like this. Most teachers, however, say that activities like this should form only a part of the students' timetable.

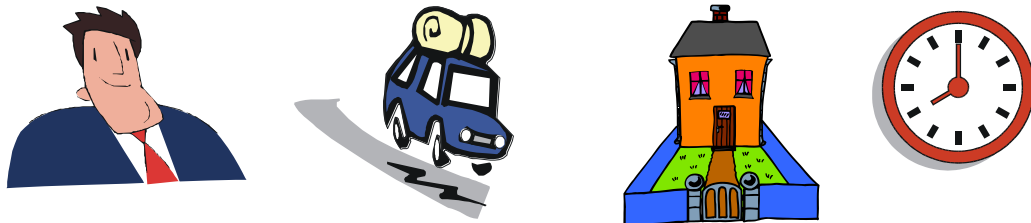
4.3 Grammar Elements & Explanations

On the following pages, a primer of English grammar and examples is presented. For more information, an **English Grammar Reference Book** should be consulted, which every Teacher of English **must** have.

4.3.1 Word Order

In English, word order is more important than it is in many other languages. Very often EFL students produce sentences, which sound strange because the order of the words in the sentences is wrong. The basic pattern for English statements is:

SUBJECT - VERB - OBJECT - PLACE - TIME.



Sentences do not have to have all of these parts, but if all of the parts do occur, they will occur in this order. If a sentence has both a PLACE and a TIME, one of these is frequently moved to the front of the sentence for reasons of emphasis.

A change in basic sentence order can make an English sentence nonsensical or make it mean something completely different.

For example, if part of the verb is moved so it comes before the subject, we have a question. (e.g. “John will be home at eight” becomes “Will John be home at eight?”)

If you switch the time phrase with the place word you get a sentence that no native speaker would ever say, “John will be at eight home.”

Word order is also important in English phrases smaller than a complete sentence. For example, notice how natural phrase #1 sounds and how unnatural phrase #2 sounds:

1. those first two yellow roses of yours which you planted
2. those two first yellow roses which you planted of yours

4.3.2 *Kinds of Sentences*

Four kinds of sentences offer a flexibility of construction that enables a writer to be definite and clear with the written word and helps to sustain a reader’s attention.

Simple Sentence

The simple sentence is the first one to consider. It has a subject (S) and a verb (V). If subject or verb are compounded, the sentence is still a simple one. It has one clause.

Examples: Lily bought a rose-sprigged muslin.

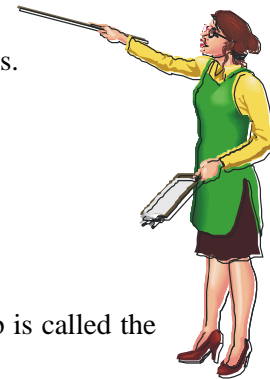
(s) (v)

Lily and Nicole bought fabric for the curtains.

(s) (s) (v)

Lily and Nicole cut and sewed the material.

(s) (s) (v) (v)



Predicate

The part of the sentence that contains the main or predicate verb is called the predicate.

Examples:

Henry shouted from the yard. (simple sent.)

Justice prevails in the land, and peace has come. (compound sent.)

Each clause in a sentence (sentences may have one or more clauses) must have a subject noun and a predicate verb (main verb), as in the examples above. Some can have two or more subject nouns and/or two or more predicate verbs. If so, that group of words is called either a compound subject or a compound verb.

Examples:

Bees and ants sting. (compound subject)

Clocks tick and chime. (compound predicate verb)

Boys and girls whisper and talk. (compound subject and compound predicate verb)

Remember to consider the **auxiliary verbs**:

be, do, have, can, could, may, might, must, need, ought, shall, should, will, would.

The ability to identify the predicate verb is the second step toward sentence sense, following the ability to identify the subject nouns.

Compound Sentence

A compound sentence has two or more independent clauses (IC) connected by a comma and a co-ordinating conjunction, a semicolon, or a conjunctive adverb with a semi-colon and a comma.

Examples:

Ray has a new bicycle; his father bought it for his birthday.

(IC)

(IC)

Hillary jogged; Stacy walked; however, Ray rode his bike.

(IC)

(IC)

(IC)



Complex Sentence

A complex sentence has one independent clause (IC) and at least one dependent clause (DC).

Examples:

When the wind stopped blowing, sand covered everything.

(DC)

(IC)

He writes to her because he misses her and because he loves her.

(IC)

(DC)

(DC)

Compound-Complex Sentences

A compound-complex sentence has two or more independent clauses and at least one dependent clause.

Examples:

They want to go out, but they watch TV instead because they are broke.

(IC)

(IC)

(DC)

She loved Tom, but when she chose a husband, she picked Tim!

(IC)

(DC)

(IC)

Identification of Clauses

Do not consider the co-ordinating conjunction when identifying independent clauses; however, do not omit the subordinating conjunction when identifying dependent clauses.

Examples:

Keats was a Romanticist, *but* Angelou is a contemporary poet.

When Magdalena reads poetry, she “loses” reality.

Remember to note understood subordinating conjunctions when marking dependent clauses.

Examples:

He likes the book... Eudora Welty wrote. (understood *which*)

Marcela likes the scarf... you wore. (understood *that*)

Dick broke the statue... you repaired yesterday. (understood *which*)

NOTE: To be connected, clauses should have a definite relationship to one another. Try to vary sentence construction. It contributes to style in writing.

4.3.3 *Sentence Elements*

For identification, the major parts of the sentence are named sentence elements: the subject, the predicate verb, the direct object of a transitive verb, and the predicate noun or the predicate adjective that follows a linking verb.

Two additional elements must be noted to extend understanding of sentence construction: the indirect object and the objective complement.

Indirect Objects

The indirect object, a noun or a pronoun, is found only with a small group of transitive verbs, including the following:

ask, assign, build, buy, feed, find, give, hand, make, offer, pass, pay, play, send, sell, teach, tell, throw

Usually, the indirect object precedes the direct object; the prepositions *to* and *for* (sometimes *of*) that could be used before the indirect object are understood.

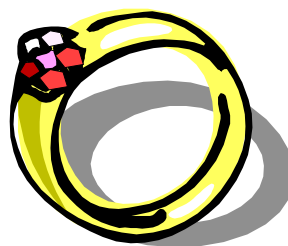
Examples:

Ben bought her a sapphire ring.

(IO)

Samantha sent him a long, loving letter.

(IO)



The indirect object can be placed in a prepositional phrase and follow the direct object.

Examples:

Willy took candy to her.

(DO) (IO)

They brought the books for him.

(DO) (IO)



NOTE: A sentence cannot have an indirect object without a direct object.

Objective Complements

The objective complement (OC) is a word used to complete the meaning of the direct object. Only a few verbs can be used to create the objective complement, including the following:

appoint, believe, call, choose, consider, declare, designate, elect, fancy, feel, find, imagine, keep, label, make, name, nominate, prove, select, suppose, think, vote

Examples:

The students elected Natasha head majorette.

(DO) (OC)

Mr. Brown appointed Brandon treasurer.

(DO) (OC)

Usually, the objective complement is a noun or an adjective, but pronouns (P), adverbs (A), and both present and past participles of verbs (V) may also be used.

Examples:

We found him outside.

(A, OC)

The brother considered Alan finished.

(V, OC)

Note the implied *to be* before the objective complement.

NOTE: Knowledge of particular parts of speech and their special relationship to the sentence elements is helpful.

4.3.4 Verbs, Nouns & Prepositions

4.3.4.1 Verbs

There are several problems EFL speakers have with English verbs. Basically, however, the English verb system is fairly simple (simpler than most Western European languages but a little more complicated than most Oriental languages).

Action and State of Being

The verb is an important part of oral and written communication. Verbs are action words. They also express a state of being.

Examples:

appear, became, cry, feels, is, hit, knock, laugh, roar, seems, shout, was, were

Verbs are important because they join with nouns to create sentences.

Examples: Bees sting. (Simple sentence)
Clocks chime. (Simple sentence)

Transitive Verbs

Most transitive verbs are action verbs that require a direct object to complete the meaning of the sentence. Direct objects (DO) are nouns or pronouns that receive the effect of the action. They answer the questions of what or whom.

Examples: Five engineers built the bridge.
(TV) (DO)
Kendall met the woman.
(TV) (DO)



SPECIAL: Some transitive verbs do not indicate direct action but they also require a direct object.

Examples: Beth received a trophy.
(V) (DO)
Ben owns two ranches.
(V) (DO)

Intransitive Verbs

An intransitive verb does not need a direct object to complete the meaning of the sentence; it can stand alone with its subject.

Examples: Parrots chatter.
Babies cry.
Three children fell down.
Men and women voted.



Either Transitive or Intransitive Verbs

Some verbs can be used either as transitive (TV) or as intransitive (IV) verb.

Examples: The officer shouted commands.

(TV) (DO)

He shouted into the mouthpiece.

(IV)

Tracy caught the basketball.

(TV) (DO)

Her dress caught on a nail.

(IV)

A few verbs, such as lie (recline) or rise, are always intransitive.

Examples: She lies down in the afternoon.

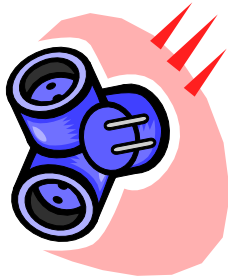
They lay on the beach for hours.

The sun rises in the east.

Those planes rose like a flock of silver birds.

Linking Verbs

Linking verbs connect the subject to a predicate noun (PN) (or pronoun) that restates the subject or to a predicate adjective (PA) that describes the subject.



Linking verbs are the forms of the verb to be (is, are, am, was, were, been), plus a special group of verbs, including those following, that can also be linking verbs in certain constructions:

appear, feel, become, get, continue, grow, elect, look, prove, sound, remain, stand, seem, smell, taste, turn

Examples:

Bob turned traitor.

(LV) (PN)

It is I.

(LV) (PN)

The bride's name is Jane.

(LV) (PN)

He was the president.

(LV) (PN)

Nan seemed melancholy.

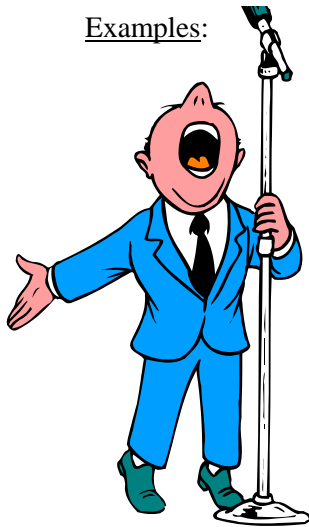
(LV) (PA)

Linda looked pale.

(LV) (PA)



The verb *to be* is used not only as a linking verb, but it also combines with other verbs to become transitive or intransitive.



Examples:

Linking

Ernie has been the treasurer.

(LV) (PN)

Sue is happy.

(LV)(PA)

Transitive

Sally is bringing the salad.

(TV) (DO)

The men are planning a retreat.

(TV) (DO)

Intransitive

Eric is singing.

(IV)

Trouble has been brewing since last week.

(IV)

Care must be taken to identify the verb in its specific context.

Two-Word Verbs

Some actions in English are expressed by phrases which consist of a verb and a preposition or adverb. The action is not expressed by the verb alone.

For example, GET means ‘to obtain, to acquire, to receive, etc.’ while GET OVER means ‘to recover from something,’ and GET UP means ‘to arise from a reclining position.’

There are hundreds of such phrases in English. They are a problem for EFL students because they are often not listed in the dictionary in a separate form and their meaning is hard to find. A good textbook will probably teach many of these two-word verbs, but if yours does not, you should teach them to your students as they arise naturally in the classroom (for example, HAND IN your papers).

Besides not appearing as separate entries in the dictionary, these two-word verbs present one other problem. Some of them must have their two parts together in a sentence while others may have their parts separated by other things in the sentence.

Examples:

The teacher always calls on students who are prepared.

She asked me to call her up after dinner.

The two-word verbs which cannot have their parts separated are called “inseparable” and the others are called “separable.” Some can be used as inseparable and as separable and change the meaning of the sentence entirely if used as one or the other.

Examples:(Inseparable)

They wanted to look over the car.

(Separable)

They wanted to look the car over.

The Verb Do

In English, we use the verb DO in at least four different ways:

- Ó As a verb like other verbs: Jennifer *did* the dishes.
- Ó As a sign of emphasis: I *did* comb my hair.
- Ó As a verb which can be placed in front of the subject to form a question or to which NOT can be attached to form a negative statement:
 - Do* they want more bread?
 - Mr. Jones *doesn't* know if the clock is correct.
- Ó As a substitute to save repetition of another verb or verb phrase:
 - My sister needs a new coat and I *do* too.
 - They *didn't* finish their tests, but I *did*.

Your students will have difficulty with the uses of the verb *to do* except the first example. Keep it simple!

Troublesome Verbs

Six verbs create problems for many writers: lay and lie, raise and rise, and set and sit. To conquer the use of these verbs is to move an important step forward in the precise use of the language.

lay, laid, laid	-	transitive verb	-	“to place”
lie, lay, lain	-	intransitive verb	-	“to rest”, “to recline”

The major problem develops with the present tense of the verb *lay* and the past tense of the verb *lie*, which is also *lay*. Be careful!

Examples: Lay

You may lay the clothes on that chest.

(TV) (DO)

Dad laid the floor yesterday.

(TV) (DO)

Lie

She lay down before we left.

(IV)

Their chalet lies in a small meadow.

(IV)



raise, raised, raised	-	transitive verb	-	“to lift”
rise, rose, risen	-	intransitive verb	-	“to get up”

Examples: Raise

Please raise the window.

(TV) (DO)

She raised her GPA last semester.

(TV) (DO)

Rise We must rise at seven to be on time.
(IV)

Her friends rose to greet her.
(IV)

set, set, set - usually transitive - “to put”

sit, sat, sat - intransitive - “to occupy a seat”

Examples: Set Tina set the vase on the table.
(TV) (DO)

Mary had set it there last week.
(TV)(DO)

Note these special uses of set:

1. The sun will set soon.
(IV)

2. Has the jello set, or is it still too soft to eat?
(IV)

Examples: Sit Will you sit here, please?
(IV)

They sat with us at the concert.
(IV)

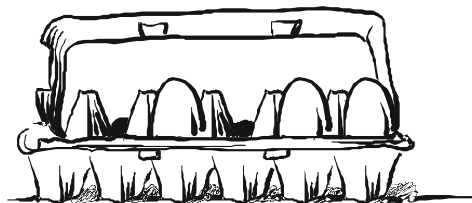
4.3.4.2 *Nouns*

In English, as in many other languages, we consider some things countable and some things non-countable. If something is countable, it can have a plural form.

If it is non-countable, it **cannot** have a plural form and the singular form is used to refer to any quantity.

Some of the things, which we consider non-countable in English, are: abstractions, ideas, ideals, emotions, gasses, fluids, materials with particles too small to be conveniently counted, and fields of study.

Many languages have the same concept of count and non-count but they do not always put items in the same category as we do in English. For example, in English, **HOMEWORK** and **HOUSEWORK** are generally non-countable. (We don't say **HOMEWORKS**, for example.)



Countable

In other languages, these nouns may be countable and may have plural forms. Students have to learn which nouns are which in English because it affects other grammar principles as well (e.g. whether to use A LITTLE or A FEW before the noun).



Non-countable

There are other problems with English grammar but most good textbooks can guide you along. The pointers included here are mentioned only to make you aware that there are many aspects of English, which are not problems at all for native speakers, even uneducated ones, but which might cause problems for your students.

4.3.4.3 *Prepositions*

A preposition is a word that governs (usually precedes) a noun or pronoun and expresses a relation to another word or sentence element.

Examples: “The man *on* the platform.”
 “He came *after* dinner.”
 “The teacher stood *before* the class.”

English prepositions are a problem because different languages use different prepositions to express the same ideas. It will help your students if you do not teach too many prepositions at one time. Also, it will help if you are sure to put the prepositions in context (in a situation where the use is natural).

NOTE: Many sentences and clauses in English end with prepositions. This has been true throughout the language’s history. Some linguists (usu. North Americans) suggest that the rule that forbids placing a preposition at the end of a clause or sentence should be disregarded. Purists on the other hand insist that the rule should be observed because a “dangling” preposition indicates the speaker is “running off at the mouth without thinking”, and **it is simply bad English.**

Simple and Compound Prepositions

A preposition is a connecting word in a sentence. There are two kinds of prepositions: simple and compound.

Simple Prepositions

about, above, against, before, beneath, beside, beyond, but, by, concerning, despite, except, excepting, for, in, inside, of, on, onto, outside, over, per, through, until, upon, with, within

Compound Prepositions

according to, across from, because of, due to, except for, in addition to, on account of

As Head of Phrase

Most prepositions head a phrase (a unit of related words) that end with a noun or a pronoun termed the *object of a preposition*.

Examples: *around it, for Mary, under his head, to the zoo, behind her, within her*

As Subordinating Conjunctions

Prepositions can also be used as clause markers and thus become subordinating conjunctions.

Examples: We will wait until you are ready.
Before the day has ended, you will receive a surprise.



At the End of a Sentence

Contemporary usage permits a preposition at the end of a sentence, particularly at the end of a question, although it is still not considered correct English.

Examples: What are you looking for?
What are you talking about?

However, do **not** use a preposition **twice**.

Incorrect: Do you have the book to which he was referring to?
Correct: Do you have the book to which he was referring?
Incorrect: This is the subject of which I was speaking of.
Correct: This is the subject of which I was speaking.

4.3.5 Verb Tenses

Tense is a grammatical category relating to the time at which the action of the verb is viewed as occurring. The English language has two tense categories indicated by the form of the verb: **present** and **past**. The tense distinction is made on the first or only verb in the verb phrase (predicate).

Also auxiliaries are used for distinction in time. For example, *will* and *be going to* refer to **future time**.

Time is also conveyed with the help of adverbs (e.g. *nowadays, tomorrow*), prepositional phrases (e.g. *in 1990, before the next meeting*), noun phrases (e.g. *last week, this evening*), and clauses (e.g. *when we saw them, after the conflict was over*).

PRESENT TENSES

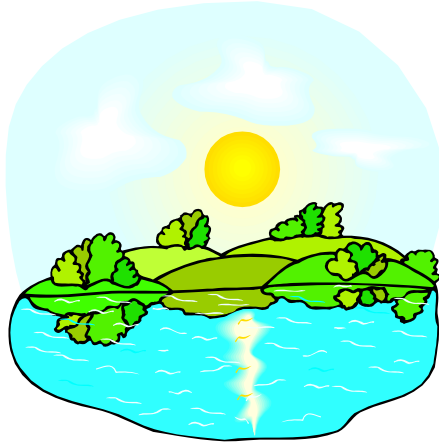
The present tense in most languages refers to actions that are taking place in the present. In English, this is not really true as the following demonstrates.

Simple present: The state or simple present is primarily used to describe actions in situations that include the time of speaking or writing.

Present perfect: The present perfect competes with the past, which occurs more frequently. The present perfect is generally excluded if there are expressions that refer to a specific time in the past (*I have worked in New York for many years.*) On the other hand, the past is generally excluded in the presence of expressions that refer to a period of time extending to the time of speaking or writing (*I have worked in New York since 1990.*)

Recurrent present: The recurrent present is used for events that happen repeatedly. The period includes the time of speaking or writing, but the events need not be happening at that time (e.g. *I work in the Physiology Department. If you appease a bully you pay for it later.*)

Instantaneous present: The instantaneous present is used with a single event that occurs simultaneously with the time of speaking or writing. Performative verbs, for



example, describe the speech act that is being performed by the utterance itself (e.g. *I thank my friend for that question. Smoking is forbidden in the building.*)

We use present tense to refer to actions, which are habitual, repeated, or always true. (e.g.: *The sun rises in the East. I get up every day at 6:00 a.m. We celebrate Thanksgiving in November.*)

Historic present: The historic present refers to past time. It is used in narration, to give a sense of immediacy: from a novel, from an unscripted talk, and from a conversation (e.g. *So he moans about money. I just sympathize because I need the job and I sort of try to keep him happy.*)

Progressive present: English uses present progressive (present continuous) to express functions that are taking place in the present (e.g.: *I'm reading a teacher handbook. I'm teaching an EFL class.*)



PAST TENSES

Simple past: The simple past is primarily used when the situation was completed before the time of speaking or writing.

Past perfect is a combination of the past tense of the verb *have (had)* with the perfect participle. It is used to refer to a situation in the past that came before another situation in the past. The past perfect represents either the past of the simple past (*It now transpires that Mr.Smith had issued a writ in April 1989.*) or the past of the present perfect (*Had you realized before this meeting that the surveyor hadn't been to the premises, you might have taken some action.*).

FUTURE TIME

The most common future time in English does not use WILL as you may have been taught. The most common future time is produced with the expression GOING TO (e.g. *I'm going to eat. He's going to show us. We're going to study.*).

4.3.6 Actives & Passives

Voice

The voice of the verb refers to the active or passive quality of a verb. Active verbs are in sentences with a subject that acts; passive verbs are in sentences in which the subject is acted upon.

<u>Examples:</u>	<u>Active Voice</u>	The monkey ate all the peanuts.
	<u>Passive Voice</u>	The peanuts were eaten by the monkey.

To change the voice of a verb from active to passive:

1. The direct object of the verb becomes the subject (S) of the passive-voice sentence.
2. The subject of the active verb is placed in a by-phrase or is omitted from the new sentence.
3. The past participle of the verb (V) is used with an appropriate form of the verb *to be*.



Examples:	
Active Voice:	Seven boys hit seven home runs. (S) (V) (DO)
Passive Voice:	Seven home runs were hit by seven boys. (S) (LV) (V) (by phrase)

To change the voice of a verb from passive to active:

1. Take the object of the preposition (OP) in the by phrase, or create an “actor” if there is no such phrase, and move it to the beginning of the sentence.
2. Move the subject (S) of the passive-voice sentence to the direct object (DO) position.
3. Convert the past participle of the verb back to the appropriate tense of the verb and drop the linking verb (LV) form of the verb to be.

Examples: Passive Voice: The car was painted by John.

(S) (LV) (V) (OP)

Active Voice: John painted the car.

(S) (V) (DO)

Passive Voice: The car was painted. (no by phrase)

(S) (LV) (V)

Active Voice: The night crew painted the car.

(S) (V) (DO)

NOTE: Only transitive verbs can change their voice because only such verbs have direct objects.

CAUTION: Whenever possible, a writer should use the active voice of the verb to give a crisp, dynamic effect. However, the passive voice is useful at times to set an impersonal tone, to vary the voice deliberately for emphasis, or to avoid placing blame.

The passive voice, however, is a weak construction. To use the active voice as often as possible contributes to strong and vivid prose.

4.3.7 Gerunds

The gerund is an *-ing* form of a verb. The gerund is used as a noun for any function of the noun: subject, object of the preposition, direct object, indirect object, or predicate noun.

Examples:

Running is good exercise.

They enjoyed her *singing*.

He won the race by *persevering*.

I don't know if you ever tried *running* a business.



Genitive with *-ing* clause

The genitive noun phrase may be the subject of an *-ing participle* clause, especially when the noun phrase is a pronoun or a proper noun.

Example: The future depends on Algeria's *finding* efficient ways to run its factories and farms.

The *-ing participle* in such constructions is called a **gerund**.

***-ing participle* clause as complement**

Some verbs may take *-ing participle* clause as complements. With adjectives and nouns, the complement clause is typically introduced by a preposition. In this function the *-ing participle* is termed a **gerund**.

Common verbs with subjectless *-ing participle* clauses as complements include *avoid, bear, dislike, enjoy, involve, like, love, mean, mind, need, prefer, try*.

Example: The evidence involved *testing* patients with liver problems.

Many of these verbs may be complemented by an *-ing participle* clause with its own subject.

Example: It doesn't stop lemmings *surging* forward into the sea.

If the subject is a pronoun or proper noun it is often in the genitive case, though the objective case for pronouns is also often used.

Example: I hope you don't mind my *rubbing* my hands.

Complementation of adjectives by *-ing participle* clauses may be without its own subject.

Examples: I'm busy *eating*.

He will be happy *sticking* to blue underwear, won't he?

Complementation of nouns by *-ing participle* clauses always requires a linking preposition, whether or not a subject is present.

Examples: There is no question of it *being* necessary or not.

Now that a system has been adopted of *paying* all expenses, the problem should be solved.

4.3.8 *Relative Clauses*

Non-restrictive relative clauses

Wh-relatives, such as *which* and *who*, are normally the only relatives used with non-restrictive clauses. Intonation and punctuation separation is a signal that the clause is non-restrictive.

Example: There will be a break from 12 noon to 1 p.m. for lunch, *which will not be provided*.

Punctuation separation is sometimes absent from what are obviously non-restrictive clauses.

Example: Finally, into the garage to inspect Dr.Funk of Tahiti *who was hibernating in a box of straw.*

Sometimes, however, punctuation makes a difference. The insertion of a comma before the non-restrictive clause in the following example would indicate that *all* prisoners breach rules.

Example: The department is ending the dual role of the Prison Board of Visitors, who acts as a prison watchdog and fulfills a disciplinary role against prisoners *who breach rules.*

Restrictive relative clauses

Restrictive relative clauses may be introduced by *wh*-relatives. There are two restrictive relative clauses in the following example, one beginning with *who* and the other (embedded within) beginning with *under which*.

Example: I can give you a list of writers *who are on contracts under which they retain copyright.*

However, *that* is commonly used in restrictive clauses instead of the *wh*-pronouns.

Example: I enjoyed the time *that I was given to study and explore.*

The two types of relatives may co-occur in the same sentence and may modify the same noun.

Example: There are two directories *that you can look up which will give you the first lead.*

Prepositions with relative clauses

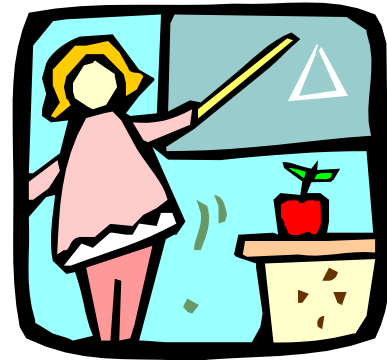
Relative *wh*-words should be preceded by a preposition. The preposition may be fronted with the *wh*-word, which is the complement of the preposition.

Example: Now as for how or *to whom you send messages* there's a standard convention for addresses.

If the relative is a *wh*-word, the preposition can either be fronted or left stranded.

Fronted: Your teacher will point out many things *about which you haven't even thought.*

Stranded: Your teacher will point out many things, *which you haven't even thought about.*



Fronting of the preposition tends to occur more frequently in the formal style of newscasts, speeches, presentations, etc.

Relative *that* may be readily omitted from restrictive clauses if it is not the subject of the clause. In such cases we speak of a **zero relative**.

Example: She actually described the tie / he was wearing.

Other relative words used to introduce relative clauses are *whose*, *where*, *when* and *why*. It should be noted that *where* can be replaced by *in which*; *when* by *on which*; and *why* by *that* or the zero relative.

4.3.9 **Conditional Clauses**

Conditional clauses generally express a **direct condition**, indicating that the truth of the host clause (apodosis) is dependent on the fulfilment of the condition in the conditional clause (protasis).

Example: I'll tell him *if he comes*.

However, some conditional clauses may express an **indirect condition** that is related to the speech act.

Example: *If I remember correctly*, you had jaundice, didn't you?

Direct conditions may be either **open** (real) or **closed** (unreal).

Open conditions leave completely open whether the condition will be fulfilled.

Example:

* You're in trouble...
if you've stolen the money.



Closed conditions, on the other hand, express the belief that the condition has not been fulfilled (past), is not fulfilled (present), or is unlikely to be fulfilled (future).

Example: I would *if I were you*.

It provided a pretext, *if one were needed*, for the journey he undertook.

Subject-operator inversion in conditional clauses

Conditional clauses may have **subject-operator inversion** without a subordinator. In such cases the auxiliaries are usually *had*, *were* or *should*.

Example: I think *had he won the election* he would have resigned in midterm.

Conditional subordinators

The most frequent conditional subordinator is *if*, but there are others such as *unless*, *provided*, *given*, *as long as*, *supposing*, etc.

Examples: *Supposing she'd say that to a doctor* what would he say?

The country faces paralysis *unless a solution is found*.

4.3.10 Articles

The definite and indefinite articles are determiners. The **definite article** is: *the*. The **indefinite article** is represented by two variants: *a* or *an*.

(The choice between the variants of the indefinite article depends on the initial sound, not the *spelling*, of the following word. *A* is used before a consonant sound: *a way, a video, a huge house, a unit, a U-turn*. *An* is used before a vowel sound: *an idea, an apple, an hour, an MBA, an x-ray*.)

The **definite article** is the determiner with singular or plural **countable nouns** and with **non-countable nouns**.

The **indefinite article** can only be used with singular **countable nouns**, reflecting its historical derivation from the numeral *one*.

The analogous indefinite reference for plurals and non-countable nouns is conveyed through the *absence* of a determiner or the presence of *some*.

The **definite article** is used when it can be assumed that the recipient of the message can identify the reference of the noun phrase.

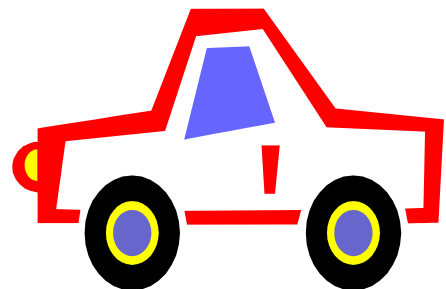
Example:

Just a couple of people can't repair *the cars* on time.

The **indefinite article** is used when that assumption cannot be made.

Example:

It was *a fourteenth or fifteenth century chateau*.

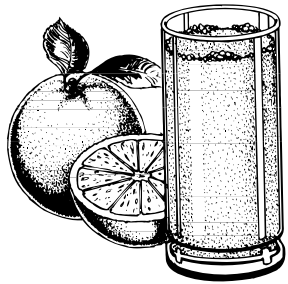


The distinction between the two articles is neutralized for generic noun phrases without affecting the meaning of the sentence.

- Example:
- a) *The sandflats* are regarded as the province of *marine biologists*.
 - b) *A sandflat* is regarded as the province of *the marine biologist*.

4.3.11 PRIMARY INDEFINITES (Some & Any)

Primary indefinite pronouns and determiners are divided into the four groups of *assertive* (some-), *non-assertive* (any-, either), *negative* (no-, neither), and *universal* (all, every-, both, each) determiners.



The **assertives** have a positive force. This is most obvious in questions with an expected positive response.

Example: Will you have *some* more juice?

The **non-assertives** have a negative force, and they tend to occur in non-assertive contexts, particularly in negative, interrogative, and conditional clauses.

- Examples:
- Do you have *any* knowledge about the crime?
 - I don't want to do *any* more essays.
 - Books I wouldn't lend to *anyone*.

The non-assertives can also be used emphatically outside non-assertive contexts (e.g. "any at all", "anybody no matter who").

The **negative** indefinites have, of course, a negative force.

- Examples:
- Nobody* makes pie like mom used to make.
 - Neither* party can afford to ignore the electorate's message.

The **universal** indefinites can have a negative or a positive force.

- Examples:
- He denied *all* knowledge of it.
 - The warm water currents could reach *both* polar regions.
 - Everybody* loves a parade.
 - Everything* is lost.

4.3.12 *Antonyms & Synonyms*

Antonyms are words opposite in meaning to others, e.g. *open* and *close*. The opposite of a word is often indicated by a negative prefix such as *im-*, *in-*, *un-*.

Possibility	-	Impossibility
Stability	-	Instability
Done	-	Undone



Sad



Happy

Synonyms are words or phrases that mean the same as others, e.g. *close* and *shut*. The positive or negative meaning of the original word is always maintained.

Possibility	-	Potentiality, capacity, viability
Impossibility	-	Inconceivability, incapacity, hopelessness

The correct use of antonyms or synonyms:

- avoids repetition
- improves precision of expression
- finds clearer words to replace obscure or hackneyed expressions
- helps to avoid clichés
- changes formal words to colloquial ones

A Thesaurus of English Words and Phrases should be consulted for this purpose.

4.3.13 *Double Negatives*



Double or multiple negation was common in earlier English, but by the eighteenth century it was no longer acceptable in Standard English.

When two negative words occasionally occur in the same clause or phrase, they make a positive.

Example: *None* of the listed countries have *no* political prisoners.
(*All* the listed countries have *some* political prisoners.)

Because of the inherent difficulty of deciphering such clauses or phrases with two negatives, such sentence construction should be avoided whenever possible.

Non-standard dialects and slang indicative of minimal education often use more than one negative to emphasize the negation.

Examples: *Nobody* told me *nothing*. (Nobody told me anything.)
We don't want *none, neither*. (We don't want any, either.)
You ain't seen *nothing* yet. (You haven't seen anything, yet.)

4.3.14 *Participles*

The participle is an *-ing* or *-ed*, form of a verb. Some verbs may take *-ing* participle clauses as complements. With adjectives and nouns, the complement clause is typically introduced by a preposition. In this function the *-ing* participle is traditionally termed a **gerund** (see 4.3.7).

Some verbs - but no adjectives or nouns - may take *-ed* participle clauses as complement. They include *get, have, make, feel, hear, see, watch, like, need, and want* (e.g. The woman *had* her eyebrows *shaved*.).

Examples:

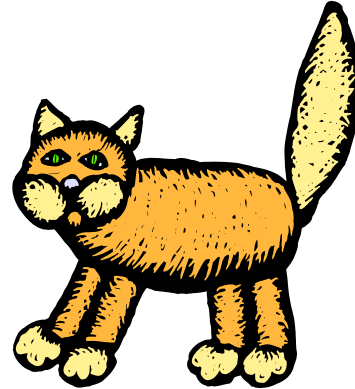
His *running* jump won the meet for the team.

The sight of the *rushing* water delighted Felicia.

Heather was *considered* a fallen woman.

The *delighted* child squealed with happiness.

Our cat was a *frightened* creature during the storm.

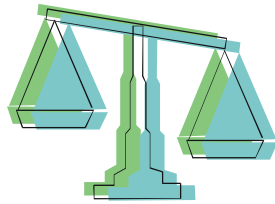


TIP: To remember what the gerund and the participle represent, match the *n* in gerund to the *n*'s in nouns and the *a* in participle to the *a* in adjective.

<u>Examples:</u> Infinitive:	<i>To be</i> an expert on politics requires study.
Gerund:	<i>Running</i> the full race in September was his objective.
Participle:	<i>Frightened</i> by the roar of the lion, the man fled in panic.

4.3.15 *Tense & Voice Shift*

Attention to the techniques of parallelism disciplines the student to eliminate careless shifts from one construction to a dissimilar one. Thus the student avoids unbalanced sentences.



Unbalanced sentences also result from a student's inconsistent use of verbal forms, particularly tense and voice. Do not shift from one tense to another unless the element of time requires it.

<u>Example:</u>	When Catherine returned from college, she looks up her friends.
	(Past) (Present)

Corrected:	When Catherine returned from college, she looked up her friends.
	(Past) (Past)

In creating sentences, the active voice should be used as often as possible. However, whether one is using the active or the passive voice, avoid shifting from one to the other within the same sentence. The shift causes awkwardness, both with the verb and with the subject, and hinders clear communication.

Example: After Juan planted the garden, a hoe was used to get rid of the weeds.
(Active) (Passive)

Corrected: After Juan planted the garden, he used a hoe to get rid of the weeds.
(Active) (Active)

The careful student will avoid careless or awkward shifts in tense and voice.

4.3.16 *Comparatives & Superlatives*

The semantic category of comparison applies to adjectives and adverbs that are gradable. They are gradable when we can view them on a scale.

Comparison is a grammatical category that can be expressed by inflections in many gradable adjectives and a few gradable adverbs. The **comparative** and **superlative** inflectional forms end (usually) in *-er* and *-est*.

absolute	comparative	superlative
tall	taller	tallest
wealthy	wealthier	wealthiest

Longer than disyllabic words take only the periphrastic forms of comparison.

beautiful	more beautiful	most beautiful
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A **comparative clause** involves a comparison with what is conveyed in the host clause.

Comparative clauses are introduced by the subordinators *as* or *than*. They correlate with a preceding comparative element: *more*, the *-er* comparative inflection, *less* or *as*.

Examples: She was *more* tolerant *than* I thought.
He is exactly *as* tall *as* she is.
This is *less* important *than* the other items.

The **comparative element** is the element in a comparative clause, which signals the standard on which the comparison is made. The **comparative element**, *-er* and *more*, is used for two persons, things, or actions.

The **superlative element**, *-est* and *most*, is used for more than two persons, things, or actions.

Examples:
Leslie's hair is the *curliest* of those three girls.
This is the *most expensive* watch made.



4.3.17 *Modal Auxiliaries*

The **modal auxiliaries** are also called secondary auxiliaries setting them apart from the primary auxiliaries *be*, *have*, and *do*, which are main or full verbs.

The **modals** are *can*, *could*, *may*, *might*, *shall*, *should*, *will*, *would*, and *must*. They have informal non-negative and negative contracted forms.

In their application, the **modals** are followed by an infinitive, e.g. *can play*. They convey notions of factuality, such as certainty (*She could be at the office.*), or of control, such as permission (*You may play outside.*).

The **modals** differ from the primary auxiliaries in several ways.

1. They don't have an -s form for the third person singular present: "He *may* be there."
2. They don't have non-finite forms and therefore must be the first verb in the verb phrase.
3. Their past forms are used to refer to present or future time: "He *might* be there now."
4. The modal *must* has only one form.

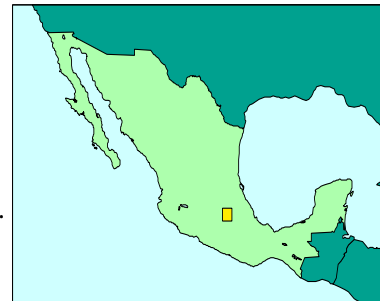
4.3.18 *Possessive Nouns & Forms and Noun Modifiers*

The **genitive noun** has also been called the **possessive noun**, since one of its meanings has been to denote the possessor of what is referred to by the second noun phrase, as in "*the couple's home*". But possession has to be interpreted liberally if it is to cover many instances of the genitive and the *of*-phrase. In a liberal interpretation, we would count as possession any connection between the two nouns where the verbs *possess* or *have* can be used in a paraphrase.

Examples: *Mexico City's* population
 Napoleon's army
 The world's food reserves

Another form of expressing possession is the *of*-phrase.

Examples: The population of Mexico City
 The army of Napoleon
 The food reserves of the world



A **noun modifier** is an element within the noun phrase, which usually adds information characterizing more specifically what the head refers to.

A **pre-modifier** precedes the head and a **post-modifier** follows it.

Example: The *first* opportunity *to deal with the problem* arose at noon.

In this example, *first* is the **pre-modifier** and *to deal with the problem* is the **post-modifier**.



4.4 Chapter Summary & Practice Session

Lined writing area consisting of 25 horizontal lines.

4.4.1 *Summary*

Grammar is the backbone of any language. It provides the structure, the rules by which a language has to be used to communicate comprehensibly. It is also that part of the language of which most people, including most language teachers, know the least. And most students hate grammar with a passion, if it is singled out as a separate subject and used as a form of punishment. This hatred is in large part due to the fact that when we learn to speak our native language ‘at our mother’s knee’, we are never subjected to the rules of grammar and yet we learn to communicate - by imitation. Only later, in the formal setting of school and language classes, do we become aware of the existence of such a thing as ‘grammar’. And often enough we take an instant dislike to the stranglehold of all the rules, because they force us to think about what we say and how we say it, and it makes us aware of our mistakes. Yet grammar is absolutely necessary in order to understand how to communicate correctly, especially in a second language such as English.

So what’s the poor English language teacher to do when faced with the prospect of being wished to roast in the eternal fire by 30+ miserable looking faces upon muttering the word ‘grammar’? Well, it might be a good start not to mention the g-word at all. Let the grammar rules speak for themselves by matter of fact and at the appropriate time mentioning such things as ‘word order’, ‘modal auxiliaries’, ‘prepositions’ or ‘gerund’. In other words, let grammar be surrounded by an aura of mystery that only insiders are privileged to know about, and soon enough most of your students will clamour to know more about this ‘holy grail’ of the language they want to learn. BUT - to pursue this line of crafty teaching you need wit, a lot of patience and a really good **Grammar Reference Book** in addition to your **English Language Dictionary**.

Did you know that without a dictionary and a grammar reference book in your satchel or backpack you are not even entitled to call yourself an English Language Teacher? Without those books you are just a pretender, not a contender.

4.4.2 *Practice Session*

Step 1: Take a second look at any sentence of the preceding paragraphs.

Step 2: Copy the sentence of your choice onto a sheet of paper and define ‘Gerund’, ‘Auxiliary Verb’, ‘Preposition’, ‘Predicate Verb’ and ‘Indirect Object’.

Step 3: Can’t do it? Don’t worry! Just take out your trusty Grammar Reference Book and English Language Dictionary and look it up! Instantly, you will become an expert at solving the most intricate problems of grammar and at giving sound advice to your students. Easy, isn’t it?

Step 4: Now select a novel, a newspaper article, a story, anything written in English and repeat Steps 2 and 3 about one hundred times. Have fun!

Recommended Websites

- Ó www.everythingESL.net
- Ó www.englishclub.net
- Ó www.sitesforteachers.com
- Ó www.esl-english.com
- Ó www.gigglepotz.com
- Ó www.flashcardexchange.com
- Ó www.esl-lounge.com
- Ó www.eslflow.com
- Ó www.education-world.com

Recommended Books

“The Grammar Book”

by Marianne Celce-Murcia and Diane Larsen-Freeman

ISBN: 083844752

Heinle & Heinle Pubs., Inc. 1998

“ESL Teacher’s Activities Kit”

by Elizabeth Claire

ISBN: 0130804789

Prentice Hall 1998

“ESL/EFL Teaching: Principles for Success”

by Yvonne S.S. Freeman and David Freeman

ISBN: 032500794

Heinemann 1998

“Grammar Games: Cognitive, Affective and Drama Activities for EFL Students”

by Mario Rinvolucri

ISBN: 0521277736

Cambridge University Press 1990

“Websters New World Notebook Grammar & Punctuation Guide”

ISBN: 0028623789

published by Hungry Minds, Inc. 1998

“English Simplified: Grammar, Punctuation & Mechanics, Word Choice, Paragraphs & Essays”

ISBN: 032104598X

published by Addison Wesley Longman, Inc. 2000

“Essentials of English Grammar”

by L.Sue Baugh

ISBN: 0844258210

Passport Books 1993

“Oxford Compact English Dictionary”

edited by Catherine Soanes

ISBN: 0198603347

Oxford University Press 2000