

NETAJI SUBHAS OPEN UNIVERSITY

**SELF
LEARNING
MATERIAL**



POST GRADUATE DEGREE PROGRAMME

PGEL 1&2

MA IN ENGLISH
LANGUAGE TEACHING

New Syllabus

PGEL-1
PGEL-2

METHODS AND CONCEPTS IN ELT (LSRW)

METHODS AND CONCEPTS IN ELT



FOREWORD

In the curricular structure introduced by this University for students of Post-Graduate degree programme, the opportunity to pursue Post-Graduate course in Subject introduced by this University is equally available to all learners. Instead of being guided by any presumption about ability level, it would perhaps stand to reason if receptivity of a learner is judged in the course of the learning process. That would be entirely in keeping with the objectives of open education which does not believe in artificial differentiation.

Keeping this in view, study materials of the Post-Graduate level in different subjects are being prepared on the basis of a well laid-out syllabus. The course structure combines the best elements in the approved syllabi of Central and State Universities in respective subjects. It has been so designed as to be upgradable with the addition of new information as well as results of fresh thinking and analyses.

The accepted methodology of distance education has been followed in the preparation of these study materials. Co-operation in every form of experienced scholars is indispensable for a work of this kind. We, therefore, owe an enormous debt of gratitude to everyone whose tireless efforts went into the writing, editing and devising of proper lay-out of the materials. Practically speaking, their role amounts to an involvement in invisible teaching. For, whoever makes use of these study materials would virtually derive the benefit of learning under their collective care without each being seen by the other.

The more a learner would seriously pursue these study materials the easier it will be for him or her to reach out to larger horizons of a subject. Care has also been taken to make the language lucid and presentation attractive so that they may be rated as quality self-learning materials. If anything remains still obscure or difficult to follow, arrangements are there to come to terms with them through the counselling sessions regularly available at the network of study centres set up by the University.

Needless to add, a great part of these efforts is still experimental—in fact, pioneering in certain areas. Naturally, there is every possibility of some lapse or deficiency here and there. However, these to admit of rectification and further improvement in due course. On the whole, therefore, these study materials are expected to evoke wider appreciation the more they receive serious attention of all concerned.

Professor (Dr) Subha Sankar Sarkar
Vice Chancellor

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Introduction to Course Materials

Welcome to all the students who wish to pursue a course in MA ELT, here at Netaji Subhas Open University. We congratulate you on your choice and we are sure you will not only enjoy the courses on offer but also stand to benefit from them in carving out a career for yourselves. ELT is a happening discipline, and this can take you places both domestically and internationally.

The purpose of this introduction is to familiarize you with the structure of the courses and how the course materials are packaged to be delivered to you. We understand your difficulties as a learner on the distance mode, and we try to answer most of the questions that may arise in your minds as you go through these materials. To facilitate this, you need to understand how these materials are structured and presented to you.

Each semester will have six courses and the courseware of each of these will be presented in the form of a book. To help you feel comfortable, we have attempted to maintain the design of each course similar. Occasionally, there may be a few variations that are necessitated due to the topic of discussion. Otherwise, all courses have a uniform structure.

Each course is presented in the form of a set of four modules. Each module is independent and can be read without having to read the other modules. This is in keeping with the recent thinking on curricular development - the modular curriculum. What does this mean? Each module is complete in itself. It has a set of objectives, descriptions, illustrations, and assessment questions. Therefore, you can read, understand and take the necessary tests to get grades after reading each module. However, they are also linked to the other modules and this becomes obvious as you progress.

Each module, at the beginning, helps you recall what you have studied in the previous modules and links the contents of the present module to what is discussed earlier. This helps you gain a sense of continuity to pursue the course. Like each course, each module is also designed uniformly. We will discuss it here.

Each module is sub-divided into four units. These units are additive and not modular. This means, you need to study the units in the order they appear for Unit 2 is a continuation of Unit 1, Unit 3 a continuation of Unit 2 and so on. The four units put together help you understand a topic or a concept as the case may be. How are these units structured?

Units are structured in as simple a manner as possible. Each unit begins with an outline of the topics to be discussed. This is followed by a set of objectives and some preliminary

questions to assess your knowledge of the topic under discussion. The unit progresses by introducing the concepts, illustrating them with familiar examples, providing a couple of tasks or questions for you to answer so that you may monitor your progress. Often we have cross references to other units in other modules. In such cases we have taken care explain the concept briefly for immediate use. Such explanation will help you not lose track of the discussion in progress. Once you have completed reading the unit, you may go to other units which have been referred to for a deeper understanding of the concept and also relate the two units with each other. Each unit ends with a summary of the points discussed and some questions for you to answer. At the end of four units (each module) we have provided a list of reference which you may access at the time of your contact programme or in a nearby library, if you an access to one.

In the course of each unit, you will come across several self-check tasks. Please attempt each of these tasks for they help you to progress further in the unit. We have also provided answers to these self-check questions to reassure you about your progress. These questions are called formative questions. At the end of each unit, we also have some questions which help you express your understanding of the entire unit. These are summative questions. You may share the answers to these questions with your tutor in the university and seek a feedback, or share your answers with the teachers during the contact classes.

We hope this structure suits your study habits. We propose to work out a schedule and give it to you. This will help you plan your time, complete your work on time and thus achieve your degree faster than others. This schedule is suggestive (recommendatory and not mandatory) to help you plan your work properly. Often, students like you tend to postpone the work and closer to the dates of contact classes and examination, you will feel the burden of having to study all the books at one go. This will be a very difficult task, and we would not like you to land in such a situation. We are sure you appreciate this.

Let us not make this introduction a long one. It is only to set you start reading, and what you need to read lies ahead. Go ahead, and enjoy the course you have taken.

Wish you all the best

S Mohanraj
Jaysankar Basu
Sumana Bandyopadhyay



Post Graduate English Language Teaching Programme (PGEL)

PGEL-1 : Methods and Concepts in ELT -1 (LSRW)

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Notification

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Netaji Subhas Open University
Post Graduate English Language Teaching Programme (PGEL)
Methods and Concepts in ELT -1 (LSRW)
&
Methods and Concepts in ELT-2 (Grammar, Vocabulary, Literature)
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Course Code: PGEL-01

Course Title: Methods and Concepts in ELT-1 (LSRW)

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PGEL - 01

Methods and Concepts in ELT - 1 (LSRW)

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1.1 Introduction

In general terms *language learning* refers to learning any language. But in Applied Linguistics, more specifically in Language Teaching, it is usually limited to learning a foreign or second language. It includes the whole process, strategies, and factors influencing language learning. It is meant to develop the ability to communicate in target language. The concept of language teaching has evolved through ages. Thinkers, researchers and practitioners have contributed a lot in developing a sound theoretical foundation upon which the present practice depends. Today language teaching is grounded on inputs from linguistics, sociolinguistics, psycholinguistics, education, communication. So a language teacher should have a sound perception of the trends and practices in language teaching-learning.

1.2 Objectives

The purpose of this unit is to share with you the basics of language learning and its theories. On completing this unit we would be able to:

- Define language learning
- Differentiate between language acquisition and language learning
- Understand the theories of language acquisition/learning

1.3 Introduction to Language Learning

Let us study the conversation between Sima and Tania:

Sima: My grandpa taught me only grammar. He thought learning language means learning grammar.

Tania: My father would teach me the structures only. He would say to learn a language we should learn the structures of the language.

Sima: So widely different they are. Then what is language learning? I get confused.

Tania: My English teacher always speaks in English. She says, learn to communicate in English.

Sima: Then language is only a means of communication, isn't it?

Tania: Right! What an idea! Language is a means of communication. So learning language is to learn how to communicate by using language.

What inferences can we draw from the conversation?

1. Language is a means of communication
2. Learning language means developing the capacity to communicate by using the target language.

Linguists say that learning language, spoken or written, is to develop four skills required for effective communication:

- a) Listening: the ability to understand what a speaker says;
- b) Speaking: the ability to express one's ideas, thoughts, and feelings, etc.;
- c) Reading: the ability to comprehend a written text; and
- d) Writing: the ability to express ideas, thoughts and feelings etc. in written form.

1.4 How do we learn a language?

A new-born human child expresses everything through smile or tears. But gradually they interact with the linguistic environment that encompasses them. They develop language ability in a natural course. In this sense children are natural language acquirers. They pick up language without conscious learning. We may call them *self-motivated language*

acquirers. They listen to what speakers around them pronounce and try to imitate. They have the inherent ability to generate the rules for themselves. They develop a good book of grammar and vocabulary of their own. It is evident that:

1. Young children use their own innate language-learning strategies to acquire their home language or mother tongue.
2. Children try to use the same innate language-learning strategies throughout life in picking up the second language.
3. Language games and play-like activities help them to learn the language effectively. First they make sense of the activity and then get meaning from the adult's shared language.
4. When monolingual children reach puberty and become self-conscious, their flexibility in picking up a second language diminishes.
5. Spoken language develops naturally before reading and writing.

1.5 Stages of language learning

1.5.1 Silent Period

This is the period of observation and perception. In case of learning home/mother language babies listen to the sounds and communicate through facial expressions only before they start speaking. When they learn a second language a similar silent period is found. Research suggests the existence of a 'silent period' of about three months in natural second-language learning situations before the learner attempts to produce any language. The input that the learner receives at this stage serves as a base for production.

1.5.2 Beginning to Talk

After the silent period comes the early production of language in the form of single words ('dog', 'pen', 'book', 'chair' etc.) or stock phrases ('That's a pen', 'This is a book', 'What's that' etc.). The learner imitates the pronunciation and begins to talk. However, such early production is limited to few words, fragments of sentences, and short sentences. This phase continues for some time before they can develop their own phrases or speeches.

1.5.3 Developing Language Proficiency

Once the route to acquisition gets opened, children pick up the target language and develop their own proficiency to communicate. They gradually begin to create whole sentences.

1.6 Acquisition and Learning

Although very often the terms, acquisition and learning, are used interchangeably to refer to the same thing, i.e. developing language ability, scholars find a subtle line of demarcation or distinction between the two. Acquisition refers to the natural process that the child uses to internalize the linguistic systems of home language. But learning is a conscious effort to develop language ability in a formal set up. The distinction is as follows:

Language Acquisition	Language Learning
1. Implicit and subconscious	1. Explicit and conscious
2. Exposure to target language in informal setting.	2. Exposure to target language in a controlled formal setting
3. Focus on meaningful communication	3. Focus on both form and meaning
4. Fluency is more important than accuracy	4. Accuracy is more important than fluency
5. Error correction and explicit rules are secondary	5. Error correction and explicit rules are primary
6. Understanding grammar intuitively	6. Memorising rules of grammar
7. Depends on attitude of the learner	7. Depends on aptitude of the learner
8. Stable order of acquisition	8. raded from Simple to Complex order of language items

1.6.1 Factors Affecting Language Acquisition

- i. **Age:** According to Lenneberg (1968) there is a critical period (i.e. between two years and puberty) for effective language acquisition. In case of second language acquisition adults start more quickly and then slow down. Though children start more slowly, they finish up at a higher level. (Cook,1991:85)
- ii. **Sex:** Studies of first and second language acquisition show that girls are better learners than boys.

- iii. **Motivation:** Intrinsic motivation (i.e. motivation that comes from within) accelerates language acquisition.
- iv. **Attitude:** There is a positive correlation between attitudes and achievement. Attitude may include general dispositions towards learning the target language and the target language community or speakers.
- v. **Aptitude:** Aptitude is the ability to learn. In a general sense, it is ‘knack’ for languages. It a combination of various abilities. A learner with a high language aptitude can lean a second or foreign language more quickly and easily than a learner with low aptitude.
- vi. **Cognitive style:** It refers to the manner in which we perceive, conceptualize, organize and recall information. A difference in cognitive style may result in significant differences in second language learning. A field-dependent person cannot separate an object or event from the context (=field) in which it appears. But a field-independent person has the capacity to process information or consider an object or event independent of the context.

1.7 Conditions for Developing Language Skills

1. **Exposure to Language:** Behind every successful language-learning experience lies the fact that learners are exposed to adequate amount of data of language to be learnt. It is evident from the relative success of English-medium schools. There additional exposure comes through teaching-learning of other subjects. A single text book developed for all types of learners is presented all through the session is inadequate. Regular exposure to a wide variety of meaningful language inputs can be effective.
2. **Comprehensible Input:** The input to which the learners are exposed should be comprehensible. Inputs may include textbooks, other print materials, media support, and the use of ‘authentic’ or ‘available’ materials. But learners require to understand what they are listening to or reading. The burden of incomprehension is to be minimized. Only reception of comprehended input may result in development of productive skills.
3. **Print-rich Environment:** The classroom must display signs, charts, labels, notices. A variety of activity can be undertaken in a print-rich environment.

4. **Interaction:** Learners must be encouraged to interact. Interaction promotes language learning. They should be active participants, not passive learners.
5. **Use of Supplementary Materials:** The teacher's own limited language proficiency is to be complemented in various ways such as introducing ICT in teaching, story reading, shared reading of big books, the use of reading cards, talking books.
6. **From Lexical knowledge to Higher-order skills:** Lexical knowledge is considered to be central to communicative competence and learning of a second language. Higher-order skills such as grammar, vocabulary, writing, reference skills are to be introduced after basic linguistic competence is acquired.
7. **Linking to everyday life:** Activities and tasks need to be linked to everyday experience of the learner.
8. **Learning must be fun and interesting:** Language-learning sessions are fun and interesting. The teacher should concentrate on concepts children have already understood in their home language. In this way, while learning English as a second language children are not learning two things, a new concept as well as new language. Rather they learn English to talk about something they already know.
9. **Handling Mistakes:** It is natural that learners make mistakes. But they should not be told that they have made a mistake simply because any deliberate correction immediately demotivates them. Mistakes may be part of the process of framing rules of English. If the learner says, 'We goed', the teacher should say, 'Yes, you went'. This will result in internalization of the past form of the irregular verb 'go'.
10. **Comfortable Classroom Situation:** The learner need to feel secure and comfort and know that there is some obvious reason for using English. The classroom should provide learners with security and comfort. The more comfortable they feel, the more likely it is that they will learn.

1.8 Language Learning Theory and Practice: an overview

Behind every practice lies a theory and behind a theory lies a philosopher or a school of thought. The knowledge that a philosopher or a school of thought advocates may be authoritative and devoid of reason; or, it may be rational and logical. The dogma of religious authority was seriously challenged with the birth of rational intellect. Those who raised questions were often punished and even put to death. The era of logic began

when people began to think systematically about thinking itself. The first systematic approach to reasoning was deductive method. It is attributed to Aristotle and the Greeks. The deductive method moves from general assumption to specific application. It made significant contribution to the development of modern problem-solving. Centuries later, Francis Bacon advocated inductive process of moving from specific observations to the generalizations through the evidences of many individual observations. Bacon's idea freed logic from some of the hazards and limitations of deductive thinking and thereby opened up the way of discovering new truth. The deductive method of Aristotle and the inductive method of Bacon were fully integrated in the work of Charles Darwin. Thus through ages our constant endeavour to find out the truth or unknown has given rise to a number of theories. These theories mould the practice.

1.8.1 Theories of Language learning: an introduction

ELT is a practice that has evolved over the years. The practice depends on how we look upon language and language-learning. Children can internalize the linguistic systems of their home language in about five years, but philosophers, linguists and psychologists have not been able to answer how it happens in about two thousand years. Their efforts have given rise to a number of theories of language learning or acquisition.

1.8.2 Theories up to nineteenth century

- a) **Plato:** Plato believes that knowledge is innate. It is something that humans have. This idea is called Plato's Problem. Life is short but humans are able to accomplish so much with so little time given to them. It is possible because humans are born with knowledge. In this way he views language as an innate human element.
- b) **Descartes and Cartesian Linguistics:** Like Plato French philosopher Descartes believes in the innateness of language. He thinks that language acquisition is a simple and easy process. It reflects the general rationality of human beings. He considers language as a means of interaction. The Cartesian movement focuses on Descartes' belief that language is used creatively. According to Chomsky the Cartesian movement presents universal principles behind every language. The central doctrine of Cartesian Linguistics maintains that the general features of grammatical structure are common to all languages. Descartes' idea of language is that it is a form of self-expression, not merely communication.

- c) **Locke's Tabula Rasa:** John Locke, the seventh century English philosopher, is well-known for his theory of tabula rasa. The theory states that at birth human mind is a 'tabula rasa', meaning a 'blank slate' which receives as well as records sensory impression and experience. Locke's theory comes in sharp conflict with that of Plato and Descartes. While Plato and Cartesian linguistics hold the view that in language learning we use our own innate abilities, Locke focuses on external sensory input.
- d) **Herder's Inherent Impulse:** Johann Gutfried von Herder, a German philosopher of the eighteenth century, thinks that language is too imperfect to have been a divine gift. He conceives of language as an 'instinctive impulse similar to that of an embryo pressing to be born'. His theory implies that language is an inherent impulse.
- e) **Charles Darwin:** Charles published his views on language in *Descent of Man* (1871). He acknowledges that there is only a difference of degree between the language of human beings and that of lower animals.

1.8.3 Current Theories of Language Learning

- 2. **Skinner and the Theory of Behaviourism:** In the middle of the twentieth century B.F. Skinner agreed with Locke's ideas of sensory input and developed his own theory of Behaviourism. In his *Verbal Behaviour* (1957) Skinner points out that all behavior is no more than a response to the stimuli around us and there is no innate programming within human beings to learn a language. In other words, language is learned from the environment.
- 3. **Chomsky and Universal Grammar:** At the same time when Skinner was working on his theory of behaviourism, Noam Chomsky, in his *Syntactic Structures* claimed that the child has the ability to generate an infinite number of well-formed sentences. The child, according to Chomsky, possesses some language universals as 'latent language structures' and it forms the basis for language acquisition. These universal elements that structure all languages build up the concept of Universal Grammar (UG) and the device which is instrumental in acquisition is known as Language Acquisition Device (LAD). Thus the behaviourist theory of language learning through imitation, conditioning, and reinforcement was challenged by Chomsky's proposal about language acquisition.
- 4. **Schuman's Acculturation Model:** John H. Schumann designed this model of second language acquisition in 1978. It describes the process by which immigrants

pick up a new language while being completely immersed in that language. It focuses on social and psychological aspects that influence acquisition. Based on the social-psychology of acculturation this model maintains that certain social and psychological variables cluster into a single variable, acculturation. Learners' acquisition depends on their acculturation to the target language group.

5. **Krashen's Monitor Model:** This model is also known as Input Hypothesis. It is a group of hypotheses of second language acquisition developed by Stephen Krashen. The main ideas are:
- i. Language acquisition is largely subconscious since it stems from informal, natural communication.
 - ii. Language learning is conscious and driven by error correction
 - iii. Grammar is largely acquired in a predictable series and order
 - iv. Language acquisition occurs with comprehensible input (i.e. hearing or reading text that are just slightly above the current language level of the learner)
 - v. A monitor can be anyone or anything that corrects our language errors and pressures us to communicate correctly.

1.8.4 Current Theories of Learning and Language Acquisition

1. **Piaget's Theory:** According to Piaget learning is the outcome of child's continual interaction with the world. Learning occurs through assimilation and accommodation. The child learns the target language with purpose and acts intentionally. In practice, Piaget's theory has given birth to collaborative learning and constructivism in language learning. NCF 2005 lays emphasis on this aspect: "Learning takes place through interactions with the environment around, nature, things and people, both through actions and through language." (NCF 2005, p-18)
2. **Vygotsky's Theory:** A child is an active sense-maker. As child's language develops the thought within is broken down into smaller units of speech. This theory introduces the concept of Zone of Proximal Development (ZPD). ZPD is a space between what a child can do alone and what he/she can almost do but cannot do alone. Adults mediate the world and make it accessible to them. Gradually a child moves from dependence to independence. Social interaction plays a significant role.
3. **Bruner:** The credit of introducing the concept of scaffolding goes to Bruner. His theory redefines the role of adults who make children interested in the task.

1.8.5 From theory to practice: major issues

1. Age and L2: Psycholinguists suggest that children can learn more effectively in between 5-12 years, i.e. before puberty. (Critical Period Hypothesis)
2. Interference of L1: If there exists much similarity between L1 and L2 in vocabulary and sentence pattern, L1 may have positive effect on learning of L2. Otherwise, L1 may have affect learning of L2. When a Bangla-speaking learner is exposed to a running commentary in Hindi, the learner can understand much of it.
3. Learning Principles
 - a. Within ZPD the learners should be given wider exposure
 - b. Learners are to be engaged to search for meaning
 - c. Teachers should design tasks and activities suitable for the target learners
 - d. Space should be given for development of language ability at every stage of learning
 - e. Social interaction is to be promoted through collaborative tasks
 - f. The focus should be on development skills
 - g. Learners should be guided to activities in such a way that they can construct as well as generate their own rule and apply the same in multiple situations

1.9 Summary

After completing our journey through this lesson, let us sum up what we have learnt:

1. In applied Linguistics Language learning usually refers to learning a foreign or second language. It is learning to communicate. It involves development of four skills – Listening, speaking, reading, and writing.
2. Language teaching depends on inputs from linguistics, sociolinguistics, psycholinguistics, education, communication etc.
3. Exposure to language promotes language proficiency.
4. There are different stages of language learning: silent period, beginning to talk, developing language proficiency.
5. Acquisition and learning are two terms often used interchangeably. Acquisition refers to the natural, self-motivated, subconscious picking up of a language while language learning requires a conscious effort in formal setting.
6. Age, sex, motivation, attitude, aptitude, and cognitive style are considered to be major factors that influence language acquisition or learning.
7. The following conditions play significant roles in developing language skills: exposure to language, comprehensible input, print-rich environment, interaction, use of supplementary material, course of gradual development from lexical knowledge

- to higher-order skills, linking learning to everyday life, joyful and comfortable classroom environment, use of games and fun, careful handling of mistakes, etc.
8. Theories of language learning are helpful for practicing teachers in understanding how teaching practice has been changing with the evolution of theoretical basis. While Plato and Descartes conceive of language as an innate human element, Locke focuses on external sensory input. Herder considers language as an inherent impulse.
 9. Modern theories of language learning are sharply divided into two categories. While Behaviourist or Empiricists like skinner consider language learning as habit formation through imitation and conditioning, Nativists like Chomsky thinks every child possesses some language universals. Chomsky developed the idea of Language Acquisition Device (LAD) and Universal Grammar (UG). Acculturation model of Schuman focuses on social and psychological aspects of acquisition. Krashen's Monitor Model suggests a number of hypotheses relating to language acquisition.
 10. Current trends in language learning incorporate the theories of language acquisition as well as theories of learning. Based on Piaget's developmental psychology the National Curriculum Framework 2005 lays emphasis on constructivism. Vygotsky's concept of ZPD and social interaction, Bruner's scaffolding, skinner's reinforcement, and all other inputs from different branches of study constitute the framework of ELT today.

1.10 Review Questions

A. Short answer type:

1. What does language learning mean?
2. How does acquisition differ from learning?
3. We pick up our mother tongue at an early age. Is this acquisition or learning? Give reasons.
4. What is silent period in language learning?
5. How do children communicate before they start speaking?
6. How does a child start speaking?(in complete sentences? In single word?...)
7. What is cognitive style? How can a difference in cognitive style affect language learning?
8. How much important is exposure to language?

9. How can you maximize comprehensible input?
10. Do you require supplementary material for your learner? Why?

B. Argumentative Questions: justify the validity of the following statements

1. Children learn a language through conditioning (Stimulus-Response bonding and reinforcement)
2. Language ability is innate.
3. In West Bengal English (L2) should be taught through Bangla.
4. Language learning is learning the rules of grammar.
5. A second language can be introduced at any stage of learning?
6. L1 affects the learning of L2.
7. English teachers do require theoretical foundation for teaching English.
8. Our classroom teaching should be teacher-centric.
9. Listening and Speaking are not necessary for learning a second language.
10. Because of lack of time a carefully structured and graded language items are to be introduced.

C. Analytical/ Illustrative Questions

1. How can the study of this unit help you as an English teacher?
(Hints: develop concept of language learning – a greater opening for understanding how linguists and psychologists look upon language learning – show the way to successful teaching through manipulation/exploitation of multiple factors contributing to learning – develop a sound foundation for teaching – sharpen and sensitize professional skill , etc)
2. What are the new concepts and issues introduced in this unit? How can these concepts provide an English teacher with insight into the learners and learning?
(Hints: Learning and acquisition, silent period, exposure to language, comprehensible input, supplementary material, linking learning to life, fun, handling mistakes, behaviourist theory, UG and LAD, Acculturation Model, Monitor Model, accommodation and assimilation, ZPD, scaffolding, etc – develop learning principles – better understanding of the learners and learning)
3. Dr. Richard says: *In the case of a foreign language, however, the starting point may be zero, and a limited amount of time may be available in school for foreign language instruction.*
How can you prepare yourself in such a situation?
[Hints: language items (words, phrases, structures, functions etc.) to be selected on the basis of frequency, suitability, learners' needs, societal needs, teachability,

- etc. — items to be structured and graded carefully – to be introduced gradually keeping in mind principles of learning and language learning]
4. What is the difference between mother tongue teaching and second language teaching? (Hints: learners come to school after acquiring basic proficiency in mother tongue – can listen to and speak in mother tongue – importance on development of reading, writing and higher order skills – in case L2 the situation is different – limited time for classroom transaction – items to be arranged properly to provide learners with exposure to the target language through comprehensible input , etc.)
 5. Discuss elaborately how we can make classroom teaching interesting?
 6. How, as language teachers, should we handle learners' mistakes, without demotivating them?
 7. What the similarities do we find between Plato and Descartes in their concepts of language?
 8. Write an analytical note on the meaning or signification 'tabula rasa'?
 9. How do behaviourists look upon language and language learning?
 10. Who challenged the behaviourists, and discuss the premises for challenging this school?

1.11 Suggested Reading

- Cook, V. 1991. *Second Language Learning and Language Teaching*. London: Edward Arnold.
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Unit - 2 □ Language Features

Structure

- 2.1 Introduction
- 2.2 Objectives
- 2.3 What is Language?
- 2.4 Features of Language
- 2.5 Language of the world: its role
- 2.6 Language at home and school
- 2.7 Language and Communication
- 2.8 Summary
- 2.9 Review Questions
- 2.10 References

2.1 Introduction

According to Charles Barber: *“It is language, more obviously than anything else, that distinguishes humankind from the rest of the animal world. Humans are tool-making animals; but language itself is the most remarkable tool that they have invented, and the one that makes most of the others possible.”* (P-1) As recorded in the Bible: *“In the beginning was the word”*. Both these quotes point to the primacy of language. Human beings conceive the world through language. Without language we cannot discover our identity as individuals and social beings. What purpose does language serve? Let us see what H.G. Widdowson says:

It serves as a means of cognition and communication: it enables us to think for ourselves and to cooperate with other people in our community. It provides for present needs and future plans, and at the same time carries with it the impression of things past. (Linguistics: 3)

It is language that makes us come to terms with brute realities of human experience. Let us think of Caliban in Shakespeare’s *The Tempest*. Caliban ‘gabbles like a thing most brutish’ until Prospero teaches him language.

2.2 Objectives

After reading the unit, learners will:

- a) Understand the nature of human language,

- b) Differentiate human communication from animal communication,
- c) Explore the difference between the language of the world and that of the classroom, and
- d) Examine the features of communicative language and relationship between language and communication.

2.3 What is Language?

Human language is a signalling system. A system is a complex whole, a set of interconnected parts. How does the system of language function? This system of a language functions through sounds, words and structures. These are integrated with one another and constitute the complex organic whole which is language. When someone says, “Mother is reading a letter’, he/she uses sounds, words, and an accepted sentence pattern. All these elements are so integrated together that they make communication possible. The system of language works through symbols or signs, the symbols being words. Language functions effectively when the symbols used are known to both — the speaker and the listener, the writer and the reader. These symbols are varied and complex. So for communication it is necessary that there should be a meaning attached to the sound or sounds constituting a symbol. In the history of each individual speech is learned before writing. The written language is therefore secondary and derivative. There are communities that have speech without writing. But there can be no human community which has a written language without a spoken or signed one.

Task 1 Read the text given below and answer the questions that follow

Language is at the heart of human life. Without it, many of our most important activities are inconceivable. Try to imagine relating to your family, making friends, learning, falling in love, forming a relationship, being a parent, holding – or rejecting – a religious faith, having political ideals, or taking political action, without using words. There are other important activities, of course, which do seem to exist without language. Sexual relations, preparing and eating food, manual labour and crafts, the visual arts, playing and listening to music, wondering at the natural world, or grieving at its destruction. Yet even these are often developed or enhanced through language. We would perceive them quite differently had we never read about them or discussed them. (Guy Cook: Applied Linguistics, P-3)

Questions

- a. What purpose does language serve in our daily life? Prepare a list of activities in which we use language.

- b. What other activities do require use of language?
- c. What activities can be enhanced through language?
- d. Add some points of your own to this list of activities that demands communication through language: gossip and chat, flirt and seduce, play games, sing songs, tell stories, teach children,,,,, etc.
- e. Justify the view that linguistic activities seem to be intrinsic to human life, as natural to us as flight is to birds.

2.4 Features of Language

Once Bertrand Russell observed: ‘No matter how eloquently a dog may bark, but he cannot tell you that his parents were poor but honest’. (Widdowson 2019:5) Herein lies the difference between human communication and animal communication. Other animals communicate with one another by means of cries and body movement. Birds signal to each other by singing, bees by dancing. These signals are limited to particular states of affairs. They lack the essential flexibility of human language. The distinctive features that account for flexibility of human language are considered design-features or characteristics of human language.

a) Arbitrariness

In case of animal communication there exists an apparent relation between the signal and the message they want to convey. For example, bees indicate the direction and distance of source of honey from hive by means of their dance. Some animals have postures signifying submission. But in human language, except in case use of onomatopoeic word or expression, there is no resemblance between the signal and the message. In this sense human language is arbitrary. The link between the signal or sign and the message is a matter of convention and such conventions differ radically from language to language. Do you find any logical relation between ‘milk’ and the substance it signifies? What is ‘water’ in English is ‘jal’ in Bangla. Although there exists a conventional link between form (sign or signal) and meaning (message), the linguistic forms do not resemble what they signify. Only in case of onomatopoeic words the sound seems to be an echo to the sense. For example, the italicized words in ‘the *mewing* of the cat’ ‘the *murmurous* haunt of flies on summer eves’, ‘the *humming* of the bees’ the sounds represent the sense.

Task 2

1. Give a single word for ‘the quality of being based on random choice, i.e. choice guided by no reason or system’?
2. Is there any logical relationship between ‘cow’ and the animal it signifies? How would you describe the relationship?
3. *The codes used in animal communication are limited in number.* – Do you agree?
4. Do all bees all over the world use the same code for conveying the message for a particular purpose, say, passing information about the source of honey?
5. Do all the cats of the same species use same code for mating?
6. Does a human child learn any language if s/he is brought up in isolation? (Clue: human child requires exposure to language for acquiring language)
7. How can you recognize a singing bird without seeing the bird? Can a bird sing if it is reared in captivity?
8. What is LAD? (Clue: Language Acquisition Device)
9. What is the role of environment in activating innate language ability?

b) Duality

Human language consists of a set of basic sounds known as phonemes. These phonemes are generally meaningless in isolation. But these are instrumental in forming signs or signals that convey message. They combine with each other following rules of language and become meaningful. In this sense human language operates on two levels of structure. At one level the elements have no meaning in themselves and at another level they combine to form meaningful units. This kind of operational organization of human language into two distinct levels is called duality. For example, ‘p’, ‘e’, and ‘n’ are basic sound elements of English but these are meaningless in isolation. When they are combined to form the word ‘pen’, the combination becomes a meaningful unit. This duality can operate both in spoken and written language. No animal communication can exploit so wide range of elemental sounds to produce meaningful signals.

Task 3

1. How many basic sounds are there in your mother tongue?
2. How many basic sounds are there in English?
3. Do all the basic sounds have individual meaning?
4. If you utter the ‘p-t-e-y-r-o’, will the utterance convey anything? How can we arrange those basic sounds to be meaningful?
5. Do we use all the basic sounds together to form a word?

6. What are the two layers or levels of language? (Clue: Layer1— meaningless individual sounds; Layer2—meaningful combination of individual sounds)

7. You know /f/ and /v/ are two basic sounds in English. So /f/ has no meaning. Nor has /v/ any meaning. Now say how they serve to make up two different words: 'safe' and 'save'?

c) Patterning

Human language follows a well-defined internal pattern. Only a fixed pattern of sounds or letters or words is considered meaningful. For example, 'tae' is not a word. But these letters can be arranged in a meaningful pattern: 'tea', 'eat', 'ate'. How many words can we form by rearranging the letters 'otps'? What are they?

d) Creativity

Most animals use a fixed number of signs for conveying messages. But human beings can produce and understand such utterances that are marked by novelty and originality of expression. In this sense human language is highly creative. With proper exposure to language we can create infinite number of sentences.

e) Vocal

Animal cries are not articulate. But human language is primarily made up of vocal sounds produced by a physiologically articulatory mechanism. History of human civilization testifies that human language is primarily spoken. The written language is based on spoken form. Writing came much later as an attempt to represent vocal sounds.

f) Displacement

Animal communication is concerned with the present. A bird or a cow cannot communicate a message relating to the past or beyond immediate environment. But human language can communicate messages about distant time and place. This aspect of human language is called displacement.

g) Structure dependence

Human language follows a structural pattern. When language acquisition takes place a child naturally picks up the structure and gradually produces the language maintaining the structure.

h) Social

We conduct our social lives by using language. We share a set of conventional communicative signals for maintaining social contact. In this sense language is social.

i) Cultural

When human language is used it is bound up with culture in multiple and complex ways. We express facts, ideas or events that are communicable because they refer to a stock of knowledge about the world that other people share. It embodies cultural reality. The signs that are used have cultural value. It is a symbol of cultural identity of the speakers. In a sense, language is culture-preserving and culture – transmitting. Through language culture is preserved and transmitted to the next generation.

j) Dynamic

Language is not static. It is dynamic. All through the course of its history it goes on changing. This change is found at all levels – at the level of sounds, words, meanings and sentence patterns. But as the change is not rapid and revolutionary, it can be traced if we stand apart and take samples from text of different ages. Shakespeare’s English differs in some points from both English in the Middle Ages and that of today. Every generation modifies language to meet changing demands of the people who use it. New words are being coined and formed. Let us consider the case of ‘Monosyllabication’. It is the process of becoming monosyllabic. Monosyllabism is one of the most prominent features of modern English. As a result of this tendency of language we now use ‘bus’ in place of ‘omnibus’, ‘phone’ in place of ‘telephone’, ‘bike’ from ‘bicycle’ and so on. There are many English sentences which show the condensed power of monosyllabism, as found in Modern Chinese (Mandarin). For example, we use ‘Waste not, want not’; ‘First come, first served’, ‘Live and let live’. Very recently a new word, ‘covidiot’, has been formed by blending two different words ‘COVID’ and ‘idiot’. It means a stupid person who stubbornly ignores ‘social distancing protocol’, thus helping to further spread COVID-19. It also refers to a person who hoards groceries, needlessly spreading COVID – 19 fears and depriving others of essential supplies.

Task 4

1. Have you noticed currency of any new word in recent times? If you can’t remember take up the following words: *netigen*, *tsunami*, *smishing* etc. Now give the meaning of those words.
2. Give the original word from which the later syllables have been dropped: ad, demo, exam, lab, memo, mike, pub, stereo.

Language of the world: its role

Can you imagine this world without language? It is language that distinguishes human beings from the rest of the creatures. It is primarily human. We cannot think about our

existence without language. While other animals use a limited set of signs to convey messages, human beings use language to convey an infinite set of messages. It is one of the most significant basic capabilities that form the basis for the development of understanding, values and skills.

Let us see what NCF 2005 states:

“Language and other forms of expression provide the basis for meaning making, and sharing with others. They create possibilities of development of understanding and knowledge, providing the ability to symbolize, codify, and to remember and record. Development of language for a child is synonymous with development of understanding and identity, and also the capability of relating with others. It is not only verbal languages with scripts, but also languages without scripts, sign languages, scripts such as Braille and the performing arts, that provide the bases for making meaning and expression.”(P-26)

Activity1: What role does language of the world play? Point out from your experience and study.

(Clues: social communication, cultural transmission, sharing, understanding meaning, codifying thoughts and feelings, expressing needs, gaining knowledge, remembering and recording, establishing identity, representing the society, making life comfortable in social setting, daily transaction of business, handing a computer or mobile, speaking of the past, sending a message or e-mail, reading any written text, etc.)

2.6 Language at home and school

An educational institution is a society in miniature. Since language is essentially a social phenomenon, the language used in the classroom should reflect the society. It should aim at developing linguistic as well as social competence among the learners.

At home children enjoy liberty in using language. Starting with their babbling and telegraphic codes, they gradually learn a lot of words. After a silent period, while they try to follow their parents and teachers, they begin to produce speeches for communication. At school the situation is different. Children are taught to use language correctly. They are expected to pronounce, spell, punctuate and use every word properly. So at school their previous knowledge and skill undergo modifications. And the learners gradually develop them under the guidance of their teachers. They learn their language eliminating all deviations. Much time is spent on different types of task to enhance their level of achievement. While at home children learn the dialect of their own linguistic environment. But in classroom they learn the standard variety of language. The standard is generally used in written communication. Text books and dictionaries are written in standard codes.

Task 5

- a. Do children pronounce as distinctly as their parents at home?
- b. How do parents react to any deviation in using mother tongue at early stage?
- c. What instructions and stock phrases would you suggest for teaching English in the beginning? Make a list of them. (Clue: Good morning – thanks – Yes, no – okay—)
- d. How should a teacher select his words and expressions for classroom communication? Give examples.

2.7 Language and Communication

We have already learnt the definition, features and functions of language. Now Let us explore how language is used as a means of communication. Some aspects:

- i. **What is Communication?** Communication is an act of interchanging ideas, information or messages from one person or place to another, through words or signs which are understood by both the sender and receiver. Human beings are social creatures. It is through linguistic communication that they cooperate with others within the group. Without effective communication a social group cannot function properly.
- ii. **What are the elements of communication?** Communication is a two-way activity involving the following major elements: sender, message, encoding, channel, receiver, decoding and feedback.
- iii. **How does this process function?** Think of a phone call. You have a thought of feeling to be communicated. This is the message and you are the sender. First encode your message, i.e. convert your thought or feeling into speech (with proper tonal quality). Now send it through your mobile. The mobile will convert your speech into electromagnetic wave which will reach the destination. There the phone of the receiver, whom you call, converts the wave into code and, by decoding the receiver understands your thought or feeling. Thus a message is encoded and then sent from one individual called the sender to another called the receiver through a channel. In the receiving end the message is decoded and given feedback, if communicated effectively.
- iv. **What serves as channel?** There are a variety of channels available: face-to-face, phone calls, emails, social media, brochures, advertisements, television, etc.
- v. **What is the relationship/difference between Language and Communication?**
 1. Language is a tool of communication and Communication is the process of transferring messages.

2. Language changes dynamically but communication is rather static.
3. Language is not the only means of communication. Many other tools such as gestures, tone, signs, symbols etc can communicate effectively.

vi. What is the precondition of effective communication?

- A. Both the speaker and the listener (or the reader and the writer, as the case may be) should share a common language that can be used as a means of communication.
- B. Knowing the rules of grammar and vocabulary is as much essential as being able to put them to use in appropriate context. Chomsky used the term **Linguistic Competence** to mean this knowledge of rules of a particular language. And the actual manifestation of that knowledge or competence in communicative situation is called **Performance**.
- C. Chomsky's notion of **Linguistic Competence** cannot take into account all the factors governing communication. Grammatical knowledge alone is not enough to help us participate effectively in a communicative situation. One must know — (1) *the socio-cultural situation* (i.e. the attitudes, values, conventions, prejudices, and preferences of the people who use the language); (2) *the nature of the participants* (i.e. relationship between/ among those involved in communication, their status, interests etc.); (3) *the role of the participants* (i.e. the relationship in the social network, like teacher-student, doctor-patient, mother-daughter etc.); (4) *the nature and function of the speech event* (i.e. whether it is a face-to-face conversation for a particular purpose, or a formal exchange of words for requests, persuasion etc.); and (5) *the mode or medium* (i.e. spoken or written or any other form). (Krishnaswamy, N *et al* 2002: 20-25)
- D. Dell Hymes used the term **Communicative Competence** as a deliberate contrast to Chomsky's **Linguistic Competence**. According Hymes, a person equipped with knowledge of language rules, i.e. having only linguistic competence, would not be able to communicate. Hymes suggests that four types of knowledge are required for successful communication: **possibility, feasibility, appropriateness, and attestedness**. A successful communicator should know whether something is possible; whether something is feasible in relation to the means available; whether something is appropriate; and whether something is performed. So the notion of communicative Competence includes linguistic knowledge, interaction skills, cultural knowledge and understanding of the communication event and context, and knowledge of conventions of language use.
- E. Widdowson thinks if **Linguistic Competence** is an abstraction of grammatical knowledge, **Communicative Competence** is an abstraction of social behaviour.

In order to participate in language-based activities, the user of language requires the ability to use language to achieve certain ends or purposes. This ability to use language appropriately in a social context is called **Pragmatic Competence**. (Krishnaswamy, N *et al* 2002: 20-25)

- F. In actual communication some conventional expressions like ‘Good morning’, ‘Hello’, ‘How do you do’, ‘Namaste’, ‘Jayguru’ etc. are exchanged. Such verbal or non-verbal communication to start a conversation, or greet someone is called **Phatic Communion**. It has no informative function. But it has a social function. In case of online communication ‘likes’ or use of ‘emoji’ serve this phatic function. It helps us to avoid silence.

Task 6

- a. What is the relation between **Communicative Competence** and **Linguistic Competence**?
- b. What are the qualities of a competent speaker?

2.8 Summary

In this unit we have learnt about human language and its characteristics. The main features are: *arbitrariness, duality, creativity, patterning, displacement, structure dependence, dynamic change*. Some features of human language, like arbitrariness and duality, distinguish it from other kinds of animal communication. Such features are called design features. We have also learnt what purpose language serves in the society, at home and in school. We have examined the role of language as a means of communication and precondition for effective communication. We have also learnt the importance of phatic communion.

2.9 Review Questions

1. *Schools are a good barometer of both language use and social values...* (Guy Cook 2019:14) – Do you support this view? Justify. (**Clue:** Learners come from different socio-cultural background – bring their own home language – each variety shows social values – there are differences between individuals, social groups, generations – language is used differently in speech and writing, in formal and informal situations – learners struggle for achieving the standard variety – teacher’s role as a facilitator is important).

2. The features that make human language flexible and distinctively human are called ‘design features’. What are the two main design features of language? (**Clue:** arbitrariness and duality).
3. Explain with suitable examples: *Words are arbitrary in form but they are not random in their use.*
5. How does human communication differ from animal communication?
6. In children’s fiction we find talking animals. They are also found in adult fiction. In Swift’s *Gulliver’s Travels* and Orwell’s *Animal Farm* we find creatures cast in our image. What are such creatures called? What sort of language do such creatures use? (Clue: anthropomorphic creatures – talk like human being – pigs in *Animal Farm* talk like politicians).
7. How do children learn their mother tongue? Give your idea.
8. What is Universal Grammar (UG)? Is it a cognitive construct? (**Clue:** LAD provides a closed set of common principles of grammatical organization known as UG – formation of UG depends on exposure to linguistic environment).
9. How does language function as a means of communication and social control? (**Clue:** means of interpersonal communication – functions as a system of signs to meet elaborate cultural and communal needs of human societies)
10. Why does Michael Halliday call ‘*language as social semiotic*’? (**Clue:** ‘semiotic’ means relating to signs or symbols – language, like gestures and images, convey human message – as a means of social interaction – language functions as a system of signs developed to express social meanings)

Suggested Reading

- Akmajian, A. *et al. Linguistics*. (Delhi: PHI Learning Pvt. Ltd., 2016)
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Unit - 3 □ Aspects of Language Skills

Structure

3.1 Introduction

3.2 Objectives

3.3 Language as a Skill

3.4 Features of Language Skills and Their Classification

3.5 Key Contributions in Conceptualizing the Notion of Language as a Skill

3.6 Experts Versus Novices in Language Use as a Skill

3.7 The Four Language Skills

3.7.1 Listening

3.7.2 Speaking

3.7.3 Reading

3.7.4 Writing

3.8 Summary

3.9 Review Questions

3.10 References

3.1 Introduction

Let us try to recall our observation of how a child learns the mother tongue. We have noticed that in learning the mother tongue, the first thing that a child acquires is the ability to understand the spoken word i.e. the skill of listening. Next, he/she tries to reproduce these sound sequences to express his own desires and needs and thereby acquires or develops the skill of speaking gradually. For an illiterate person this basic ability to listen and speak constitutes his/her language ability which is considered as skills of 'oracy'. However, the abilities to read and write are considered as skills of 'literacy'. Thus, language ability in its totality constitutes for basic skills – Listening, Speaking, Reading, and Writing which in short is expressed as LSRW.

3.2 Objectives

After going through this unit you would be able to:

- Understand the basic concept of 'skill' in language learning
- Examine some selected significant conceptualisations of the term 'language as a skill'

- Understand the evolution of the nature of language as a skill in three stages
- Identify the differences between experts and novices in skilful language use
- Understand the various theoretical aspects of the four language skills – listening, speaking, reading and writing

3.3 Language as a Skill

Let us begin by understanding the concept of ‘skill’. Longman Dictionary of Applied Linguistics defines skill as “an acquired ability to perform an activity well, usually one that is made up of a number of co-ordinated processes and actions. Many aspects of language learning are traditionally regarded as the learning of skills, such as learning to speak, or read fluently. Thus, you have certainly noticed that all competent language users exhibit a number of different abilities in real life situation like writing letters, speak face-to-face or on telephone, listen to conversations, etc. These abilities are the ‘skills’. Hence, language learning is considered a skill-subject rather than a knowledge-subject as it requires more of doing or performing rather than knowing. It is not a content-based subject like science, social studies, commerce, mathematics, etc., which aims to impart information and fill the human mind with knowledge. Since language is a skill, it naturally comes under psychomotor and cognitive domains.

Language skills (LSRW) comprises of various elements called ‘sub-skills’. Very often a language-user uses more than one skill. A participant in a conversation for example, takes turn in both listening and speaking. The following grid represents a four-fold view of language as skill:

		SKILL	
		Comprehension skills	Production skills
MEDIUM	Spoken	Listening	Speaking
	Written	Reading	Writing

Fig. 3.1

Our understanding of the concept of language as skill calls for a realistic context of language use for communicative purposes, so that the vast potential of the notion of language can be limited to what people really do in socio-cultural situations. Therefore, such a definition can be conceived as:

- a) Language skills help us communicate within the constraints of the language use or usage to influence others in a variety of life situations panning across myriad relationships.
- b) Language skills decide the competence of language users to cope with communication across various societal strata.
- c) Language skills require whole-person involvement in verbal communication, which is to say that language users tap all their resources and mental capacities for communicative situations, such as their cognitive system, emotions, volition, imagination, imagery, verbal language and body language, visual and analogical information processing, personal culture, etc.
- d) Language skills are sufficiently specific for the purpose of TEFL / TESL, i.e. sensitive to modality-specific considerations; focus on the sub-codes and their distinctive features.

Check your progress : 1

What do you understand by the term ‘skill’?

.....

How is language a set of skills?

.....

3.4 Features of Language Skills and Their Classification

Let us now try to understand the various features of the language skills. You might have noticed that two of the language skills – listening and reading are apparently passive processes, requiring less exertion on the part of the language user. These two skills are called Receptive Skills or Skills of Comprehension because while listening or reading the language user is at the receiving end of the communication process, but he/she is actively involved in the process of thinking. He/she is technically called the ‘receiver’ or ‘decoder’. However, reception is always a two-way process and we should keep in mind that there is no simple relation between transmitting a message and receiving it. Attaching meaning to the received text indicates more accurately the reciprocal process between the decoder and the encoder i.e. the sender of the message. Comprehension involves not only reception of the message but also construction of meaning from the message received. Thus, we as listeners or readers not only decode the text but add value with our personal opinion and judgements, thereby creating a unique interpretation.

Hence, experts often term the ‘receptive skills’ as ‘interpretative skills’. Speaking and writing, on the other hand, are called Productive Skills or Skills of Expression. They are more active skills and require a lot of effort and competency in acquiring and exhibiting the skills.

We can also classify the four skills following another approach. Listening and speaking which demand the exercise of the auditory and the speech organs may be called audio-lingual or aural-oral skills; while reading and writing involving the visual and psychomotor organs may be called graphic-motor skills.

It is now quite clear to us that language is not simply a mix of diverse skills; it is a complex and integrated skill. What makes a skill difficult is not performing its single component, but the integration of all of the components instantaneously. Fluent speakers perform all these operations with ease, but their skill is the result of practice and expertise. We experience that when we are engaged in conversation we also require to listen and speak almost at the same time. The same is the case with reading and writing. Further, it is noteworthy that no one can produce a speech sound that he/she has not heard before or write a letter of the alphabet that he/she has not seen. These elements constitute the ‘language code’ and each language has its own unique set of codes. The root problem in learning a language, therefore, is one of internalising the language code.

Check your progress : 2

What are distinctive features of language skills?

.....
.....

How would you classify language skills?

.....
.....

3.5 Key Contributions in Conceptualizing the Notion of Language as Skill

As second language teachers it is important for us to know about the significant contributors in establishing the concept of ‘language as skill’. Fitts (1964) was one of the first authors in the field of language learning to identify three stages of acquiring a skill:

- 1) the cognitive stage, in which the learner makes the initial approximation of the skill- demanding task, based on background knowledge, observation and instructions;

- 2) the associative stage, in which the task is consolidated while some errors are eliminated;
- 3) the autonomous stage, in which the skill is gradually established and improved.

In 1968, Welford published a volume on general mental and sensory-motor skills accounting for factors which make up expert, rapid and accurate performance. In his conception, skill involves decision-making, i.e. selection and co-ordination, or integration, a highly constructive, flexible form of behaviour. Herriot (1970) proposed explicit distinction between the linguist's perspective of language as a formal system external to the user and the user's perspective of language as interpersonal behaviour, i.e. communication. He blames linguists for inserting their formal system external to the user to represent the user and opposed 'any effort to install linguists' models of language as models of psychological processes' (Herriot,1970).

It is noteworthy that language behaviour has the following properties of skilled behaviour:

- a) the hierarchical nature (skills consist of hierarchies and subhierarchies of operations which must be integrated by language users to keep pace with the fluency demand);
- b) some criterion of success (a norm or target); and
- c) automatization, anticipation and feedback.

A significant contribution in the research on language as skill is Levelt (1975, 57; 1978; 1989) who observed: "One of the most general features of complex tasks is their hierarchical structure. This means that the task consists of subtasks, sub-sub-tasks, etc. The idea is that execution of one part of the task requires the completion of various smaller operations in accurate temporal integration. Each of these operations may in its turn require a set of still more elementary operations. Speaking is an excellent example of hierarchical task structure. This can be understood by following the steps indicated below:

- a) hierarchical organization, i.e. higher order, more important decisions influence the subordinated, lower-order choices; this implies the ability to integrate tasks and sub-tasks within one episode of activity;
- b) hybrid (i.e. mixed) processing, i.e. the *higher-order choices*, more significant because related to the communicative intention, are slower and controlled by our attentional resources, while the *lower-order subordinated ones*, related to formulation (i.e. planning and lexical insertion) and articulation, are performed in fractions of seconds (they are too fast to be controlled by our attentional resources or to be available to our awareness); automaticity in processing, i.e. limited demand on the processing resources, calls for the activation of procedural representations;
- c) language use as skill is an act of composing, which requires not only the acquisition of the complex nature of tasks, but also the ability to act in a largely unpredictable and changing environment in which the speaker of a language has to keep track of

the ongoing communication, plan and execute his or her utterance, comprehend the intention of the interlocutor and plan ahead.

Check your progress : 3

What was Fitts’s propositions in considering language as skill?

.....

.....

Discuss hierarchical structure of a task supporting the concept of language as skill.

.....

.....

3.6 Experts Versus Novices in Language Use as Skill

Let us now try to identify how experts in the use of language skills can be contrasted with novices on the basis of such criteria as fluency in their speech-performance, degree of accuracy in the use of words, certainty regarding forms, meta-cognitive regulation of their performance, the awareness of the global target model for the performance, and the use of elaborate forms.

EXPERTS	NOVICE
1. Are characterized by fluency in performance	1. Are characterized by change in strategy in performance
2. Accurate performance in the sense of a rather limited number of errors	2. Requires correction while performing.
3. Display certainty regarding the forms	3. Do not display certainty regarding the forms
4. Longer, more developed/elaborated tasks	4. Less developed/elaborated tasks
5. More strategies and metacognitive regulation	5. Fewer strategies and metacognitive regulation
6. Mental global model, or standard	6. Independent of concepts
7. Deeper processing, more critical evaluation of the task.	7. Not rule-bound in critical evaluation of the task.

Fig. 3.4 (Anderson, 1981)

3.7 The Four Language Skills

When talking about language skills, the four basic ones are: listening, speaking, reading and writing (LSRW). In the 1970s and early 1980s, the four basic skills were generally taught in isolation in a very rigid order, such as listening before speaking. However, with the advent of the communicative approach to language teaching, it has been recognized that we generally use more than one skill at a time, leading to more integrated exercises. Though now we will study the theoretical aspects of each of these four skills separately.

3.7.1 Listening

- a) **Listening vs hearing:** As a suitable starting point for dealing with the listening skill in foreign language teaching is to consider the following question: How is ‘hearing’ different from ‘listening’? We often use the two terms ‘hearing and listening’ interchangeably, but there is an important difference between them.

According to Stephen Lucas, “Although both hearing and listening involve sound perception, the difference in terms reflects a degree of intention” So, the listening process is guided by our intention which is psychologically an excitation of nerve pathways in the brain to organise incoming stimuli in an efficient way, (Rost, 2002) quoted that: “Intention is the initiation of involvement ..., it is used for organizing what is heard and seen, to organize language in terms of topics (what the language is about) and information value (what the language signal is relevant to us?).”

So listening and hearing are not synonymous. Hearing occurs when your ears pick up sound waves being transmitted by a speaker, listening involves making sense out of what is being transmitted (Hamilton, 1999) as he quoted: “Hearing is with the ears, listening is with the mind.”

b) Definition

Listening is a prerequisite to all skills of language. It is the process of understanding speech in a first or second language. The activity of listening is not an act of just recording the speaker’s utterances and repeating them as with tape recorders they are. It is a process of making meaning out of spoken language. Listening involves: 1] receiving the systematic sounds of the language, 2] processing and constructing sounds into words, 3] giving meaning to the words and getting meaning from the words received, 4] ability to interpret and comprehend the speaker’s utterances.

c) Listening Process

Richards (1990) draws a two-way process of listening comprehension: bottom-up and top-down processing. **Top-down processing**, makes use of “higher level”, non-sensory

information to predict or interpret “lower level” information that is present in the data. The other way, **bottom-up processing**, makes use of the information present in the input to achieve higher level meaning. For example, in word recognition, the higher level information is knowledge of permissible words as well as actual words of a language, while the lower level information is the actual phonetic input (or orthographic input in the case of written word recognition). In sentence comprehension or the interpretation of an utterance, the lower level information is words, while the higher level information includes knowledge of grammar, semantics, and pragmatics.

d) BOTTOM-UP Processing

It is agreed that the language process has a definite order, it means from the lowest level of detail to the highest level (Buck, 2001). The same view is directly applied in listening, precisely in the Bottom-up processing, to assume that in this process the listener focuses and gives much importance to the smallest units of speech than the individual words and after to phrases to combine them in order to achieve understanding and build a whole (Harmer, 2001). In this process the listener is solely dependent on the incoming input for the meaning of the message. First of all, sound signals are organised into words; the words into phrases, then to clauses and at last into a whole sentence. In this process two factors help the listeners a lot for grasping the meaning of the message – his/her *lexical* and *grammatical* competence. Let’s take an utterance from a conversation and observe the process involved in which we proceed with understanding the meaning:
Input: Prem could not reach school in time.

At first the input is organised into words: Prem / could / not / reach / school / in / time.
Then it is organised into sense groups: Prem / could not reach/ school / in time.

Thus Harmer argues that: “Without a good understanding of a reasonable proportion of the details gained through some Bottom-up processing, we will be unable to get any clear general picture of what the text is about” (Harmer, 2001, 201)

e) TOP-DOWN Processing

“Top down process is the opposite of Bottom-up, students start from their background knowledge” (Helgesen, Brown, 1995). To explain this process more, (Harmer,2001) indicates that in this processing, the listener tends to get the message’s general view and absorb the overall picture of the listening passage. This is helped if the listener has the ability to have appropriate expectations of what is going to come across. It utilises schemata (background knowledge and global understanding) to derive meaning from and interpret the message. For example,
There was a big traffic jam. Prem could not reach school in time.

With the help of the italicised words we can come to an understanding that it is an offering explanation for Prem's late-coming. But we can draw this conclusion only when we have a word-perception that someone cannot reach a place in time if there is a traffic jam on the roads.

f) Types of Listening

Let us now study the different types of listening we engage ourselves into at various points of time:

- a) **Discriminative listening:** Discriminative listening is the most basic type of listening, whereby the difference between different sounds is identified. If you cannot hear differences, then you cannot make sense of the meaning that is expressed by such differences. We learn to discriminate between sounds within our own language early, and later are unable to discriminate between the phonemes of other languages. This is one reason why a person from one country finds it difficult to speak another language. Listening is a visual as well as auditory act, as we communicate a lot through body language. We thus also need to be able to discriminate between muscle and skeletal movements that signify different meanings.
- b) **Biased listening:** Biased listening happens when the person hears only what they want to hear, typically misinterpreting what the other person says based on the stereotypes and other biases that they have.
- c) **Evaluative listening:** In evaluative listening, or critical listening, we make judgments about what the other person is saying. We seek to assess the truth of what is being said. We also judge what they say against our values, assessing them as good or bad, worthy or unworthy. Evaluative listening is particularly pertinent when the other person is trying to persuade us, perhaps to change our behaviour and maybe even to change our beliefs.
- d) **Appreciative listening:** In appreciative listening, we seek certain information which we appreciate, for example that which helps meet our needs and goals. We use appreciative listening when we are listening to good music, poetry or maybe even the stirring words of a great leader.
- e) **Sympathetic listening:** In sympathetic listening we care about the other person and show this concern in the way we pay close attention and express our sorrow for their ills and happiness at their joys.
- f) **Empathetic listening:** When we listen empathetically, we go beyond sympathy to seek a deeper understanding how others are feeling. This requires excellent discrimination and close attention to the nuances of emotional signals. When we are being truly empathetic, we actually feel what they are feeling.
- g) **Focused listening:** This is 'intensive listening' for information or for transacting business. The listener is attentive and pays full concentration on what the speaker is saying.

- h) Casual listening: Often we listen to something or somebody without much concentration. This is called casual or superficial listening and is prevalent in social context when we interact with others.
- g) **Barriers to Listening:** There are certain factors which create barriers in proper listening:
 - a) Lack of concentration and attention: Paying rapt attention what we are listening is very essential. This largely depends on the topic of the text and learner background.
 - b) Lack of prior knowledge and proficiency: While listening to a speech, it is essential to have some prior knowledge, and this constitutes the schema and facilitates easy comprehension.
 - c) Problems related to the message: The content of the text plays a major role in facilitating both points ‘a’ and ‘b’ stated above.
 - d) Problems related to the speaker: The style a speaker adapts also impacts the listening. The pace, the words the speaker uses are of utmost importance in facilitating listening.
 - e) Physical setting: The setting or the conditions surrounding the listening activity are important. There should be no external noise and the atmosphere should be conducive for proper listening.

3.7.2. Speaking Skills

A) Definition

Speaking is an interactive process of constructing meaning that involves producing and receiving and processing information (Brown, 1994; Burns & Joyce, 1997). It is often spontaneous, open-ended, and evolving. The brain encodes an idea and sends signals to the mouth for proper articulation.

B) Features of Speech

- a) Speech is immediate: Speech in most circumstances is instantaneous and the speaker is pressed for time and this condition decides many of the features of speech
- b) Speech is reciprocal: Speech is the most interactive of all the four skills in the sense that it involves face-to-face communication and immediate response. In such a reciprocal exchange, a speaker will often have to adjust his vocabulary and message to take the listener into account.
- c) Non-verbal devices of speech: Features of speech include rhythm, intonation and non-linguistic cues like sighs, silence, etc. Speech is also accompanied by non-verbal communication such as gestures and facial expressions.

- d) Normal non-fluency of speech: This results from the unprepared nature of speech. The speaker consciously and unconsciously uses certain time-creating devices like hesitations, unintended repetitions, false starts and fillers. Fillers are the insertion of sounds (umm) or words ('you know', 'I mean' etc.) to fill in the empty spaces between utterances.
- e) Simple structure: In general, speech is simpler in grammatical structure compared to the other productive skill i.e. writing. Spoken language uses less co-ordination and subordination. A speaker has to take account of the limited memory span of the listener and cut a long message into convenient units.
- C) Barriers to Speaking:** Let's now discuss some of the barriers typically faced by us as communicators while speaking:
- Most speakers cannot sustain spoken interaction beyond short segments in the target language
 - Speakers' communication is marked by frequent breakdowns
 - Speakers most often fail to use appropriate vocabulary needed to talk about common utterances to express their thoughts
 - Speakers lack various communication strategies like use of fillers, repair of communication, etc.
 - Speakers who cannot participate actively in conversation and remain passive listeners
 - Speakers attempt to translate from L1 to L2 leading to translational fallacies
 - Inadequate and inappropriate use of non-verbal cues to support listeners' comprehension

3.7.3 Reading Skill

A) Definition

"Reading is a process of constructing meaning from written texts. It is a complex skill requiring the coordination of interrelated sources of information" (Anderson, Hiebert, Scott, & Wilkinson, 1985, p. 6. Cited in Stanley, 2007.) Thus, reading is the act of deciphering and understanding a written text.

B) Features of Reading:

- a) Reading is purposeful: There is always a reason for reading. In general, we read either for information or for pleasure. Our purpose for reading a recipe is obviously different from reading a legal document or a story. Hence, we need to define our purpose before we read something.
- b) Reading is selective: The type of reading we do or the way we read a text varies according to our purpose of reading. We don't read all the texts that we see or

view everyday. We quickly scan a page in the telephone directory to locate a name, a telephone number, or an address but we need to pay careful attention to each and every word in a legal document.

- c) Difference in reading speed: Our reading speed varies according to content and purpose. A good reader uses the minimum number of clues in the text – semantic or syntactic – to extract information they need. We all have experienced that we read a novel or a short story faster than we read a text or a study material.
 - d) Reading is silent: Reading for comprehension is silent. Reading aloud is a specialised skill used by actors, newsreaders, anchors, but rarely by a general reader for comprehension.
 - e) Reading is text-based: Reading comprehension is based on the text as input and may include variety of texts viz. newspaper reports, brochures, advertisements and billboards, notices, etc.
 - f) Reading is based on comprehension: Understanding meaning of the text is integral to reading rather than the result of it.
 - g) Reading involves complex cognitive skills: While reading we do not merely decode the message, we make predictions, draw inferences – we anticipate based on what we read. That is why reading is called “a psycholinguistic guessing game”
 - h) Reading involves world knowledge: Comprehension and interpretation of a text involves the synthesis of the information embedded in the text along with our knowledge of the context and the topic.
- C) Different Types of Texts:** The various types of texts that we require to read everyday commonly include the following:
- a) Narrative and Creative texts such as stories, novels, poems, other literary pieces
 - b) Factual texts such as descriptions, announcements, advertisements, brochures, notices, reports, menu, and agenda, etc.
 - c) Procedural texts sets of instructions for operating machinery or equipment, safety procedures, and emergency procedures
 - d) Diagrammatic texts like signs, photographs, simple maps, floor plans, timetables, street directories, flowcharts, time lines, charts and tables
 - e) Transactional texts such as memoranda, forms, business letters
 - f) Discursive texts presenting simple arguments

Different types of reading comprehension are often distinguished, according to the reader’s purposes in reading and the type of reading used. The following are commonly referred to:

- a) Literal comprehension: Reading in order to understand, remember, or recall the information explicitly contained in a passage.
 - b) Inferential comprehension: Reading in order to find information which is not explicitly stated in a passage, using the reader's experience and intuition, and by inferring
 - c) Critical or evaluative comprehension: Reading in order to compare information in a passage with the reader's own knowledge and values
 - d) Appreciative comprehension: Reading in order to gain an emotional or other kind of valued response from a passage.
- D) The Reading Process:** Reading is getting from the text what the author intends. It is the visual aspect of learning and contains the following steps:
- a) Recognition: This step takes place almost before any physical aspect of reading begins. It is the ability to say whether or not a word encountered has a particular suggested meaning. It includes recognising the script and the language.
 - b) Assimilation: This accounts for the ability of the reader to absorb/understand what is given in the text.
 - c) Intra-integration: This is the ability to connect different parts of a text to provide a coherent meaning.
 - d) Extra-integration: This is the ability of the reader to relate what is read to what the reader already knows.
 - e) Retention: It is the ability to remember things or store information for future reference.
 - f) Recall: This step refers to the ability to retrieve the stored information when needed.
- E) Types of Reading:** Now let's have a look into the types of reading we often engage ourselves into. In general, there are two types of reading: Intensive and Extensive reading. **Intensive reading** is generally at a slower speed, and requires a higher degree of understanding than extensive reading. It involves the deconstruction of a text. The aim is to get as much information as possible. By reading intensively, we read a text closely paying attention to vocabulary and grammar. **Extensive reading** on the other hand refers to reading to gain a general understanding of what is read. It is intended to develop good reading habits, to build up knowledge of vocabulary and structure, and to encourage a liking for reading.
- F) Barriers to Effective Reading:** In general, most readers are likely to face the following problems:
- Lack of grammatical and linguistic competence: Unfamiliar script and inability to decipher is the first major problem while reading.
 - Lack of motivation: Reading for information and knowledge requires motivation and discipline. The motivation is largely integrative and not instrumental.

- Lack of concentration: A reader needs to pay close attention to what is being read and needs to do it consciously with concentration
- Articulating the words and sentences loudly: Reading aloud or mouthing every word reduces the speed of reading and makes it an uninteresting task.
- Finger reading: Following a line either with a finger or a pencil as you read also reduces the speed of reading.
- Narrow eye span: Several readers read each word and move their heads as the text moves from left to right. This also hampers the speed of reading.

3.7.4. Writing

Writing is a conscious, deliberate, and planned activity. For learning to write in L1 one need not learn words and their meaning but their coherence. One can convert his inner speech into writing without any hindrance. But, for learning to write in L2 one requires to learn consciously each and every linguistic element through instruction or proper guidance. Further, the learning experience of L1 is different from that of L2. In the process of learning L2 writing, previous experience (that is L1) may get in the way of learning of writing at all levels of L2.

Writing is essentially a communicative act. We write in order to communicate our message with the reader. Thus, we write with a purpose and for a specific reader. The different purposes of writing include:

- To give information (notes, notices, articles, text-books, brochures, etc.)
- To entertain (short stories, novels, drama, skits, etc.)
- To persuade (advertisements, leaflets, etc.)
- To give opinions (editorials, reviews, etc.)

The target reader may be different also. The text may be written for:

- The general public (articles, reports, etc.)
- A personal friend or relation (personal letter)
- Business associate (official letters, business reports, etc.)
- A superior/subordinate or a peer at the work place

The purpose of writing and the needs of the audience determine the shape of the text and our style of writing.

- A) **Writing and Writing Skill:** Writing is a skill that demands on the part of the writer to trace the shape and size of the letters of the alphabet appropriately to form words, sentences and also convey the required meaning. It is a complex task that demands the writer's constant attention. Hence, writing is also defined as 'a thinking process'.
- B) **Types of Writings:** In non-creative forms of writing, we can broadly identify the following kinds of writings:

- a) **Descriptive writing:** Descriptive writing provides a verbal picture or account of a person, place, event or a thing.
- b) **Narrative writing:** Narrative writing reports an event or tells the story of something that happened.
- c) **Expository writings:** Expository writing provides detailed information about a topic. Patterns of development within expository writing include giving examples, describing a process of doing or making something, analysing causes and effects, comparing and/or contrasting, defining a term or concept, and dividing something into parts or classifying it into categories.
- d) **Argumentative writing:** Argumentative writing attempts to support a controversial point or defend a position on which there is a difference of opinion.
- e) **Formal or official writings:** Formal and official writings include office correspondence like notices, minutes, reports, business letters and other formal writings like letters job applications, etc.

Apart from the aforesaid types, there is literary or creative writing like writing fiction, drama, skits, and poetry that reflect the writer's originality, imagination, feelings and emotions. These may not include factual events.

ESL writing programmes have often been based on the assumption that novice writers should begin with the simplest mode – the descriptive writing, and gradually move to learning the most difficult – the argumentative one.

C) The Writing Process: The task of writing is a systematic process and follows a set of additive steps. These can be listed as follows:

- a. Planning
- b. Drafting
- c. Revising
- d. Editing
- e. Final draft.

Planning is the stage when the writer can think of the topic and develop an outline or a flow chart or a synopsis of the writing to be done. During the drafting stage the writer develops the points as outlined in the planning stage. The third one is revision stage; in this stage, we need to refine ideas in our compositions. Next, the editing stage the writer carefully goes through to draft to ensure there are no errors of spelling, grammar and organisation. Once this is ensured, the writer produces a final copy for the consumption of the reader.

D) Difficulties in Writing: Writing is a complex skill that demands a lot of coordination. Here are a few points that we need to pay attention to while writing.

- a) **Originality:** A writer should attempt to express his/her thoughts in a personal language rather than copy from other sources.
- b) **Limited resources:** Writing is a developmental process. We cannot be the best of writers from the beginning. We learn by making errors, and by following the examples set by others. The less we read, the poorer we will be as writers.
- c) **Rule bound:** All writing demands a set of conventions in terms of format and style of drafting. These rules and conventions vary depending on text-type. The basic structure needs an introduction, proper development and a logical conclusion.
- d) **Requires planning:** Writing is a permanent record of events or information and hence requires proper planning before drafting and the write-up is to be meticulously packaged ensuring legibility.
- e) **Time constraint:** Good writing requires good amount of time for preparing rough drafts, editing, revising and then finally presenting the final draft. This requirement of time at times can pose a barrier.

Check your progress : 4

Listening is different from hearing. Do you agree?

.....

What do you understand by the terms ‘top-down’ and ‘bottom-up’ process of listening?

.....

What are basic features of speech?

.....

What problems do you face as a second language speaker?

.....

What is Reading? What are the basic features of reading?

.....

How is intensive reading different from extensive reading?

.....

Discuss the process involved in writing.

.....

3.8. Summary

Our discussion in the entire unit can be summarised as follows:

- Language ability is a set of skills and language learning is considered a skill-subject rather than a knowledge-subject as it requires more of doing or performing rather than knowing.
- Language ability in its totality constitutes for basic skills – Listening, Speaking, Reading, and Writing which in short is termed as LSRW.
- Listening and reading are called receptive skills or skills of comprehension
- Speaking and writing are called productive skills or skills of expression
- Listening and hearing are two different aural processes
- Listening involves top-down and bottom-up processing
- Different types of listening include: Discriminative listening, Biased listening, Evaluative listening, Appreciative listening, Sympathetic listening, Focused listening and Casual listening
- Spoken language is immediate, reciprocal and is supported by non-verbal cues.
- Oral interactions can be characterised in terms of routines, which are conventional ways of presenting information which can either focus on information or interaction.
- The process of reading involves various steps: Recognition, Assimilation, Intra-integration, Extra-integration, Retention and Recall
- Reading for comprehension calls for silent reading
- Reading can be intensive (reading for information, study) or extensive (reading for pleasure)
- Writing is an outcome of a writing skill which refers to the writer’s linguistic ability in making use of the mechanics of writing.
- The act of writing involves five stages: Prewriting, Drafting, Revising, Editing, and producing the final draft.

3.8 Review Questions

1. What are some of the arguments you can put forth to establish language is a set of skills?
2. What are some of the common features that cut across all language skills?
3. How are the language skills classified and what is the basis for such classification?
4. Why is *writing* considered a complex skill?
5. What are some of the habits that impede reading?
6. Discuss the factors that the writing process involves.
7. how can we effectively enhance our receptive skills or capability for comprehension of language, written or spoken?

8. What are the different types of writing or *textualization* in a broader sense? Write separately a note on each type.
9. Reading is a process of decoding and constructing meaning from the written texts. Discuss.
10. Summarise the *four* language skills.

3.10. Suggested Reading

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Unit - 4 □ Teaching of Skills

Structure

4.1 Introduction

4.2 Objectives

4.3 Teaching Listening Skill

4.3.1 Sub-Skills of Listening

4.3.2 Principles of Teaching Listening

4.3.3 Selecting Listening Tasks & Materials

4.4 Teaching Speaking Skill

4.4.1 Sub-Skills of Speaking

4.4.2 Principles of Teaching Speaking

4.5 Teaching Reading Skill

4.5.1 Sub-Skills of Reading

4.5.2 Selection of Texts & Tasks

4.5.3 Developing Good Reading Habits

4.6 Teaching of Writing Skills

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4.1 Introduction

The conviction that one needs to develop a range of skills in order to acquire and use a language has been acknowledged in second/foreign language teaching and learning. The shift of attention to a scientific explanation of how language skills are acquired is related to the influences from linguistics as well as with psycholinguistic interpretations of human skilled behaviour. The acceptance of the skill-theory oriented language instructions has far-reaching implications for the organization of classroom work and for providing learners with *quality practice* conducive to the development of multiple aspects of language performance.

4.2 Objectives

After going through this unit you will be able to:

- a) Understand the theoretical framework of teaching listening, speaking, reading and writing.
 - b) Examine some important concepts in teaching the four language skills.
 - c) Understand the various sub-skills of listening, speaking, reading and writing.
 - d) Understand the emerging trends in teaching the four skills and their integration.
-

4.3. Teaching Listening Skill

The teaching of listening has gained significance in recent years than it did in the past. Earlier views of listening saw it as the mastery of discrete skills or micro-skills, such as recognizing reduced forms of words, recognizing cohesive devices in texts, and identifying key words in a text, and that these skills should form the focus of teaching. Later views of listening drew on the field of cognitive psychology, which introduced the notions of bottom-up and top-down processing and to the role of prior knowledge and schema in comprehension. Listening came to be seen as an interpretive process. Current views of listening hence emphasize the role of the listener, who is seen as an active participant in listening, employing strategies to facilitate, monitor, and evaluate his or her listening.

4.3.1 Sub-Skills of Listening

We are aware that each language skill comprises a large number of sub-skills and the value and relevance of these sub-skills vary from one situation to another. Rost (1990) has identified two kinds of clusters of micro-skills of listening: ‘Enabling skills’ (those employed in order to perceive what the speaker is saying and to interpret the intended meaning) and ‘Enacting skills’ (those employed to respond appropriately to the message).

1. **Enabling Skills:** Enabling skills further consists of two psycho-linguistic abilities:
A) Perception and B) Interpretation
- A) Perception i.e. recognising prominence within utterances, including:
 - ❑ Discriminating sounds in words, especially phonemic contrasts.
 - ❑ Discriminating strong and weak forms, phonetic change at word boundaries.
 - ❑ Identifying use of stress and pitch (information units, emphasis, pause, pace, rhythm etc.)

- B)** Interpretation i.e. formulating content sense of utterance, including:
- ❑ Deducing the meaning of unfamiliar words.
 - ❑ Inferring implicit information. - Inferring links between prepositions.
 - ❑ Formulating a conceptual framework linking utterances, including: Recognising discourse markers (clarifying, contrasting), constructing a theme over a stretch of discourse, predicting content, identifying elements that help to form an overall schema, maintaining and updating the context.
 - ❑ Interpreting (possible) speaker intention, including: identifying an ‘interpersonal’ frame speaker-to-hearer; maintaining changes in prosody and establishing consistencies; noting contradictions, inadequate information, ambiguities; differentiating between fact and opinion.
- 2. Enacting Skills:** Enacting skills refer to making appropriate response (based on the enabling skills) including:
- ❑ Transcoding information into written form (such as, notes).
 - ❑ Identifying which points need clarification.
 - ❑ Integrating information with that from other sources.
 - ❑ Providing appropriate feedback to the speaker.

4.3.2. Principles of Teaching Listening

Now let’s move on to studying some of the principles of teaching listening. In this context, it is important for us to note the proposition of Harmer (2007) who mentions two different kinds of listening which can be practised:

Extensive Listening: It is a kind of listening which the students often do for pleasure. They can enjoy listening to because they more or less understand them without the intervention of a teacher or course materials to help them. This kind of listening is very important from the motivational point of view, because it increases dramatically when students make their own choices about what they are going to listen to.

Intensive Listening: It is the one in which “students listen specifically in order to study the way in which English is spoken. It usually takes place in classrooms or language laboratories, and typically occurs when teachers are present to guide students through any listening difficulties, and point them to areas of interest.”

Penny Ur (1996), in this regard, suggests that it is important to work on the development of listening comprehension, and, hence, teaching listening can be categorised into two modes. The first one is teaching linguistic nuances like phonemic variations, discrimination of similar sounds in words, recognising word boundaries, recognising morphemes, distinguishing grammatical and lexical items in sentences. The second one is teaching how to listen in a context, how to deduce meaning of an unfamiliar word, how to recognize

theme over discourse. These two modes are important and inseparable for teaching of listening comprehension.

We should note that fluent listening results only from wide exposure to the target language. Listening, like other language skills, is acquired only by participation. Hence, teachers should enable the students to listen to native speakers from the beginning.

4.3.3. Selecting Listening Tasks & Materials

An important aspect to consider when selecting listening tasks is the one mentioned by Hadfield (2008). He proposes the selection of texts to be made according to students' interests and level of proficiency.' He also proposes to balance the listening text with the tasks, which means that the listening text should be "slightly above what can be easily understood by our learners that can be balanced with a relatively easy task or vice versa."

Next important factor is the selection or developing materials. In developing or choosing materials for listening appropriate to students, Morley (1991) suggests three important principles: relevance, transferability/applicability, and task-orientation. The materials must be relevant to the interests and level of the students of the class. The content, structures, and words used in the listening materials should be of such a nature that these are transferable and can be utilised in other classes and outside the classroom. Task-orientation materials, on the other hand, focus on performance based on what is presented as listening material viz. writing notes, drawing a map, summarising information, etc. In respect of classroom teaching principles Nunan and Miller (1995) proposes developing listening skills under seven major headings: Developing cognitive strategies (listening for the main idea, listening for details, and predicting); developing listening with other skills (listening and speaking, listening and pronunciation, and listening and vocabulary); listening to authentic material (such as weather reports, television daytime dramas, news, discussions, advertisements, etc.); using technology (phone mail, recording messages, etc.); listening for academic purposes, and listening for fun.

Check Your Progress: 1

What do you understand by enabling and enacting skills in listening?

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.....

How does Harmer categorise the types of listening?

.....
.....

What are some of the considerations of selecting tasks and materials for developing listening skill?

.....

.....

4.4. Teaching Speaking Skill

Let us now focus on the teaching of speaking skills. Speaking skill deserves as much meticulous attention as other language skills are concerned, in both first and second languages since in ESL classrooms, teaching *speaking skills* plays a significant role for the learner's good oral achievement (Bygate, 1987).

Language learning today is regarded less as an 'acquisition of structure' than as the learning of items of language uses. Thus, the methodologies for language teaching to be adopted by us need to be based on the linguistic insights as to the nature of the language and also on the socio-psychological insights as to the processes involved in its use; this can effectively result in the development of communicative competence of the learners. Therefore, it is obvious that as teachers, we need to have a clear notion of the concept of Communicative Competence.

In "Theoretical Bases of Communicative Approaches to Second Language Teaching and Testing" (*Applied Linguistics*, 1980), Michael Canale and Merrill Swain identified four components of communicative competence. According to them Communicative Competence is the knowledge of not only something that is formally possible in a language, but also the knowledge of whether it is feasible, appropriate, or to be done in a particular speech community. It includes:

- a) Linguistic competence (also formal competence), that is knowledge of the grammar, vocabulary, phonology, and semantics of a language
- b) Sociolinguistic competence (also socio-cultural competence), that is, knowledge of the relationship between language and its non-linguistic context, knowing how to use and respond appropriately to different types of speech acts, such as requests, apologies, thanks, and invitations, knowing which address forms should be used with different persons one speaks to and in different situations, and so forth.
- c) Discourse competence which refers to knowing how to begin and end conversations; it deals with *cohesion* and *coherence* in different conversational contexts, in terms of selection of style, and bringing about a unity in the utterances or a written text.
- d) Strategic competence refers to compensatory strategies in case of grammatical or socio-linguistic or discourse difficulties, such as the use of reference sources,

grammatical and lexical paraphrase, requests for repetition, clarification, slower speech, or problems in addressing strangers when unsure of their social status or in finding the right cohesion devices. It is also concerned with such performance factors as coping with the nuisance of background noise or using gap fillers.

4.4.1 Sub-Skills of Speaking

Let's now study the sub-skills of speaking that are required to be developed in order make the learners competent speakers. The sub-skills of speaking include the following:

- Fluency: It refers to the features which give speech the qualities of being natural and normal, including native-like use of pausing, rhythm, rate of speaking, and use of interjections and interruptions.
- Accuracy in terms of the syntactic and semantic features of the language
- Accuracy in respect of segmental and supra-segmental features
- Performing the desired language functions viz. requesting, commanding, etc.
- Appropriate in respect of socio-cultural and pragmatic context of communication
- Turn-taking skills
- Speaking at relevant length
- Responding and initiating conversations
- Ability to apply communication repair and repetition strategy
- Ability to use a wide range of words and grammatical features as per requirement
- Using the appropriate discourse markers
- Providing the appropriate non-verbal support

4.4.2 Principles of Teaching Speaking

Let us now come to understanding some of the fundamental principles of teaching speaking skills. Littlewood (1992) proposes two significant principles: a) teaching *speaking* as a skill in the classroom and b) developing *speaking skill* through exposure and use.

- a) Teaching/learning *speaking* as a skill: Within this framework there are three main aspects:
 - Teachers need to make learners aware of the key features of the target performance, so that they can create the mental plans which are necessary for producing it themselves.
 - Teachers need to provide learners with practices in converting these plans into actual behaviour so that in due course the basic concept plans can operate automatically, in response to higher level decisions. These two aspects of *teaching/learning* help develop the cognitive and behavioural dimensions necessary for

individual components. Littlewood calls these components “part-skills” of the total skill. The particular skills of communication that learners are to practise include: pronouncing new sounds, selecting vocabulary items, producing grammatical structures, expressing specified communicative functions, using devices for managing conversations.

- Language learners must be capable of expressing an idea or taking part in a conversation by selecting particular structures or vocabulary, not only as part of a controlled activity in which their focus is on the items in question, but also in response to a particular communicative intention which arises, unpredicted, during interaction. This component is called “Total-Skill” or “Whole-Task” practice. It requires the various skills to be integrated into a systematic network, so that the performer can select whichever ones are needed in order to carry out the plans conceived at higher levels.

In the terminology used by W.M Rivers (1983) the first two components listed above make up the “skill-getting” stage of language learning and the third is the “skill-using” stage. Skill-getting comprises cognition and production (or pseudo communication). Skill-using involves interaction (both in the reception and expression of messages).

b) Developing speaking skills through exposure and use: The following are the conditions that are necessary for developing oral competency:

- The most obvious condition is that there must be some kind of exposure to language input so that the natural learning mechanisms have something to work on. For the sake of our learners in our class rooms and outside the classrooms, we have to expose them to English through clearer pronunciation, slower pace, simpler structures and common vocabulary.
- Many experts believe that it is interaction with other people, rather than simple exposure to language, that plays the most crucial role in enabling acquisition to take place.
- Natural learning depends on the learner’s active engagement with the language and so motivation is an important factor. A child brought up in a multilingual cosmopolitan setting will pick up a language faster than a child brought up in a monolingual setting.

Thus, the three basic conditions of natural learning are exposure to the language, interaction with other people and the need to communicate. This account of natural language learning can be described with the help of the following diagram (Figure 4.1):

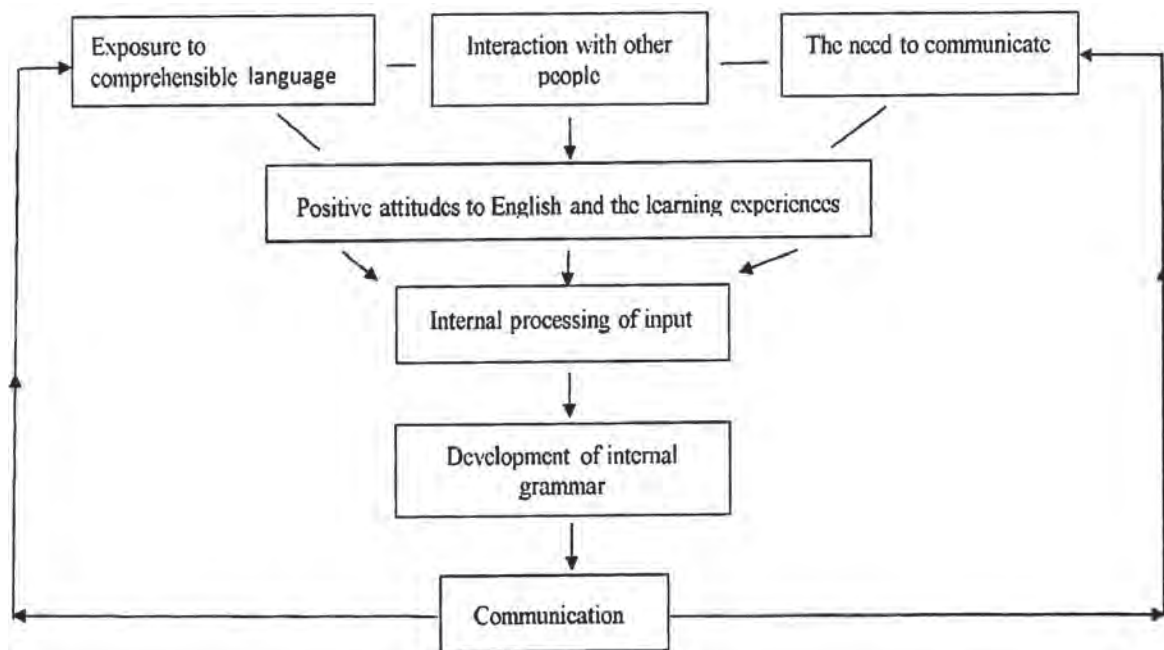


Figure 4.1. (Littlewood, 1992)

It is clear to us that both the skill-learning model and the natural learning model have provided the foundations for teaching approaches which have been successful in the classroom. As each kind of learning has its useful contribution to make in the classroom it would be desirable to look for ways of integrating them in a broader framework. Thus, Littlewood represents the nature of, and possible relationship between, these two types of learning in the following diagram (Figure 4.2):

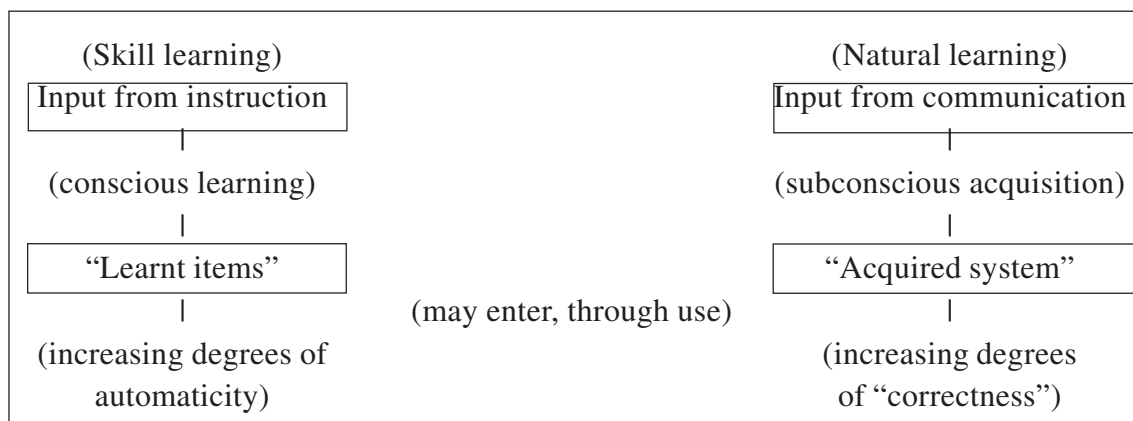


Figure 4.2 (Littlewood, 1992)

Check Your Progress : 2

What do you understand by the term Communicative Competence?

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Discuss the implication of Littlewood's concept of skills-learning and natural-learning approach in developing speaking skills.

.....

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4.5. Teaching Reading Skill

Traditionally, the purpose of learning to read in a language was to appreciate literature in that language. Reading materials and texts were also literary texts. Since then language teaching approaches and methods have moved towards development of skills. The current communicative approach to language teaching has redefined the role of reading and also the type of texts which can be used for developing reading skills. We, the teachers play a significant role in developing reading skills of learners. As teachers we need to help them to read in diverse ways and use sub-skills that will help them to improve and understand what they are reading efficiently, (Hadfield, 2008).

4.5.1 Sub-Skills of Reading

In *Teaching by Principles* (1994) Brown lists fourteen micro-skills that mature readers should employ in interpreting a text:

1. Recognise the distinctive graphemes (letters) and orthographic (written) patterns of English
2. Retain chunks of language of different lengths in the short-term memory
3. Recognise a core of words, and derive meaning from word order patterns
4. Read what is written at an efficient rate of speed according to the purpose
5. Recognise grammatical word classes (nouns, verbs, etc.), systems (tense, agreement, pluralisation, etc.), patterns, rules and elliptical forms
6. Recognise that a particular meaning can be expressed in different grammatical forms
7. Recognise cohesive devices in written discourse and their role in signalling the relationship between and among clauses

8. Recognise the rhetorical forms of written discourse and how they are significant for the way a reader interprets these forms
9. Recognise the communicative function of a written text, according to form and purpose
10. Work out context that is not explicit (or obvious) by using background knowledge
11. From events, ideas, etc. described, work out links and connections between events, arrive at an understanding of causes and effects, and recognise features of the text such as main idea, supporting ideas, new information, generalisation and exemplification
12. Distinguish between literal and implied meaning
13. Detect culturally specific information and understand it by placing it in a context of the appropriate cultural schemata
14. Develop and use a wide range of reading strategies such as skimming, scanning, detecting discourse markers, guessing the meanings of words from context, and activating schemata for the interpretation of texts.

4.5.2 Selection of Texts and Tasks

Selection of reading texts is a crucial aspect of developing reading skills. We judiciously choose the texts for the learners considering certain factors. Hadfield (2008) mentions three important aspects to consider when teachers choose texts for classroom use: One of them is that texts should be interesting and motivating. It is obvious that learners will learn better if the reading material engages their interest. Being appropriate to learners' level is another aspect. In general, the intensive reading texts worked on in class should be slightly above learners' level. If everything is easy for them, they will not be practising reading skills. On the other hand, extensive texts should be slightly below learners' level so that they can read fluently, for pleasure. Finally, to have a variety of different text types is also an aspect to consider when selecting reading tasks. Some students need to have a range of different kinds of texts and it is a good idea that teachers include some authentic texts. Texts with cultural references and inputs are also quite beneficial. Thus, editorial of a newspaper, letters to the editor, advertisements, film reviews, etc. can be quite handy materials for the teachers.

Another crucial aspect of teaching reading skill is the selection of appropriate reading tasks and exercises. Different kinds of texts offer opportunities for different kinds of exploitation. Traditionally, texts have been exploited by means of questions. However, recent trends have adopted more flexible and creative approach to supplement questions. Thus, apart from literal, inference and evaluation questions, tasks involving non-linguistic

responses e.g. drawing figures, plotting or constructing a map from given description, matching exercises, sequencing, sign-post questions, etc. can be effectively used to develop reading competency.

4.5.3 Developing Good Reading Habits

As competent language teachers, we need to inculcate good reading habits within our learners. Some of the good reading habits include:

- a) Reading a lot and reading all types of texts for pleasure and profit and enjoying doing so.
- b) Reading silently and not mouthing or whispering while reading.
- c) Avoiding finger reading.
- d) Trying to read in chunks and not attempting to read every syllable or word in a sentence; reading in small segments to construct meaning.
- e) Not getting stuck with unfamiliar lexical items; rather, inferring through linguistic and contextual clues.
- f) Applying various strategies of reading considering the purpose and time duration of reading.
- g) Trying to predict while reading what follows.
- h) Applying one's own known knowledge to gain full entrance into textual meanings.

Check Your Progress : 3

Which sub-skills of reading would you like to develop among your students and why?

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‘A reader who reads in volumes is a good reader’. Comment.

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4.6. Teaching of Writing Skills

As teachers we experience that students are generally reluctant to *writing* mainly because *writing* needs more deliberate involvement than *reading*, and students are afraid that, what they write may be full of errors in a language in which they may not have attained even partial mastery. They may apprehend facing difficulty in composing their thoughts in English which is usually a second or foreign language to them. We have already

discussed the areas of difficulty in writing in the previous unit. Sometimes they think in their native vernacular and try to translate it into English resulting in errors of direct translational flaws of syntax and grammar as well as sentence structure and meaning. Since standards of writing are more stringent than otherskills, students need to be trained to proceed from writing short passages to longer essays, both creative and analytical.

4.6.1 The Teaching Perspective

From a teacher’s point of view writing can be viewed and taught as a developmental process as is reading. It can also be viewed from four perspectives (Bowen 1985):

- Mechanics: Emphasised in the low beginner stages of language skills acquisition (beginning);
- Extended Use of Language: Emphasised in the high beginner and low intermediate stages of language skills acquisition (elementary);
- Writing with Purpose: Emphasised in the high intermediate and low advanced stages (intermediate); and
- Full Expository Prose: Emphasised in the terminal stage (advanced).

Further,Raimes classifies approaches to teaching writing into *five types*:

- controlled to free writing approach
- free writing approach
- paragraph pattern approach
- grammar-syntax-organization approach
- communicative and process approaches.

In the *controlled to free approach*, “students are first given sentence exercises, then paragraphs to copy or manipulate grammatically, for instance, changing questions to statements, present to past, or plural to singular. They might also change words or clauses or combine sentences” (Raimes 1983).In the free writing approach, students are asked to “write freely on any topic without worrying about grammar and spelling for five or ten minutes. The teachers do not correct these short pieces of free writing; they simply read them and perhaps comment on the ideas the writer expressed” (Raimes 1983). In the paragraph pattern approach, “students copy paragraphs, analyse the form of model paragraphs, and imitate model passages. They put scrambled sentences into paragraph order, they identify general specific statements, they choose or invent an appropriate topic sentence, they insert or delete sentences” (Raimes 1983). In the communicative approach to writing, students are asked to assume the role of a writer who is writing for an audience to read. Whatever is written by a student is modified in some way by other

students for better communicative effect. In the *process approach* to writing, in contrast to the *product-approach* students “move away from a concentration on the written product to an emphasis on the process of writing” (Raimes 1983). They ask ‘not only questions about purpose and audience, but also the crucial questions: How do I write this? How do I get started?’ (Raimes 1983). Thus, the *process-oriented approach* to writing emphasises the composing processes writers make use of in writing (such as planning, draft in and revising) and which seek to improve students’ writing skills through developing their use of effective composing processes. This approach is sometimes compared with a *product-oriented approach* or a *prose model approach*, that is, one which focuses on producing different kinds of written products and which emphasises imitation of different kinds of model paragraphs or essays.

It is to be noted that a proper blend of these approaches to writing will give best results. For example, the controlled to free approach to writing helps us to focus on proper mechanics in the initial stage, whereas communicative approach to writing will be very effective once students have some control over the mechanics and have acquired a good number of words and sentence structures to help match these with their thoughts.

4.6.2. Sub-Skills of Writing

Like the other language skills writing constitutes certain sub-skills. No matter whatever approach you adopt as a teacher, you would require to develop the sub-skills of the learners in order to make them competent writers. These sub-skills are as follows:

- Mechanics - handwriting, spelling, punctuation
- Word selection - vocabulary, idioms, tone
- Organization - paragraphs, topic and support, cohesion and unit
- Syntax - sentence structure, sentence boundaries, stylistics, etc.
- Grammar - rules of verbs, agreement, articles, pronouns, etc.
- Content - relevance, clarity, originality, logic, etc.
- The writing process - getting ideas, getting started, writing drafts, revising etc.
- Purpose - the reason for writing, justification

Almost a similar scheme of sub-skills has been excellently reflected in Ann Raimes’s (1983) representation of what goes into a good write up (Figure 4.3):

PRODUCING A PIECE OF WRITING

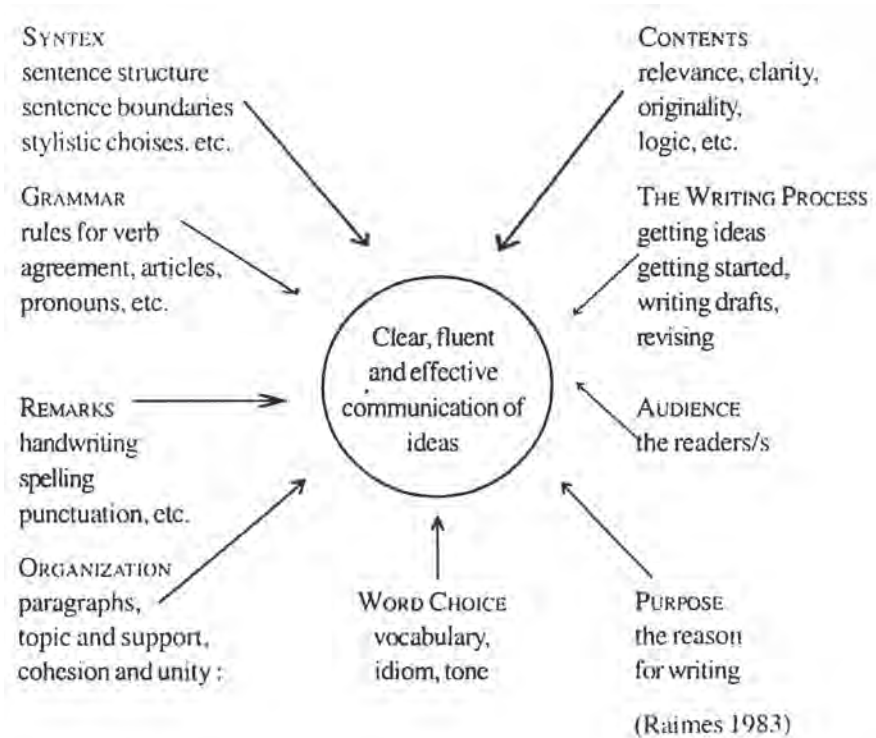


Figure 4.3 (Raimes, 1983)

Classes on *writings* should have the potential to help consolidate and improve the students' speaking and reading skills. However, it is important to remember that writing is an important skill which can be taught as an end in itself, although none of the language skills is not essentially different from the other language skills. Focusing on *writing* as an independent skill helps us identify the specific problems faced by the learners, and identify the specific needs of the learners relating to *writing*. Mechanics of *writing* are distinct from the mechanics of other skills such as *speaking* and *reading*. While *reading* involves seeing and pronouncing, writing involves association of sounds with mental composition of thoughts and their orderly presentation, and bodily movements.

Check Your Progress : 4

Discuss the various sub-skills of writing would you like to develop as a teacher?

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How does Ann Raimes classify the various approaches to writing?

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4.7. Integrated Approach to Language Teaching

Let us now focus on the integrated teaching approach of language skills. In the past decades, one or two of the *four traditional skills* were given prominence in EFL classes where one or two skills were dominant over the others. Oxford (2001) describes this approach as segregated-skill approach saying that such segregation is reflected in traditional EFL/ESL programmes that offer classes more focused on *segregated language skills*. Yet, *segregated-skill approach* was found to be contradictory to the natural way of acquiring a language and there has been a movement to integrated approaches that encourage the teaching of all four skills within the general framework. In real life, language skills are rarely used in isolation; it is a rare situation where the four skills occur in mutual segregation. For instance; a person reads a letter and replies it by writing after reading, and may possibly talk about it after writing it. Two or more language skills are generally integrated in everyday language use. Teaching skills in isolation leads to distinction between classroom and real life language use.

Thus, in natural language learning, skill integration is inevitable and in the language classroom skills need to be practised in integration. We should note that there are several benefits of using an integrated-skills approach in language teaching. First, integrating language skills provides more purposeful and meaningful learning at all levels. Besides, it contributes to coherent teaching and to better communication. It also brings variety into the classroom with teachers enriching the classroom instructions by integrating language skills cooperatively. By integrating the skills, students learn to operate the language and they can easily transfer the acquired knowledge to the other areas (Rivers, 1981). Further, segregated skill approach never quite completes a lesson. According to Oxford (2001), one of the most relevant advantages of using the integrated-skill approach is that it “exposes English language learners to authentic language and challenges them to interact naturally in the language.” She also comments that exposing students to communicative situations helps them to get an idea of the “richness and complexity of the English language.”

Oxford (2001) further states that there are two types of integrated-skill instruction which are Content-Based Language Instruction and Task-Based Instruction: In Content-Based Instruction, students practice all the language skills in a highly integrated, communicative

fashion while learning contents such as science, mathematics, and social studies. Content-based Language Instruction is valuable at all levels of proficiency, but the nature of the content might differ by proficiency level. For beginners, the content often involves basic social and interpersonal communication skills, but past the beginning level, the content can become increasingly academic and complex. In Task-Based Instruction, students' basic pair work and group work are often used to increase student interaction and collaboration. For instance, students work together to write and edit a class newspaper, develop a script, enact scenes from a play, or take part in other joint tasks. More structured cooperative learning formats can also be used in task-based instruction. Task-based instruction is relevant to all levels of language proficiency, but the nature of the task varies from one level to the other.

Check Your Progress : 5

Do you think that integrated approach to language teaching is effective? If yes, why?

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What are some of the considerations for integrating language skills while teaching?

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.....

You would study further aspects of teaching the four language skills (LSRW) in detail viz. the various approaches, methods and techniques, tasks & activities, materials, lesson plans for developing the skills and their sub-skills in the subsequent modules.

4.8. Summary

In this unit we have studied the following:

- The various theoretical conceptualisations of teaching listening, speaking, reading & writing skills as conceived by experts
- The sub-skills of listening which include 'Enabling skills' (those employed in order to perceive what the speaker is saying and to interpret the intended meaning) and 'Enacting skills' (those employed to respond appropriately to the message).
- Teaching listening should primarily focus on teaching listening as comprehension
- A teacher should focus on two types of listening activity: Extensive & Intensive listening activity

- The Communicative Competence Model proposed by Canale & Swain
- The various sub-skills of speaking which include Fluency, Accuracy, etc.
- The principles of teaching speaking skill to be considered by a teacher while conducting a speaking class
- The various sub-skills of reading
- A good reader should read in chunks and avoid finger and loud reading; should apply his/her own background knowledge to make meaning of the text
- The texts to be chosen by the teacher for reading input should be motivating and interesting and appropriate to the level of the students
- The model proposed by Ann Raimes (1983) in respect of the components and processes involved in producing a good writing
- In order to provide more purposeful and meaningful learning environment, we should integrate the language skills -reading, speaking, listening and writing- while teaching and practicing the language.

4.9. Review Questions

1. What are the differences between enabling and enacting listening sub-skills?
2. What are the criteria for choosing listening materials?
3. Attempt a comparative study of the *teaching of speaking* as a skill and the *teaching of oral language*?
4. How does controlled to free approach to writing assist to focus on the proper mechanics for teaching writing skills?
5. What are the benefits of using integrated-skill approach in language teaching?
6. From the viewpoint of teaching, *writings* should be taught as a developmental process as *Reading* is done. Do you agree? Write an *analysis* on the statement.
7. Write a brief review on the Sub-Skills of Writing.
- 8.A proper blend of *these approaches* to developing *writing skills* will yield the best results.
Discuss these approaches.
9. Teaching skills in isolation leads to distinction between classroom and real life language use.
Review the given statement.
10. In the shift from *process approach* to writing to the *product-approach* what are transitional steps? What are the teaching-learning outcomes of this transition?

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Module - 2 □ Listening Skills and Speaking Skills

Unit : 5 □ Listening Skills 1

Structure

- 5.1 Introduction
 - 5.2 Objectives
 - 5.3 Listening types and styles
 - 5.4 Stages of the Listening Process
 - 5.5 Sub skills of listening
 - 5.6 Barriers to effective listening
 - 5.7 Teaching Listening Skills
 - 5.8 Summary
 - 5.9 Review Questions
-

5.1 Introduction

Listening skill shave an important role in effective communication. It is the ability to accurately receive and interpret messages in the communication process. Without effective listening, messages are not heard properly and easily misunderstood. As a result, communication breaks down. Listening skill takes much of our time. Adults spend 45% of their engaged time for listening, 30% for speaking, 16% for reading and 9% for writing. Listening is thus used more than speaking, reading and writing.

5.2 The objectives of this unit are:

- a) Get an introduction to the types and styles of listening
- b) Understand theoretical aspect of listening skills
- c) Understand the sub skills of listening
- d) Learn how listening skills can be taught in a classroom

Hearing is accidental and automatic response to contextual sound(s). For example, we are surrounded by sounds of vehicles, construction workers. We hear those sounds and ignore them. Hearing is accidental, involuntary and effortless. Listening is purposeful and focused. It is concentrated attention with the purpose of understanding the meanings

expressed by the speaker. It requires effort and motivation. Thus, listening is focused, voluntary and intentional.

For many years, listening skills was not regarded as a skill which needsto be taught in a classroom. And it was assumed that listening skills could be acquired through exposure. The emphasis was on the productive skills. The relationship between the receptive and the productive skills was not well understood. Today the role of listening comprehension is determined by the development of theories of the nature of language comprehension and carefully designed listening courses in language programs. Therefore listening has to be acquired and deserves greater attention in ESL programs.

5.3 Listening types and styles

Listening is of three types in interpersonal communication. The types are: informational, critical and empathetic. **Informational listening** is listening to learn. We seek certain information which we appreciate, especially those which meet our needs and goals. **Critical listening** is listening to evaluate and analyse. We make judgements about what the other person is saying. We assess the truth of the message; judge against our values, asses them as good or bad, worthy or unworthy. **Therapeutic** or **empathetic listening** is listening to understand feeling and emotion. In therapeutic listening, the listener has a purpose, of empathizing with the speaker and helps the speaker understand, change or develop in some way.

Task 1: Justify T/F from the following statements:

1. Critical listening can also be called evaluative, judgmental or interpretive listening.
2. Informational listening is also known as content listening and appreciative listening.
3. Biased listening is a kind of critical listening.

Your Answer:

Each type of listening has a different goal. The goals of a listener that define the types of listening are:

- a) **Appreciative:**the appreciative goal of listening is seeking information which the listener can appreciate and meet the needs of the listener. Listening to music, poetry or stirring words in speech have appreciative goals.
- b) **Empathic:** The empathic goal of listening is to show concern to identify with the speaker and understand the situation in discussion. The focus is on the speaker and on the speaker's perspective. Along with the grasp of the literal meaning of the words, the goal is to try to get the feelings that the speaker is expressing. For example, if one of your batch mates is having conflict with another batch mate, you can acknowledge one person's stress while also considering that the other person has his/her own challenges and is likely to be offensive.
- c) **Comprehensive:** The comprehensive goal of listening is to actively participate in the communication process. The focus is on the message. Taking notes of the speaker's main points, identifying the structure of speech and the support evidences are listener activities for this goal. Watching news, listening to a lecture, or getting directions for reaching a destination are examples of comprehensive goal.
- d) **Critical:** the critical goal of listening is to evaluate or scrutinize what is being said. The focus is first on the speaker and then on the evaluation of the speaker's message. The listener questions 'what is the speaker trying to say?'. For example, if there is a debate, and the listener need to decide who spoke well, the listener uses critical listening goal.

A listening style is a set of attitudes and beliefs about listening. It the manner in which an individual attends to the message of another person. There are four different styles of listening. These listening styles are people-oriented, action-oriented, content-oriented and time-oriented. The **people-oriented** listener can tune into the speakers emotions, feelings and moods. These listeners look out for common interests and build relation with the speaker.They are more attentive to the speaker than to the message. **Action-oriented** listeners appreciate clear, easy to follow, straightforward and error free messages. They are primarily interested in what the physical actions a speaker wants the listeners to engage in. **Content-oriented** listeners favor technical information. They are interested in the meaning and credibility of the speaker's message. These listeners form judgements after listening to all the details.**Time-oriented** listening is the opposite of content-oriented

listening. These listeners are efficient with use of time. They are not concerned with the details and want to get to the point quickly. They pay attention to messages that are short, concise and of limited commitments.

Task 2: Identify the learning style from the following (A-H):

People oriented

A. I ask questions to help speakers get to the point more quickly.

B. I am frustrated when others don't present their ideas in orderly, efficient way.

Action oriented

C. When listening to others, I quickly notice if they are pleased or

disappointed.

D. I prefer to hear facts and evidence so I can personally evaluate them.

E. I become involved when listening to the problems of others.

Content Oriented

F. When in a hurry, I let others know that I have a limited amount of time

to listen.

G. I interrupt others when I feel time pressure.

Time Oriented

H. I like the challenge of listening to complex information.

Your Answer:

5.4 Stages of the Listening Process

The listening process is an interactive process, not a passive skill. It also involves two kinds of cognitive processes. Top-down and Bottom-up. These two processes can occur simultaneously. The top-down processing suggests that the listener constructs the original meaning of the received sounds. It is a reconstruction process where the listener uses prior knowledge of the context and situation to decipher the meaning of the spoken discourse. The bottom-up is a listening process of decoding sounds that the listener hears in a linear fashion. Beginning from phonemes, the decoding is liked to words, phrases, chunks of utterances and finally to texts. Messages can be stored as one sound, one word, one phrase and one utterance.

The listening process includes four stages. These are: Receiving, Understanding, Evaluating and Responding. In the Receiving stage, the listener hears a message that is been sent by a speaker. Receiving is the intentional focus on hearing the speaker's message. The primary tool of the receiving stage is 'the ear'.

In the Understanding stage, the learner attempts to learn the meaning of the spoken discourse (verbal and non-verbal language) the speaker is trying to communicate. Learning the meaning of the message is not always easy. This is the stage of shared meanings between the speaker and the listeners. In this stage the listener determines the context and the meanings of the words. Before getting the meaning of the message it is difficult to focus on what the speaker is saying. For example, if you walk in a lecture class halfway through, you may get the words and sentences that are in the lecture, but you may not understand immediately, what the speaker is talking about – the main point, a side note or a digression into details.

In the Evaluating stage, the listener retains the key points of the speaker's message using memory or via note taking. The message collected from the speaker is evaluated quantitatively and qualitatively. Evaluating helps in forming an opinion of what is heard by a listener and develop a response.

In the Responding stage the listener responds with brief verbal affirmations like 'I see', 'I know', 'sure', 'Thank you' or 'I understand' etc. as well as with non-verbal reactions. Non verbal reactions are gestures (nodding, making eye contact, tapping a pen, grimacing) and body languages. The speaker looks for responses from the listener to determine if the message delivered has been understood. When the listener responds verbally, the speaker and listener roles are reversed. Responding adds actions to listening process.

5.5 Sub skills of Listening

Listening for general understanding—This sub skill of listening train learners to grasp the main points or general information in an audio. Learners when stuck up on a detail, an unknown word or phrase miss out the bigger picture. The activities on Listening for general information usually consist of a) social dialogues between two people (giving personal details for: application form, for booking a ticket), b) a monologue on a social subject, c) a discussion between two or four people and d) a formal lecture. The learner works on a set of tasks framed on these audio.

Listening for specific information – specific or factual information consists of a name, a place, an object, a profession, a number or a quantity. Before listening and while listening, the learner needs to have an idea of the listening discourse. Listening to a song / story and fill in gaps are some of the activities in listening for specific information.

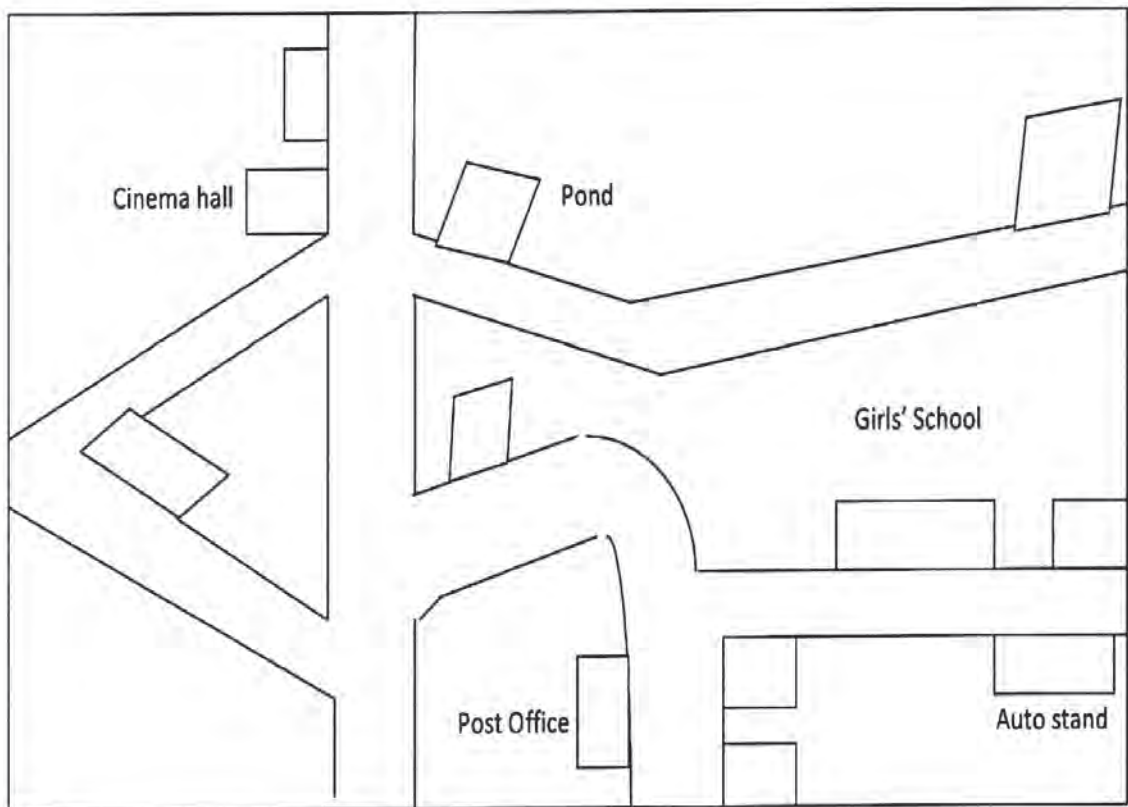
Predictive listening- prediction is an activity, in which the learners predict what they are going to hear before listening to a text. They predict what vocabulary they might hear and what kind of emotions the speaker might have felt. Then they listen to the discourse to confirm the predictions. For example, an activity, in which the learners listen to descriptions of an unnamed and well known people and predicts who is being talked about.

Listening for pleasure- The purpose of this sub skill is listening for comfort, enjoyment, or satisfaction. Appreciative listening is listening for pleasure. Examples of this sub skill are listening to music or listening to a comedy routine. An activity of listening for pleasure is listening to two versions of a story to identify differences.

Inferential listening-the sub skills of listening when the listeners have to reach a conclusion after listening to an information. The purpose is to infer the meaning of the message. This meaning is inferred using clues and prior knowledge about the situation to work out the meaning of what one hears. Let us look at an example. Suppose you are a tourist in your country whose regional language you do not speak. In a restaurant you hand over your card to pay the bill, but the server seems to say something apologetically. Even though you do not understand the language, you can conclude that the restaurant doesn't take credit cards and you need to pay cash. This is inferring meaning, using clues and prior knowledge about a situation to work on the meaning of what is heard. An activity of inferential listening is listening to discourses on different people talking without informing the topic and then inferring on the topics from the listening discourse.

Intensive listening- classroom listening activity is intensive listening. The listeners focus on a certain detail, where the motivation is having to answer a certain question on a listening exercise or text. A common activity on intensive listening is listening to instructions and signpost a map. The advantage of intensive listening activities is that the learner can do it at individual pace and go back and forth as needed to complete the task. The purpose of intensive listening is to prepare the learners for reading other texts on their own, using bottom up processing. These activities require patience and time. The intensive listening comprehension is the building block in developing overall listening skills.

Task 3: Follow the map and label all the buildings. Find the sub skills of listening involved in the activity.



1. The Mall is next to the Cinema Hall.
2. The Police Station is on the corner of two main roads.
3. The bank is next to the Girls' School.
4. The telecom office is on a wide street.
5. The grocery is at the corner, on the same street from the Auto stand.

6. The ATM is opposite to the Post office.
7. The library is a long walk from the pond.

Your Answer:

5.6. Barriers to Effective Listening

Let us discuss the barriers of listening. In order to improve the process of active listening, this would be effective. A listening barrier is created if one keeps thinking on how to respond within the talk. This activity distracts us from fully concentrating on the whole message. This barrier is getting ready to speak or thinking about counter argument. The second barrier is daydreaming. The listener's mind is occupied with some other thoughts, other than what the speaker is saying. The third barrier is connecting to the speech and reflecting on the listener's previous experiences. All the attention of the listener shifts on this recap situations. The fourth barrier to effective listening is not asking questions. Asking questions allows the listener to fill in the gaps in the mental construction of the listener developed during the message. Lapse of memory is the fifth barrier. This reduces information retention. Memory lets the speaker to identify the listening context of you have heard before.

5.7 Teaching Listening Skills

Active listening skills can develop when both, the teacher and the learner(s) maintain eye contact, listen for total meaning, and ask questions. A part of listening skill is to understand whether the learner could comprehend a certain topic or concept. It's important to ask for clarifications. Many of our learners are unsure and shy to ask questions. The teachers can encourage learners to get involved and ask questions if they do not understand

a part of the lesson. Maintaining eye contact is important to keep away wandering minds during a lesson. The learner's eyes should be focused on the instructor, maintaining eye contact where ever possible. Listening for meaning is a form of active listening. Attentive and active listeners focus on the words and on word intentions in an interpersonal communication. A listening discourse has a central meaning and other details meant to clarify meaning. At first, the learner can develop on discerning the central meaning and then to the anecdotes, explanations and other details of clarification.

Link past and current learning and learning not to get distracted are two other techniques of teaching listening. Learners learn best when they can link what they have learnt in the past with what they are currently learning. As learners are listening to a new material, they can be asked to situate what they are learning in the context of what they've previously learnt from their native language. If the teacher/instructor suspects that there are gaps in their learner's knowledge, then, the listening can be preceded by schema-building activities to prepare learners for the listening task.

Learning not to get distracted is important for staying focused and attentive. For this, the distracting devices like mobile phones or tablets are put away. Learners also put aside excessive materials from the courses that may drift attention from the current listening activity. Elimination of distraction helps the learner to stay focused on listening tasks.

Adjust your note taking style to the lecture. Effective listeners adapt their note taking to the teaching. Learners need to be conscious on developing strong note taking skills. Writing down every word of the speaker and concentrating on fascinating tidbits of information are two weakness of note taking. Efficient note takers develop good habits, which strengthen listening skills. These are learning to concentrate on the speaker's main ideas and supporting materials and using key-word outlines to summarize the speaker's message.

5.8 Summary

In this unit, we got introduced to how to develop Listening Skills, its theoretical concepts. The sections for developing listening skills include types and styles of listening and stages in the listening process. Teaching listening sub-skills require selection of suitable materials and activities. We will learn on them in the next unit.

5.9 Review Questions

1. State the differences between listening and hearing.
2. How are listening skills taught? Give an illustration describing a specific classroom context.
3. Why do listening styles types have different goals? Discuss with illustrations.
4. What are the barriers of listening according to your learning experience? What skills did you develop to overcome them?
5. Discuss the stages of the listening in top-down and bottom-up processing.
6. Can you relate the sub-skills of listening to the different listening types? Why or Why not?
7. Discuss activities for teaching predictive and inferential listening.
8. “Listening styles different from listening types.” Do you think so? Justify your answer.
9. How is intensive listening taught? Discuss examples from real life situations.
10. Discuss the response stages in different styles of listening.

Unit - 6 □ Listening Skills – 2

Structure

- 6.1. Introduction**
 - 6.2. Objectives**
 - 6.3 Activities on active Listening-1**
 - 6.3. Activities in active Listening -2**
 - 6.4. Lesson Plan on Listening Skills**
 - 6.5. Activities on Lesson Plan**
 - 6.6. Review Questions**
 - 6.7 References**
-

6.1 Introduction

In Unit 5(Listening skills-1), we have discussed different types and styles of listening. This unit focuses on the activities. We as teachers expect our learners to listen attentively to lectures and assignments. To get the learner’s attention it is necessary to teach listening skills. Effective listeners let the speaker(s) know that they have been heard and encourage them to share their thoughts and feelings. The non-verbal cues of the listener are: maintaining eye contact, nodding and smiling or agreeing by saying ‘yes’.In the previous unit we have discussed the components of active listening. These are: concentration, understanding, responding, and remembering what to say. Research says that most of us are poor and inefficient listeners and we remember less than 50% of what we hear.

6.2 Objectives

The objective of the unit is to introduce you to

- Activities on effective listening
- Activities on listening and speaking skills
- Lesson Plan on Listening Skills

The cognitive characteristics of active listening are inquiring, paraphrasing and summarizing. There are many benefits to active listening and there are flaws as well. Active listening strengthens patience, makes one approachable (minimizes misunderstandings, errors, mistakes, communication gap and builds strong a conversation), increases competence and knowledge (diffuses conflict and helps to understand and comprehend the message / discussion better) and helps to detect and solve problems.

Active listening doesn't include: pretend to pay attention, being stuck in your thoughts, ignoring what is not clear and asking irrelevant details. A problem of active listening is disruption. The speaker faces the challenge of addressing the point raised by the listener. It makes the speaker waste a lot of time and delivers a low-quality speech which may not serve the intended purpose.

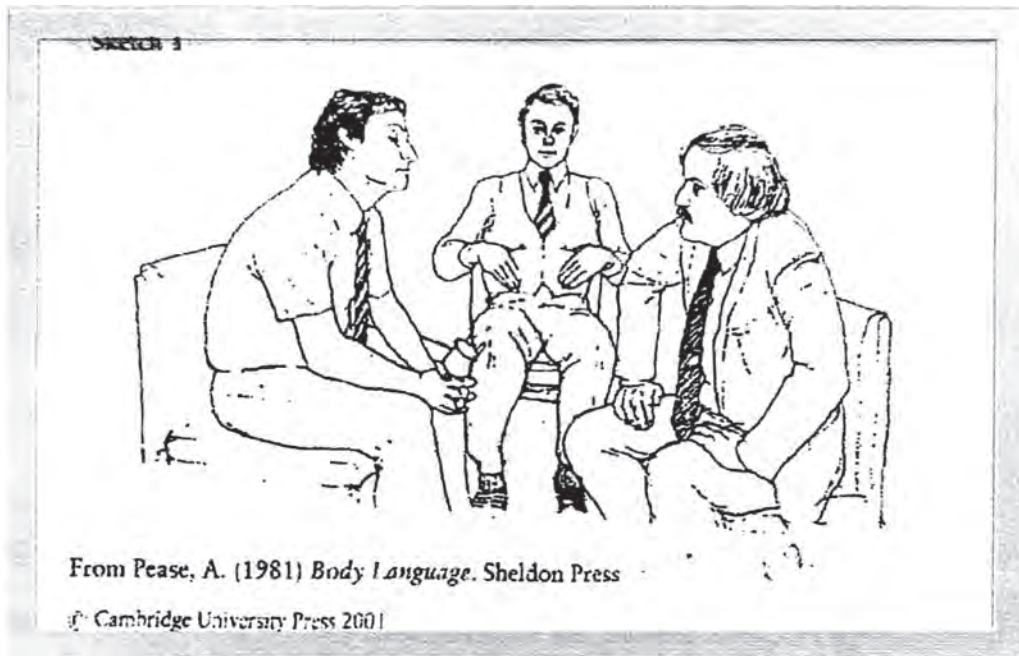
Task 1: List 5 benefits of active listening in your Workplace.

Your answer:

6.3 Activities on Active Listening-1

Task 2: Point out the 'Signs of active listening' (Smile, eye contact, posture, and distraction) from the following sketches:

Sketch 1:



Your answer:

In sketch 1, the man on the left has a gesture that indicates superiority and arrogance towards the man sitting opposite. He attempts to block the person in front of him, from sight. His head is tilted back to 'look down his nose' at him. He is defensive as his knees are held tightly together and he is holding a wine glass with both hands to form a barrier. The man in the middle is excluded from the conversation of the other two men. He seems aloof with his thumbs-in-waistcoat gesture. He is leaning back and sitting with his legs apart. His head is in neutral position. The man on the right has heard enough and is ready to leave. His foot and body are pointed towards nearest exit. He is gesturing disapproval, the head is slightly down, and eyebrows and corners of his mouth are also turned down.

Task 3: Discuss the signs of active listening from sketch 2.



Your answer:

The man on the left is using gestures to convey openness and honesty, open palms, head up, foot forward, coat unbuttoned, arms and legs apart, smiling and leaning forward. However, his message is not getting across. The man and the woman he is talking with are not convinced by his words. The woman is in defensive gesture, sitting back with legs crossed, partial arm-barrier and a clenched fist. She is using critical evaluation gesture, hand to face and her head is down. The man is using raised steeple gesture showing that he is confident.

Thus the signs of active listening are discussed from facial and body gestures. These gestures speak on our activities and feedbacks during a conversation. There are two other sketches, sketch 3 and sketch 4, which are on tense atmosphere and mirrored gestures. Discuss these pictures in the following tasks.

Task 4: Discuss the signs of active listening from sketch 3.



Your answer:

The three men in the picture are in a tense atmosphere. All of them are sitting back keeping maximum distance from each other. The man in the right has negative gestures and is causing problem for the other two men. During his conversation, he's using deceit gesture, the nose touch; and defensive gesture with partial arm barrier. The right arm has crossed the body. He is not concerned about the other two men opinion as he has leg-over-chair gesture and his body is pointed away from them. The man on the left disapproves of what the man in the left is saying. He is using disapproval gestures. His left hand is in lint-picking gesture. He is defensive and uninterested, legs are crossed and pointed away. The man in the middle would like to say something but he is holding back his opinions. He is gripping the arms of his chair and has locked ankles, showing self-restraint. He is pointing his body to the man on the right and gesturing non-verbal challenge to him.

Task 5: Discuss active listening from gestures in sketch 4.



Your Answer:

In sketch 4, the man on the left and the women on the right have mirrored each other's gesture. They are interested in each other. This is gesture with their heads supported on their wrists and legs crossed, but looking at each other in a friendly manner. The man in the middle is interested in what the other man has to say, but is not interested in his facial and body gestures. He has a tight lipped smile, head and eyebrows are down, showing disapproval and anger. His arms and legs are tightly crossed, showing his negative attitude. He is giving sideways glance to the other man.

Discuss the roles of the people. In your opinion who they are and what is the conversation probably on?

Similarly, discuss the roles of people in Sketches 1, 2 and 3.

6.4 Activities on listening comprehension- 2

Listen to the song "She's Leaving Home" twice.

She's Leaving Home – The Beatles

Wednesday morning at five o'clock

As the day begins

Silently closing her bedroom door

Leaving a note that she hoped would say more

She goes downstairs to the kitchen

Clutching her handkerchief

Quietly turning the backdoor key

Stepping outside, she is free

Task 6

Before listening to the rest of the song answer the following:

1. What is the girl doing?
2. Why is she leaving?

She (we gave her most of our lives)

Is leaving(sacrificed most of our lives)

Home (we gave her everything money could buy)

She's leaving home, after living alone, for so many years (bye bye)

Father snores as his wife gets into her dressing gown

Picks up the letter that's lying there

Standing alone at the top of the stairs

She breaks down and cries to her husband

"Daddy, our baby's gone.

"Why would she treat us so thoughtlessly?

How could she do this to me?

She (we never thought of ourselves)

Is leaving (never a thought for ourselves)

Home (we struggled hard, all our lives to get by)

She's leaving home after living alone, for so many years (bye bye)

Friday morning at nine o'clock

She is far away

Waiting to keep the appointment she made

Meeting a man from the motor trade

She (what did we do that was wrong)

Is having (we didn't know it was wrong)

Fun (fun is the one thing that money can't buy)

Something inside that was always denied, for so many years (bye bye)
She's leaving home, Bye Bye

Task 7: Answer the questions after 1st listening:

3. Are her parents happy about it?
4. Is she happy about it?

Your answer:

Task 8: Answer the questions after 2nd listening:

5. When does she leave home?
6. How does she tell her parents that she has left?
7. Were her parents good to her?
8. What is her mother doing in the song?
9. In your opinion what did the letter say?
10. Can you think of a title for the song?
11. What did her parents not provide?

Your answer:

Task 8: Listen and Fill in the gaps with correct form of the verbs (present simple or continuous).

Wednesday morning at five o'clock

As the day _____

Silently closing her bedroom door

Leaving a note that she hoped would say more

She _____ downstairs to the kitchen

Clutching her handkerchief
Quietly turning the backdoor key
Stepping outside, she is free
Father _____ as his wife _____ into her dressing gown
Picks up the letter that's _____ there
Standing alone at the top of the stairs
She _____ down and _____ to her husband
“Daddy, our baby’s gone.
“Why would she treat us so thoughtlessly?
How could she do this to me?
Friday morning at nine o’clock
She is _____ away
Waiting to keep the appointment she made
Meeting a man from the motor trade

She (what did we do that was wrong)
Is _____ (we didn’t know it was wrong)
Fun (fun is the one thing that money can’t buy)
Something inside that was always denied, for so many years (bye bye)
Your answer:

6.5 Lesson Plan on Listening Skills

Let us now look at how we can teach this poem song to a class of advanced learners with a lesson plan. A lesson plan is developed by the teacher to guide class learning. The details of a lesson plan vary depending on the preference of the teacher, topic being

covered and the needs of the learners. A lesson plan can have three stages. Warm up, While-listening and Follow up (Independent practise). The following format is a lesson plan on teaching listening skills on the song 'She's leaving home'.

Lesson audio: <https://www.youtube.com/>

Materials	Lesson Objectives
<ol style="list-style-type: none"> 1. Audio file and the lyrics 2. Power point on 'Active Listening' 3. Work sheets 1-3. 	<ol style="list-style-type: none"> 1. Learners will refer to the source information of different actions. 2. Learners will identify the use of present simple and continuous in the narration.
Warm up and objective Discussion	
<ol style="list-style-type: none"> 1. Start the warm up activity with the ppt. 2. Inform the learners that they are going to listen to a song and introduce theme of the song and the singers. 	
Instruct and Model	
<ol style="list-style-type: none"> 1. Use the audio file and play the song twice. After first listening, the learners work on Worksheet 1 (questions 1-3). 2. Separate the learners into groups of two or three. After second listening, they will work on Worksheet 2 (questions 4-10). Activity: Speaking. 3. Students will take turns to fill in the blanks on worksheet 3. 4. Identify and circle the words you hear in the song: 	
<div style="display: flex; justify-content: space-around; border: 1px solid black; padding: 5px;"> clutching dressing gown struggled thoughtlessly handkerchief Appointment </div>	
<ol style="list-style-type: none"> 5. Have the students present the actions in the song in a venn diagram or continuum or spider design, in the sequence in which they occur and share it to the class. 	
Guided Practise	
<ol style="list-style-type: none"> 1. Have the learners in pairs identify the use of present simple and continuous from 'intention or plan' and 'something is likely to happen' after reading the lyrics. 2. Make them act out the poem from the mother and the daughter's perspectives. 	

Independent Practise

1. Give the power point as an additional study.
2. Learners will create their own sentences with the words identified in activity 4 and bring it to the class.
3. Quiz learners orally as they present their sentences.

Assessment

1. Correct and grade the homework sheet.

6.6. Activities on Lesson Plan

Design two lesson plans for high school learners on the following listening discourses:

- A. 'I have taken such an inordinately long time over pouring out what was agitating my soul, to those whom I had just now the privilege of serving. I have been called their leader or, in the military language, their commander. But I do not look at my position in that light. I have no weapon but love to wield my authority over anyone. I do not sport a stick which you can break into bits without the slightest exertion. It is simply my staff with the help of which I walk. Such a cripple is not elated, when he has been called upon to bear the greatest burden. You can share that burden only when I appear before you not as your commander but as a humble servant. And he who serves best is the chief among equals. I want to declare to the world. Although I may forfeit the regard of many friends in the West and I must bow my head low, but even for their friendship or love I must not suppress the voice of conscience - promoting my inner basic nature today. There is something within me impelling me to cry out my agony. I have known humanity. I have studied something of psychology. Such a man knows exactly what it is. I do not mind how you describe it. That voice within tells me, 'You have to stand against the whole world although you may have to stand alone. You have to stare in the face of the whole world although the world may look at you with bloodshot eyes. Do not fear. Trust the little voice residing within your heart. It says: "Forsake friends, wife and all; but testify to that for which you have lived and for which you have to die. I want to live my full span of life. And for me I put my span of life at 120 years. By that time India will be free, the world will be free." '

- M.K. Gandhi, address at Bombay, 1942.
- B. "As stated by author Sharon Anthony Bower, "the basic difference between being assertive and being aggressive is how our words and behaviour affect the rights and well-being of others." An assertive person is respected and even admired, but an aggressive person does not gain anyone's respect and is avoided if possible. Although there may seem to be a fine line between being assertive and being aggressive, there really is not. Unfortunately, there seems to be the misconception that if you are more forceful than you used to be, you might have become aggressive. There is a big difference between being assertive and being aggressive. For instance, assertive people can state their opinion and remain respectful of others. Aggressive people ignore, and sometimes attack other people's opinions in an effort to make their opinions to be seem to be the correct one.

A comparison of assertive behaviour versus aggressive behaviour may serve as a good guideline of how to conduct yourself in different circumstances so that you project the appropriate behaviour you want to be perceived by others."

Assertive Behaviour	Aggressive Behaviour
Speaks openly	Interrupts and talks over other people
Speaks at an adequate tone of voice	Speaks louder than others
Makes eye contact, and maintains it	Stares at the other person
Stands with a relaxed but assertive posture	Stands very rigid during conversations
Participates in group conversations	Takes control of conversation
Values other people as well as him/ herself	Values him or herself more than other people
Speaks to the point	Only takes him or herself into consideration
Tries to be fair and not hurt anyone	Hurts people to avoid being hurt him or herself
Sets and reaches goals while being fair to others	Hurts others in the process of reaching goals

- Maritza Manresa –*How to be Assertive Without Being Perceived As Aggressive*

Task 9

What is the topic of discussion and where is it taking place for the following conversations?

Conversation I

A: *Why are you on a bench? How are you feeling these days?*

B: *I don't know. I am bored and restless I guess.*

A: *Why?*

B: *I have so much time and nothing to do.*

A: *Why don't you go out and have some fun?*

B: *I would, but I have to save some money, so I decided to be at home.*

A: *That sucks.*

B: *After a while, I start to feel anxious.*

A: *Try to relax and read a good book. That is a good way to kill time.*

B: *That's true. How about you? How are you doing these days?*

A: *My Kid has just finished kindergarten and I am proud of him.*

B: *That's great to hear. He must be big now.*

A: *Yes, he has grown a lot in the last year.*

Your Answer:

Conversation II

A: How was your Saturday?

B: I did pretty good. I shot a 13.

A: Not bad. I thought you were going to break single.

B: I had a chance. I shot a 4 on the front nine, but didn't do well on the back nine.

A: What happened?

B: My drive was totally off. But I hit two balls OB. That killed my score.

A: If it wasn't for the penalty strokes, you could easily have broken a single.

B: But overall, I shot well, so I am cheering for myself. How about you?

A: I hit a great range, but not on a golf course.

Your answer:

6.7 Review Questions

1. Discuss the benefits of active listening.
2. Why are lesson plans needed in teaching a language class?
3. Why do you need to modify a lesson plan format? What changes do you want to incorporate for your own learners?
4. What are the stages in your lesson plan in the activity in 6.5 A and B?
5. How will you modify your lesson plan in 6.5 B, if the learners are graduates?
6. How can you modify the lesson plan activities for the song “She is leaving home” if your learners are in standard VII?
7. Suggest two activities at the warm up stage for the modified lesson plan of the song, “She is leaving home”.
8. Compare the song “She is leaving home” with songs or events of the same theme.
9. Design two independent activities for lesson plan of 6.6 B.
10. Suggest a plan for assessment for 6.6 A.

6.8 References:

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- Song by Beetles <https://www.youtube.com/watch?v=VaBPY78D88g>.

Unit - 7 □ Speaking Skills 1

Structure

7.1 Introduction

7.2 Objectives

7.3 Airstream Mechanisms

7.4 From Speech sounds to Human Speech

7.5 Social Aspects of Speech

7.6 Summary

7.7 Review Questions

7.8 References

7.1 Introduction:

In units 5 and 6 of this module, you have looked at the listening skills and their usefulness. You have also looked at some exercises to develop listening skills. In the next two units (7 and 8) we shall look at the Speaking skills and some exercises to strengthen these skills.

Speaking Skills: What do we mean by speaking skills? All of us obviously know how to speak. We learnt it as children and we have been speaking since then. Do we need to pay special attention to this skill? Is it essential to spend time either teaching or learning this skill? These are some of the common questions that anyone would like to ask. This unit hopefully attempts to answer these questions.

Let us begin with a simple question. Why do we ask all these questions? The answer is quite obvious. We always do not pay much attention to something that is common and with which we have a proximal affinity. Speaking is one such skill, and hence we often take it for granted. We think it is easy to speak, and do not recognize the niceties to observe and the refinement that is required while speaking. Besides this, we also need to speak appropriately in different contexts with different people. This forms the crux of these two units. Before we begin to discuss the speaking skills further, let us know what you know about speaking skills.

Task 1: Suppose you are asked to define speaking skills how would you define it? Write your answer below:

Your response:

Speaking can be defined as follows:

- a. It is a person's ability to convey a message orally.
- b. It is a person's ability to convince the listener.
- c. It is a person's ability to influence the listener.

Suppose we put these three factors together, we may arrive at a definition which may read as follows: **'Speaking is an ability to convey a message, so as to affect the audience as the speaker intends'**. (Modified from Martin Parrott's definition of writing.) When you look at this definition, you may start reflecting on whether you speak well or whether you have some deficiencies because of which you may not be able to achieve either of the points two and three or both. The two units on speaking focus on these aspects of speaking skills.

7.2 Objectives:

After going through this unit, the learners will be able to:

- a. Understand the mechanism of producing speech.
- b. Understand the sub-skills of speaking.
- c. Appreciate the etiquette practiced while speaking.
- d. Participate in a discussion, debate in a proper manner.

How is speech produced? This is the first question we will answer, but briefly. We have discussed this in detail in your Phonetics course. You have looked at the forty four speech sounds in English, and how they are produced with the help of a diagram representing speech organs. We are sure you remember this. In this unit we will not go into all these details, but briefly let you know about a mechanism called air-stream mechanism and its role in speech production.

We know how important it is to breathe. If we have difficulties in breathing, we feel uncomfortable, and when we cannot breathe, we meet our death. What has this to do with speaking? Speaking is defined as 'modified breath'. While speaking, we inhale and exhale air (through the mouth) exactly like we do this through our nostrils while breathing normally. When we exhale air through the mouth, and while doing so, if we can manipulate the position of our tongue, the lower jaw, the soft palate, we produce speech. It for this reason, speech is also called modified breathe. Let us look at this activity in some detail.

7.3 Airstream Mechanisms

The main organ that takes in air and pumps it out is the lung. The air-stream that we use to speak is therefore called the 'pulmonary air-stream mechanism'. Speech sounds can

be produced while breathing air out or breathing the air in. The sounds produced while breathing the air out are called egressive sounds; the sounds produced while breathing the air in are called ingressive sounds. English has no ingressive sounds. (Some African languages have ingressive sounds e.g. Nkrumah, former President of Ghana). For our purposes we shall look at only the egressive sounds as produced while speaking English.

When the diaphragm exerts pressure on the lungs, the pulmonary air, escapes from the lungs, passes through the esophagus and reaches the larynx or the voice box. Depending on the position of the glottis, the sound produced will either be voiced or voiceless. (If the glottis, (*a pair of thin fleshy muscles*) is held loosely together, they vibrate and produce a voiced sound. If they are stretched, and held apart from each other, the air escapes freely, and the sound produced is voiceless.) This air stream further reaches the oral cavity for the soft palate is raised blocking the nasal passage. The air escapes from the mouth to the outside through a variety of obstacles – the position of the tongue can cause obstruction to the air stream at various points, similarly the closure of lips either partially or completely can also cause obstructions. Besides these, the widening of the lips or the rounding of them can also alter the quality of speech produced.

Based on the voice quality, and the types of obstruction, the speech sounds produced are classified using the following criterion: Air-stream mechanism, the place of articulation, and manner of articulation. To cite an example let us label and describe one sound. /p/ - This is the first sound that is described in your phonetics course. We call it a voiceless, bilabial, plosive. How does this fit into the criterion we have mentioned just now.

/p/ Voiceless – this describes the quality of air-stream. It has passed through the voice box with the glottis stretched and held tightly apart. The pair of glottis does not vibrate and hence the speech sound produced by such air-stream is voiceless.

/p/ bilabial – the two lips are the articulators. The lower lip (which is mobile) meets the upper lip and seals the oral passage. This closure does not allow the air to pass out. The air inside the oral cavity builds a pressure.

/p/ plosive – this sound is produced as an explosion. The explosion happens with the lips parting suddenly, and the compressed air in the oral cavity being released suddenly causing an explosion.

With these three qualities attributed to the sound /p/ we call it a voiceless, bilabial, plosive.

English language has forty four speech sounds, and each sound has a distinct description. Based on such description we have the following classes of sounds:

Plosives –	six in number	} these add up to twenty four sounds.
Fricatives –	nine in number	
Affricates –	two in number	
Rolls/laterals –	two in number	
Semi-vowels –	two in number	
Nasals –	three in number	

These twenty four sounds constitute the consonants. There are other twenty sounds which are called the vowels.

What is the difference between consonants and vowels? In CC3, while describing the pulmonary air-stream mechanism, we will describe how the air while passing through the mouth can meet with several obstacles. These obstacles cause the production of consonants.

When the air stream passing out of the lungs gets voiced, but passes out of the mouth freely, and continuously, the sound produced will be a vowel. Try producing sounds like /i/ or /a/ or /e/. You can continue to say this for a long time till you can. There are twenty vowel sounds in English. These are divided into two types, the pure vowels (twelve in number) and eight combined vowels (diphthongs). You have studied these sounds in details in your phonetics course.

Task 2: To recap, let us answer a couple of questions:

How do the human beings produce speech?

Does English have any speech sounds produced while breathing the air in?

Do you think classifying speech sounds is systematic?

Your response:

Humans produce speech using pulmonary air-stream mechanism. All English speech sounds are eggressive and the classification of the speech sounds is very systematic.

So far we looked at the individual sounds. Individual sounds do not make speech. They need to combine to form syllables, words, phrases and sentences. These syllables, words, etc. need to be uttered properly to convey meaning to the listener. Only then, do the speech sounds acquire some significance and become part of human speech. We shall look at this in the next section.

7.4 From Speech Sounds to Human Speech

When we combine a few of the speech sounds (called phonemes) we get a syllable. We cannot randomly combine any phoneme with any other phoneme, we need to follow certain possible combinations permitted by the phonology of the language. Every syllable has one vowel and may or may not have any consonant sounds. Syllables combine to form words. Certain words have just one syllable, and there are quite a few words with two, three or more syllables in them.

When a word has more than one syllable in it, only one syllable takes the stress. Good speech requires us to know which syllable in a word receives the stress. This is learnt by following rules as given in a book of phonology, or by looking up a dictionary or by listening to people who speak English properly. Dictionary is a good source for learning pronunciation, and you should learn this quickly.

Another aspect of good speech is learning how to utter a sentence. While uttering a sentence, we need to pay attention to three things – the word that takes the stress, the tone of the utterance and the rhythm of the utterance. There are simple ways of knowing this. The most important word in the sentence, the word that carries the meaning of the sentence carries the stress. The word that carries the stress is important, and it is called the tonic syllable. Why do we call it a tonic syllable?

While uttering a sentence, we do not pronounce all the syllables in the sentence at the same pitch. We vary the pitch, it is either rise or fall or fall and rise. Normally, it is the tonic syllable that decides where the pitch of the sentence changes. This means, the pitch on each syllable keeps rising till we reach the tonic syllable, and from there onwards falls successively on other syllables in a sentence. This adds meaning to what you say while speaking. This is another aspect of good speech.

Then we have one more element called the rhythm. In Indian languages, we have a syllable timed rhythm – in other words, the time taken to utter a sentence depends on the number of syllables in the sentence. However, in English, it is not the number of syllables, but it depends on the number of stressed syllables. The time taken to move from one stressed syllable to the other remains the same. Therefore, we call English a stress-timed rhythm.

You have learnt all these aspects in details while studying phonetics. Hence we will not provide any illustrations for each of these points. We have tried to summarize the lessons you learnt earlier very briefly. We suggest you do the following task to refresh your memory of the course in phonetics.

Task 3:

- a. Here are a few polysyllabic words. Divide these words into syllables and identify the stressed syllable.
 - i. Institution
 - ii. Linguistics
 - iii. Assignment
 - iv. Intelligibility
 - v. Phonology
- b. Look at the following sentences. Mark the syllables that are stressed in them, and read them aloud with proper rhythm.
 - i. The book you are reading is written by a famous author.
 - ii. There are five students in this class who have scored full marks.
 - iii. Your teacher has asked you to walk with him after the school.
 - iv. Are there any restaurants nearby where we can have some lunch?
 - v. Is this the building you were talking about last evening

So far we have looked at speech sounds, their combinations to form words and utterances. We have also looked at the concept of stress both at the word and sentence levels. Further we have discussed the importance of following some rules while uttering a sentence paying attention to pitch, stress and rhythm. Now we shall look at some social aspects of speech (etiquette) and conclude the unit.

7.5 Social Aspects of Speech

We speak to communicate with others. We communicate with a variety of people, friends, relatives, seniors, sub-ordinates, strangers, bosses and others. We do not speak with each one of them the same way. The way you speak to your mother is very different from the way you speak to your sister. Why does this happen? Who has taught us to make these differences? We learn these things in our mother tongue naturally, by observing others around us. Family is a great educator in moulding our speech. While speaking English (which is not our mother tongue) we need to learn the principles of etiquette differently. Here are some suggestions.

1. Make sure what the relationship between you and the other person you are talking to is. This is represented by the word 'Who'. There can be several types of relationships which matter.
2. The second important aspect is the topic of our communication. This is represented by the word 'What'. The number of topics we can talk about is infinite.

3. The place where we are communicating with each other is also an important aspect and this is represented by 'Where'. Here again, the possibilities can be many.
4. The time of the day when we are speaking to a person matters. This controls our tone and quantity of talk. This aspect is indicated using the word 'When' and the twenty four hour day can be sliced into many parts.
5. Without a reason, we normally do not talk to a person. The reason for talking is indicated by 'Why' and to list all reasons for our talking to someone is almost impossible.
6. There are various modes using which we can talk to a person and this is indicated by 'How'.

All these six factors are analysed and put in the form of a table. The number of possibilities indicated is not exhaustive. But this will provide you with some idea and you may add other possibilities in each category. You may do this when you find time and make the table as exhaustive as possible.

Who	What	Where	When	Why	How
A stranger A senior relative Parents Siblings (both elder and younger) Cousins (close and distant) Friends (old, new, familiar, formal) Colleagues (both seniors and subordinates) Your boss (and other very senior officials in your establishment)	Serious Non-serious Domestic Official Social Political Academic Gossip	Office Corridors Canteen Party Official-Meeting Home Friend's place Public place	Early morning While working End of the day	Gossip Reporting Explaining Chatting Narrating Discussing Arguing Convincing Requesting Emergency	Telephone Face to Face Lecturing Secretive Personal Public Forum Theatre

Here again, we have not given you any illustrations to show how speech varies from situation to situation, or how these six factors control our speech. You may reflect on this with the knowledge you have of Bangla and extrapolate it to English.

In the next unit, we shall look at exercises to practice all the aspects discussed here. We will conclude with a brief summary of the unit.

7.6 Summary

We began with our objectives for teaching speech. We looked at the speech production briefly and various aspects associated with speech production. Later, we looked at the importance of aspects like stress, pitch, tone and rhythm in conveying meaning. Finally, we looked at some features of etiquette that we need to observe while speaking.

7.7 Review Questions

1. In your understanding, how do you define and describe speaking ability.
 2. What are some of the precautions we need to take while speaking?
 3. Is speaking in English different from speaking Bangla? How are the two similar or different?
 4. How are rules of courtesy and etiquette common to English and Bangla? What are some of the problems Bangla speakers of English may have in appropriating this?
 5. Can you give some examples of confusion that can be caused because of using wrong word stress? How does it affect communication?
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7.8 References

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Unit - 8 : Speaking Skills 2

Structure

- 8.1 Introduction
- 8.2 Objectives
- 8.3 Strategies for Teaching Spoken English
- 8.4 Strategies for Teaching Word Stress
- 8.5 Principles for Teaching Speaking Skills
- 8.6 Summary
- 8.7 Review Questions
- 8.8 References

8.1 Introduction

In the previous unit you learnt a few things about speaking skills, the definition, ramifications and some discussion. In this unit we shall look at some of the teaching strategies involved while teaching speaking and develop some exercises for the same.

8.2 Objectives

After going through this unit, the learners will be able to:

- a. Appreciate the need for teaching spoken English
- b. Understand the difficulties learners have with pronunciation
- c. Design strategies and materials to suit the needs to the learners.

Let us begin with a few questions. The first question relates to why should we teach spoken English, and the second one is an offshoot of the first, how do we teach spoken English. Let us try and answer these questions. Before looking at the answers we want to provide, we would like to have your views. Task 1: Please note down your points in the space given below:

Your response:

When we learn a language, we need to learn to speak it well. There are certain norms that we need to follow. Take for example, your mother tongue, Bangla. This language has several rounded vowels and fewer flat vowels. This is not easy for everyone to master. Therefore, a non-native Banglaspeaker, when he comes to Kolkata and learns

to speak the language, his pronunciation is markedly different. When you listen to the person speaking, you may not make fun of him, but you will realize how far he is from speaking authentic Bangla. This is true of all languages. Each language has its peculiarity (nuances) and these need to be mastered. English is no exception. This roughly answers our first question. To help our learners speak English in an acceptable manner, in a manner that they are intelligible to others is the reason, we should teach spoken English.

The second question on how to teach is spread across this unit. In the course of discussing, how, we will further elaborate the reasons why we should learn a little more.

To answer the question, how to teach spoken English, we need to know the elements of spoken English. In the previous unit, you have looked at an analysis of this, (you will get to know more of it in CC3), and let us reiterate it for you here.

We should remember one thing, teaching spoken English depends a lot on developing good listening skills. Listening and speaking are complementary skills, and one cannot be learnt without the other. One who is able to listen properly, and distinguish one speech sound from the other will also be able to speak properly. This is evident from the fact, that most people who are mute (dumb) are also deaf.

8.3 Strategies for Teaching Spoken English

While teaching spoken English, the first major focus will be on developing pronunciation. Teaching pronunciation is a complex process for it can begin with discrete phonemes to complex connected speech. We shall look at some strategies here.

- a. Teaching phonemes: Phoneme is defined as the ‘minimal distinctive unit of speech’. There are two operational words here – minimal and distinctive. Something that is minimal cannot be divided any further (like an atom) and if something is distinctive, it is unique and cannot be replaced by another sound. To teach phonemes, one of the tested methods has been to use what we call minimal pairs.

Minimal pair stands for two words that are similar in all aspects except for one phoneme replacing the other. Take a look at some of these words:

- | | | |
|------|-------------|-------------|
| i. | P in | B in |
| ii. | P in | P en |
| iii. | P in | P it |

We have three pairs of words. In each pair the first word has remained the same. The second word in each pair differs from the first word in just one aspect. In the first pair, /p/ is replaced by /b/; in the second pair /i/ is replaced by /e/; and in the last pair /n/ is replaced by /t/. By replacing these elements, we have arrived at new words and also the meaning of these words has changed. Any single sound replacement in a pairing word, bringing about a change in the word and its meaning is called a minimal pair. In looking at these six words we have identified that /p/ and /b/ are different phonemes (in Arabic they are not), though they are pronounced almost the same way. Similarly, we find /i/ and /e/ are different phonemes (in some languages these two vowels are not different) and so are /n/ and /t/. [/n/ and /t/ do not need a minimal pair to prove they are distinct phonemes. They are different in terms of manner of articulation]

We do not need to think of minimal pairs for each phoneme in English. Where there is confusion, and learners pronounce one for the other (especially under the influence of mother tongue) we may need to use minimal pairs.

Speakers of Bangla learning English have problems with certain English sounds – the distinction between /v/ and /b/ is lost. Sometimes, /s/ and /f/ is also lost. As teachers of English, we need to be sensitive to the sound system of our language as well as the sound system of English. We should be able to find the difficult speech sounds for our learners and focus our exercises based on those problem sounds.

Task 2: Make a list of English speech sounds that are difficult for you.

Your response:

When you have identified the problem sounds, take a look at the English sounds, their place and manner of articulation. Without describing these, try and device ways of helping your students overcome their defects. e.g. while pronouncing /f/ a fricative, if your students produce a sound [p^h] which is bilabial, you can ask them to bite their lips lightly while producing /f/.

/s/ and /f/ can also be taught using a few simple techniques. Take a word like /best/. While pronouncing this word, the position of the tongue can be easily felt. If the tongue can be as front as possible we will produce the word properly. But if the tongue is slightly withdrawn the word gets pronounced wrongly with /f/ sound in it.

This should give you an idea on how you can use strategies to help your students with proper pronunciation. You get lists of words which are minimal pairs in books on phonetics. You can create your own lists with little difficulty.

Be sensitive to sounds, create these word lists, and help your learners with their pronunciation.

- i. You can also use certain other types of exercises. Provide a list of words which have just one sound in common in all of them. Ask your students to identify the sound and add a few more words to the list with the same sound in it.

e.g. (/f/) If we are testing the learners' ability to identify this sound in its various spellings, we can give a task of the following type:

Here is a list of words: *fish, dish, shirt, relish, portion, medication, shoulder, shower, charade, and chauffeur*. There is one sound that is common in all these words. Identify the sound and write five more words which have the same sound in them.

- ii. This can also be done with a few variations, by providing a set of three or four words where one of the words does not include the sound in question.

e.g. (/h/)

Task 3: Look at the following words. There is one word which does not include the sound that is present in other words. Identify the word. Later add a few more words with the sound you have identified.

horse, honour, hose, house

One word among these is different. Identify the word.

Task 4: Write ten more words with the sound in the other three words.

Now we will move to word stress and sentence stress, and conclude the unit with social etiquette.

8.4 Strategies for Teaching Word Stress

Word stress is not a difficult concept to teach. Begin with single syllable words that have /p/, /b/ or /k/ at the beginning. In English these words are pronounced with an aspiration when these three sounds occur at the beginning of a stressed syllable.

(You can make the students understand the concept of aspiration using the Sanskrit alphabet system. The consonants are classified into five classes which are indicated below.

क /k/	ख /kh/	ग /g/	घ /gh/	ङ (nga) /ŋ/
च /c/	छ /ch/	ज /ʒ/	झ /ʒh/	ञ(nja) /ɲ/
ट /t/	ठ /th/	ड /d/	ढ /dh/	ण /ɳ/
त /t/	थ /th/	द /d/	ध /dh/	न /n/
प /p/	फ /ph/	ब /b/	भ /bh/	म /m/

These are five classes of consonants. Look at the second and fourth member in each class, and you will find that it is an aspirated version of the first and third members of the same class. In Sanskrit these letters are called mahaprana – or consonants pronounced with additional breath force. This is true in a few other Indian languages as well.)

Words like Pen, Pin, Ten, Tin, Cat, Kit etc. have the initial sound aspirated or pronounced as mahaprana. Practising these words and many other single syllable words beginning with these three sounds helps learners understand the concept of stress in English.

Words with more than one syllable (two – disyllabic, three or more – polysyllabic) take stress only on one syllable. For example the word ‘pencil’ is pronounced as PEN-cil and not as pen-CIL. A dictionary helps you identify the number of syllables in a word and also the syllable that receives the stress. You should become familiar with the conventions followed in the dictionary, and also sensitise your students to it. Polysyllabic words are stressed depending on their spelling, especially the word endings. These have been discussed in detail in CC3. You may look for exercises as well as rules in CC3.

Having looked at Word Stress, we will move further to discuss what sentence stress is. When you listen to news in English on Television channels, do you find some of the speakers (e.g. Prannoy Roy) speaking English a little differently. In each utterance, certain words are almost not heard, while some words are said more loudly than others. Take a look at the following sentence.

The teachers are demanding a rise in salary for the last two years.

This utterance has thirteen words and seventeen syllables. You actually hear only five stressed syllables and the other twelve syllables are said quickly and softly to maintain the rhythm. Further depending on the meaning to be conveyed, one syllable ‘rise’ perhaps gets uttered the loudest, and this is the syllable that receives the sentence stress.

Such a syllable is called a ‘tonic’ syllable. It is important to note this for it is the tonic syllable that also determines the place where the tone of the sentence begins to either fall or rise depending on the type of utterance.

To help your students get to practice sentence stress, choose simple sentences with no more than five or six words and with just one word that is important. Here are a few sentences for you to consider and think of more sentences on similar lines.

- a. You are a teacher.
- b. We are all students.
- c. We love reading.
- d. We enjoy reading a poem.
- e. Stories are interesting too.

Mark the word you think is most important in these sentences, and help your students read these sentences properly. You add a few more sentences to this list.

It is not enough if you know where the tonic syllable is. You also need to understand the tone of the sentence or the intonation. There are three tones, the rising, the falling and the falling rising tone in English. These are also rule bound, and you will find the relevant rules and examples in CC3.

Next, we shall discuss some general principles of teaching speaking skills. Speaking is not learning how to utter isolated sentences. Speaking involves what is called ‘connected speech’ which includes quite a few varieties. Giving a sustained talk for a couple of minutes, narrating an incident, describing something, holding a conversation, turn taking, being polite, ability to ask a question properly, ability to respond to a question are some of the events one needs to participate in by learning how to speak.

8.5 Principles of teaching Speaking Skills

While speaking, politeness and body language form two important aspects. Politeness does not mean being submissive. We should be able to talk to someone without hurting the person. You may need to reprimand a person, you may need to show your displeasure towards someone, yet you can do this very politely. Take a look at some of these sentences:

- a. You are a useless fellow fit for nothing.
- b. You have spoilt the entire evening.
- c. Don’t show me your face.

These are offensive utterances, and the listener is likely to feel hurt. These utterances can be reworded as follows:

- a. *You need to learn much more before you become eligible for this work.*

- b. *If only you had come a little early, we could enjoy this evening.*
- c. *You better leave me alone now.*

Task 5: Compare and contrast the two sets of sentences and see how they affect the listener.

Task 6: You may consider a couple of situations where you have been angry and used the language in an impolite manner. Now that you are not angry, can you recollect those utterances and redraft them in a less offending manner?

Your response:

Politeness principles also involve the loudness of your speech, (pitch) and the right type of intonation you use. We are likely to be influenced by our mother tongue in both these aspects. While learning a new language like English, we need to be sensitive to these factors. Along with loudness of the voice, the pace at which we speak also matters. English (the British variety) is spoken at around 90 to 95 words per minute. Quite a few of the Indian languages are spoken much faster than this pace, and hence we tend to speak English faster than the British do. This causes for unintelligible speaking. Besides pace, the rhythm of English is difficult to capture. The English has stress timed rhythm while the Indian languages are marked by syllable timed rhythm. One way of practising stress timed rhythm is to understand how the popular nursery rhymes are sung, and to speak English exactly the same way. This may appear a little difficult to begin with, but in due course of time, it is possible to get to the rhythm of English speech.

In order to provide practice in good connected speech it is easy to use group and pair work. You may use some scripted or semi-scripted dialogues for the purpose. It is also possible to rewrite some of the stories in the textbooks as short plays (skits) and ask the students to enact them. Such practice provides the learner with a feel of the real language.

Body language includes aspects such as the way we sit while talking, the way we stand, the gestures we use with our hands, the way we cross our legs, the distance we maintain between the speaker and listener matter. In India, the distance we maintain between two people is far too close compared to the British culture. Going close to a person and whispering is often considered a sign of impoliteness. There are quite a few books on body language and we can learn a lot from these books.

This brings us to the close of speaking skills and listening skills. Before we conclude, let us summarise the unit and leave you with a task and a list of books to refer to.

8.6 Summary

In this Unit we began with a quick revision of Unit 7 and provided the outline of the present unit. We discussed how isolated speech sounds can be taught and followed it up with teaching of word and sentence stress. Finally, we discussed the need for practising connected speech. For each of these we have provided sample exercises.

Task 7: Here is a task for you. A role play is also called simulation exercise. Have a group of four students, and provide them with a situation related to problem solving. Ask them to discuss and arrive at a solution. While choosing the problem, take care to choose something the learners are familiar with. It is best to imagine a situation and create the problem solving task yourself.

With this we conclude the unit and the module. Here is a list of books for your use.

8.7 Review Questions

1. With your understanding of the unit, mention some teaching technique you have learnt for teaching speaking skills? How will you modify these in your class?
 2. Comment on the importance of teaching spoken English in today's India from a sociological point of view?
 3. Identify some of the typical problem sounds for Bangla speakers of English. How do you rectify these errors?
 4. How can we use poems to teach spoken English? In what specific manner are poems useful? Explain with a few examples.
 5. Does Bangla have a stress-timed rhythm or a syllable-timed rhythm? How will you explain this to a student in class VIII who is learning English for the first time?
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Module -3 □ Teaching Literature -1

Unit : 9 □ Reading Skills 1

Structure

- 9.1 Introduction
- 9.2 Objectives
- 9.3 The Importance of Reading as a Skill
- 9.4 Reading: Understanding its nature
- 9.5 Oral and Silent Reading
- 9.6 Methods of Teaching Oral Reading
 - 9.6.1 Alphabetic Method
 - 9.6.2 Phonic Method
 - 9.6.3 Word Method
 - 9.6.4 Sentence Method
 - 9.6.5 Story Method
 - 9.6.6 Teaching Principles
- 9.7. Silent Reading
 - 9.7.1 Teaching Principles
- 9.8 Check Your Progress
- 9.9 Summary
- 9.10 Review Questions
- 9.11 References

9.1 Introduction

We have already studied certain aspects of *reading* as a language skill and some of the teaching principles in CC-1, Module-1, Unit 3 & 4. We will now travel a little further and look into the methodological implications for teaching Reading Skills. To do this, let us begin with recalling our understanding of the importance of *reading* as a language skill. Indeed, the awareness of *reading* as a language skill needs to be raised among the second language learners.

9.2 Objectives

After going through this unit we will be able to:

- Understand the fundamental difference between oral and silent reading
- Understand the procedural aspects of teaching oral reading
- Evaluate some important concepts in silent reading
- Understand the pedagogical implications of teaching silent reading

9.3. The Importance of Reading as a Skill

The importance of reading includes the following:

- Reading leads to learning; where there is little reading, there is little learning.
- Reading is a professional requirement as professional competence depends on it; it is only by reading that the students can acquire the speed and skills (sub-skills) needed in real life situations.
- Higher education is largely dependent upon the quantity and quality of reading.
- In the current age of information boom, one cannot but be aware of the explosion of knowledge and information, the acquisition of which depends primarily on reading.
- Literature is an integral part of the heritage of any society and the appreciation of the same requires reading extensively.

Thus, we should note that we cannot produce well-read youth unless we teach them how to learn to read and how to read in order to learn. Therefore, we must make sure that –

- We do not neglect reading in the scheme of language education right from the elementary to the tertiary level;
- We do not stop learners from enjoying the act of *reading*; indeed, we require to develop the habit of reading among them so that they may not stop reading altogether after they leave school.

9.4. Reading: Understanding its Nature

William S. Gray, in his book, *History and Philosophy of Reading Instruction* has technically defined reading thus:

“Reading is the process of recognising printed or written symbols, involving such habits as accuracy in recognising the words that make up a passage, span of recognition (i.e.

the number of words, usually forming a sense group, that are taken in at a glance), rate at which words and phrases are recognised, rhythmical progress of perception along the lines and accurate return sweep of the eye from the end of one line to the beginning of the next”; and Dr West describes reading as a “process of sight-sound sense”.

Reading involves the recognition of the important elements of meaning and their relationship that contributes to accuracy and thoroughness in comprehension. It is more than seeing words or pronouncing them or recognising their meaning in isolation. It requires one to think, feel and imagine in a set of relationship. It is an activity which involves the interpretation of ideas signified by written or printed language.

9.5. Oral and Silent Reading

Here, we need to distinguish between two types of reading : oral and silent reading. In oral reading, a child reads out every word or print. As he does so, he has to get the phonemes, their combinations, and the stress and intonation patterns correctly. In the early stages children are taught the mechanics of reading (i.e. making sounds appropriate to the symbols and understanding their relationship). They are taught to read from the board before they are allowed to use their books. Much later they are introduced to silent reading. Initial training in oral reading is an essential step to silent reading. It not only helps children to pronounce the words correctly but to group them into ‘meaningful mouthfuls’ (i.e. words forming sense groups that are said at one go without a pause). Oral reading should start at the earliest possible opportunity, preferably in the fourth and fifth month of instruction in English.

Reading instruction in most of our primary and secondary schools has been instruction in oral reading in spite of the fact that reading in actual life is mostly silent. Thus, researchers have emphasised the need for silent reading for the following reasons:

- Most reading outside the curriculum is silent reading.
- Silent reading emphasises meaning rather than sound; psychologists of various schools are concerned with the ways in which meaning is conveyed more than anything else.

We have already learnt that fundamental reading skills are mastered through oral reading which helps silent reading later on. It is noteworthy here that some of the difficulties in silent reading that can be diagnosed through oral reading are:

- i) Omission of words or phrases
- ii) Insertion of words
- iii) Substitution of letters, words or phrases

- iv) Skipping lines
- v) Repeating lines
- vi) Inaccurate grouping of words that interfere with thought-getting and interpretation of ideas

9.6. Methods of Teaching Oral Reading

Now we will discuss the various methods we can employ to teach reading English script. However, first, we need to teach the learners how to recognise letters and words. The main methods of teaching English script include the following:

9.6.1. Alphabetic method :

In this method children are taught the names of the letters of the alphabet – a “ay”, b “bee”, c “see”, etc. – and when they see a new or unfamiliar word, e.g. ‘bag,’ they repeat the letter names – “bee ay gee”. It is thought that this “spelling” of the word helps the child to recognise it. By constant repetition of letter – names, the learner becomes familiar not only with the form and name of individual letters but also encounter certain letters – strings and letter – clusters which are component parts of many words. The method relies heavily on the conditioning aspect of the learning process. However, it is necessary for the learners to differentiate between the different letters of the alphabet as well as between the capital and small letters. Therefore, children need plenty of experience in playing with the letter forms, so as to become familiar with their shape and learn the correct orientation i.e. which way is their correct position.

9.6.2. Phonic method:

In this method children are taught to recognise the relationship between letters and sounds. They are taught the sounds which the letters of the alphabet represent, and then try to build up the sound of a new or unfamiliar word by saying it one sound at a time. This is based on the observation that letter sounds are never produced singly but in the context of words, and that usually the positioning of the letter determines its particulars. The phonic method uses the following steps:

- a) The learner first learns the sounds most often represented by the various vowel and consonant letters. Generally, the learners are introduced to a consonant – vowel combination since consonants cannot be accurately sounded except with a vowel; e.g. c – at or ca – t.
- b) Words of various patterns are then introduced;
 - Cat, bat, rat, mat
 - Tin, bin, shin, fin, pint

- c) Some common look-and-say (i.e. looking at the word as a whole and saying what it is, without noticing each letter in the word) non-phonetic words are taught; e.g. I, he, to, the
- d) Sentences are formed with words already learnt; e.g. the cat is fat, it is on the mat
- e) Digraphs (i.e. units of two letters representing one sound) are taught; e.g. sh, ch, ng, ck
- f) Sentences using digraphs are then introduced; e.g. there is a toy ship in the shop
- g) Certain rules regarding spelling-sound relationship can also be taught; e.g. the use of final 'e' in the words like gate, kite, nose, rule

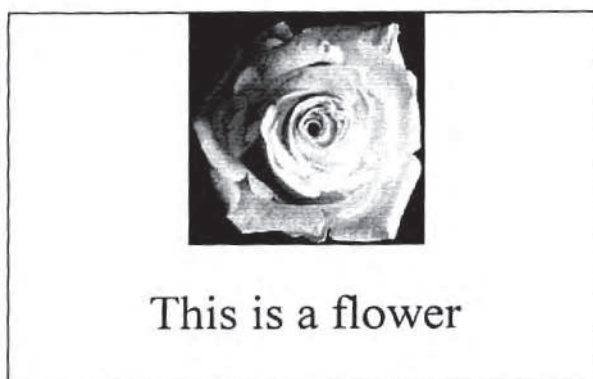
We should note that all words cannot be taught by this method as the English language is not completely phonetic in nature.

9.6.3. Word Method:

In this method children are taught to recognise whole words rather than letter-names (as in the alphabetic method) or sounds (as in the phonic method). This method emphasises the shape or the configuration of a word. The Gestalt theory of learning has been used here as the theoretical basis for learning. The basic idea is the importance of the whole, the total form, and the word-pattern. If whole words are presented to the children, they will see the difference between words on the basis of length and the shape or configuration of words and then easily be able to recognise words using such clues.

9.6.4. Sentence Method:

This method uses the sentence as the unit of utterance. Every sentence chosen contains a complete unit of thought and presents a definite image. It extends and supports the vocabulary already learnt orally by the learners. Hence, the sentences are mostly drawn from the children's own experiences of their homes and school life. These sentences are presented along with suitable pictures on sentence cards. For example,



The learners are first encouraged to talk about the pictures; if possible, the teacher weaves a story around them. The teacher then reads out the sentences. The cards are then passed round for individual reading practice. The children are discouraged from pointing to the words. They read the sentence as a whole. When a number of sentences have thus been practised exercises in quick recognition are given. Through this practice, they are encouraged to recognise at 'a single glance' a familiar word or a short, easily understood sentence. It is considered that the use of continuous prose leads the children to reading more fluently and rapidly.

9.6.5. Story Method:

In this method the whole story is the starting point. The teacher narrates stories supported by illustrations. At the end of the narration the learners are encouraged to reproduce the story in groups and individually. The written story is then recognised as a whole and a story chart is developed. The learners are given the various sentences orally and the teacher writes on the board.

After initial reading of a few stories off the board, the teacher introduces the printed text. The teacher reads each story aloud and the learners follow his/her reading with the books open. This is followed by a discussion of the story to help the learners understand it. Only after such oral preparation are the learners asked to read the story aloud. One problem with this method is that it is dependent on the memory of the learners to an extent.

9.6.6. Teaching Principles:

In teaching reading aloud, we need to keep the following principles in mind:

- a) Giving a model reading at the beginning of the lesson.
- b) Explaining the meaning of unfamiliar or new words and phrases before the learners are asked to read aloud.
- c) Training the learners in correct phrasing and in laying emphasis on right words (i.e. the use of appropriate supra-segmental features).
- d) Keeping a close watch against mumbling and producing defective sounds and utterances.
- e) Not laying stress on the speed at the cost of the accuracy of pronunciation.
- f) Encouraging the learners to avoid finger-reading
- g) Taking care that the reading aloud does not become meaningless and mechanical; it should be supported by board work and question-and-answer session.

Oral reading, however, has its limitations. It cannot be done by everyone in the class at the same time. The sessions cannot be carried out for a long time either. However, there may be a little reading aloud by three or four students in each period. In spite of its limitations, we should note that reading aloud is useful in teaching literary pieces especially in teaching poems. Also at the end of each unit of a prose lesson, a little reading aloud can be of great help in getting hold of the narrative style of the prose piece. As an enrichment programme the learners can be asked to read plays, conversations and dialogues with good expression and ease. Reading aloud is a special skill and very much depends on the excellence of the teacher's competence of reading aloud.

9.7. Silent Reading

Now let us shift our attention to silent reading which involves all the psycho-physical processes as reading aloud; but, in silent reading the learners do not need to pay equal attention to all the words as it is needed in oral reading. Thus, skimming or getting the essential ideas from a reading matter is an important factor in silent reading. At the initial stage we should aim at teaching the learners reading aloud; but, as soon as they have acquired minimum ability to read aloud, attempt should be made to develop the skill of silent reading in them. In this connection, we should keep in mind that oral reading helps silent reading to a great extent and the efficiency in oral reading is the minimum condition for the cultivation of silent reading.

In “silent reading”, observe Thompson and Wyatt, “the eye does not proceed steadily along the line of print, but stops from time to time possibly four or five times in a line. Then there is a rapid movement from the end of one line to the beginning of the next. During the movement of the eyes there is no perception. We read only during the pauses, when the eyes are not moving, the number of fixation in a line is affected by the difficulty of the matter, but not its grammatical structure. The eyes of the practised reader move over the lines with steady rhythm, but not so in the case of the unpractised reader. With him there are frequent irregular fixations with a turning back to what has just been read. But with practice rapid movement is observable as regards speed.”

It is noteworthy here that when we read silently, our eyes move in a swift and well-co-ordinated way sending signals to the brain. Hence, understanding the following psycho-ocular aspects of silent reading is crucial:

- **Fixation:** It refers to the brief periods when the eyeball is resting and during which the visual input required for reading takes place. The eyeball makes a series of fixations, jumping from place to place on the printed page. The jumps are exceedingly

rapid. The jump from one fixation point to another is known as a *saccade*. It is important to note that the fixations occur when our eyes come to rest. Most of these fixations are actually on or close to the line of print. But unless one reads quite slowly, one cannot easily control or predict where the eyes will fixate. The fixations are quite short in duration: each one lasts about one quarter of a second and the amount of printed text that a person can perceive within a single fixation pause is called *Reading Span* or *Perception Span* which is usually described as being between seven and ten letter spaces.

Thus, a good reader will not read like :

The book is on the table.

but as:

(The book) (is on the table)

The longer the reading span, the more rapidly will the reader be able to read. The reading span of a good reader is comparatively wide.

Now, let us consider the issue of the instant word recognition. Words are recognised on the basis of their shapes and appearance. This is called *Pattern Perception*. For example, in reading the word 'women', we would barely notice that the 'o' in the first syllable is pronounced, as 'i' as in 'whim'. The printed word 'women' is a gestalt-like total stimulus that immediately calls to mind the spoken word that corresponds to it. Such 'sight' recognition is co-related rather highly with the frequency of use. Word-perception is a skill that depends upon large amount of practice and exposure. Besides, the number of fixations or pauses per line depends on the difficulty of the material that is given for reading, age and the maturity of the reader.

- **Word Discrimination:** Reading involves the ability to discriminate letters and recognise words. This depends upon:
 - a) The type of letters: Projecting (like t, p, f, l, d) and non-projecting (like a, o, u) letters. Words containing the former type of letters are more easily recognised than words containing non-projecting letters.
 - b) The shape of words: Words similar in shape like receive, deceive; did, bid; etc. may often confuse the beginner.
 - c) The range of learners' experience: Words which are associated with objects and ideas within the learner's experience, and also words which the learners have already heard or practised in speech, are easily recognised.

- **Association:** It is the mental link formed between visual signs (letters, words) and the speech sounds and which they represent. Association implies the ability to recall sounds and meaning immediately on sight of group of letters.
- **Regression:** It refers to the backward movement of the eye along a line of print when reading. Poor readers tend to make more regressions than good readers. In reading aloud, a regression is the repetition of a syllable, word, or phrase that has already been read.
- **Reading Speed:** It refers to the speed at which a person reads. It depends on
 - a) the type of reading material (e.g. fiction or non-fiction)
 - b) the reader's purpose (e.g. to gain information, to find the main ideas in a passage)
 - c) the level of comprehension required (e.g. to extract the main ideas or to gain complete understanding)
 - d) the reader's individual reading skills.

The following are typical reading speeds:

Speed	Purpose	Good reader
Slow	study reading, used when material is difficult and/or high comprehension is required.	200-300 words per minute (wpm); 80-90%
Average	used for everyday reading of magazines, newspapers, etc.	comprehension 250-500 wpm; 70% comprehension
Fast	skimming, used when highest speed is required, comprehension is intentionally lower	800 plus wpm; 50% comprehension

It is noteworthy here that our talking speed is between 150 – 200 words per minute (w.p.m.). If we read saying each word to ourselves, our speed gets slowed down to less than the talking speed. Also in normal speaking situations, we do not need to think too long for words as the words we use are all in our active vocabulary. But when we read an unseen passage, we may come across new and difficult words which make us hesitate and pause for a while. These words act as stumbling-blocks and hinder our reading speed. Our eyes refuse to move forward with ease unless we are sure of the words we

read. Sometimes, we go back to difficult words and spend some time decoding their meaning. This regression is one of the major factors that cut down speed in silent reading. Also sub-vocalisation or saying each word while reading or passing the finger under the lines of print is considered a hindrance to efficient reading. These acts do not allow the eyes to make quick jumps; on the other hand they drag the eyes along slowly in undesirable ways and this retards the speed.

9.7.1 Teaching Principles:

In teaching silent reading, we should consider the following procedural principles:

- a) The perception of the form of words should be instantaneous; attempts need to be made to increase the recognition of number of words at the single pause.
- b) The teacher should keep a close watch that the learners do not engage in regression and sub-vocalisation while reading.
- c) The teacher should ensure that the learners do not sway their heads right and left as they proceed with the lines.
- d) The teacher should make all attempts to increase the reading speed but without impairing the comprehension of the content.
- e) In order to increase the reading speed, the teacher should attempt to reduce the number of fixations; training in eye movements has been a challenge to psychologists and teachers. The simplest way is to get the learners to make three or even fewer regular fixations per line by giving him/her oral instructions and providing him/her with some usual clues such as: columnal reading, reading in chunks or blocks, underlying key words in a passage, etc. The learners may also be guided not to look at the extreme left of a line but at the second word.
- f) The teacher should help the learners to stretch their eye span as far as they can and widen their fixation span. We should note that the duration of fixations, as distinguished from their number is not closely dependent on the difficulty of the material. The average time needed for switching from one fixation point to another is about 250 M.Sc. which can be reduced to 168 M.Sc. by systematic training.
- g) For effective reading teachers may adopt the 'language-experience' approach. It may be noted that some learners may face another kind of difficulty in silent reading. Their eyes refuse to move forward when they come to a 'blind spot' in a line of print. This may be due to the unfamiliarity of the word they have to read next. This results from the lack of language experience on the part of the learners. Hence, at the initial stages the teacher may not present any material which the learners

have not spoken or heard about. Thus, in adopting a passage from a prescribed text the first step should be good oral preparation. Unfamiliar words should be presented in meaningful situations. Difficult words should be written on the board and the learners should be allowed to look at them and read them orally. This language experience would help the learners to read these words used in the reading text.

- h) There is another difficulty which some learners may face in the early stages. They get reverse images of words or mistake one word for another which look almost similar, e.g. was become saw, no becomes on, and so on. Such words could be listed and presented on flashcards.
- i) The teacher should ensure comprehension and interpretation of the reading input through various tasks and activities.
- j) Development of various sub-skills of reading should be targeted by the teacher at intermediate and advanced levels in order to make the learners competent readers (refer to the list of sub-skills in CC1 Mod 1 Unit 4.5.1).
- k) The teacher should also try to exploit the ‘schemata’ of the learners to the extent possible.
- l) The learners are to be given varied experience in both intensive & extensive reading through various kinds of authentic text materials.

A detailed discussion on the procedural aspects of the development of various sub-skills of reading including the types of tasks and texts has been included in CC1 Mod 3 Unit 10.

9.8 Check Your Progress

1. Discuss the different methods of teaching oral reading.

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2. How is oral reading related to silent reading?

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3. What is ‘fixation’ and ‘reading speed’ in silent reading? How can ‘reading speed’ be increased?

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4. What are some of the principles you would consider as a teacher while teaching silent reading?
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9.9. Summary

In this unit we have studied the following:

- Reading involves not just the physical recognition of words but the interpretation of the message they convey.
- Speed in reading depends on the eye span and the accurate return sweep to the next line.
- Reading can be oral and silent; both these kinds are to be practised in English classrooms.
- Initial training has to be oral; oral reading helps children not only to pronounce words but to group them meaningfully.
- Most reading in real life situation is silent.
- There are five methods of teaching oral reading at the initial stage: Alphabetic method, Phonic method, Word method, Sentence method, Story method; a combination of these will be advantageous.
- Reading aloud is useful in teaching literary pieces especially in teaching poems; reading plays, conversations, skits, stories can be an enjoyable experience for learners.
- Silent reading constitutes a complex set of sub-skills.
- While reading silently, the eyes of an individual do not sweep across the line of print smoothly and steadily but move in jerks from one fixation point to another.
- The number of fixations or pauses per line depends on the difficulty of the material that is given for reading, age and the maturity of the reader.
- Regression, sub-vocalisation and finger reading are considered as obstacles to efficient reading as these practices retard the speed.
- Comprehension and interpretation of the reading input through various tasks and activities should be ensured.
- At intermediate and advanced levels development of the reading sub-skills to be targeted by the teacher alongside giving exposure to intensive and extensive reading practices.

9.10. Review Questions

1. How many types of reading can we promote among our learners?
2. Why is silent reading better than oral reading or reading aloud?
3. How can we develop faster reading habits among our learners? Why should we do it?
4. What are some of the habits that reduce the speed of our reading? How can we gain from reduced speed of reading?
5. How many types of comprehension tasks can we apply in our school classes? Describe at least one of them in detail.
6. Discuss some procedural principles in teaching *silent reading*.
7. Assess the methods of teaching *oral reading* at the initial stage.
8. Reading involves the ability to discriminate letters and recognise words. Write a note on the steps of developing this ability.
9. What do you understand by the words “Oral Reading” ? Write an essay on the methods of Teaching Oral Reading.
10. What are the difficulties a language teacher is likely to face in teaching *Reading as a Skill*?

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Unit - 10 □ Reading Skills 2

Structure

10.1 Introduction

10.2 Objectives

10.3 Reading for Comprehension

10.4 Reading Comprehension: Teaching Implications

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10.6 Teaching Reading

10.6.1 The Reading Input

10.6.2 Comprehension Tasks and Activities

10.6.3 The Teaching Stages

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10.8 Check Your Progress - 2

10.9 Summary

10.10 Preview Questions

10.11 References

10.1 Introduction

We are now aware that most real life reading is silent reading involving ‘comprehension’. The key word here is ‘comprehension’ which refers to the identification of the *intended meaning* of written communication. Contemporary theories of comprehension emphasise that it is an active process drawing both on information contained in the message (bottom-up processing) as well as background knowledge, i.e. information from the context and from the reader’s purposes or intentions (top-down processing). Gray (1967) suggests that when we read something we understand it at three levels: “first, the purely literal responding to the graphic signals only with little depth of understanding, the second level at which the reader recognises the author’s meaning, and the third level where the reader’s own personal experiences and judgements influence his response to the text.” These three levels can be summarised as ‘reading the lines, reading between the lines and reading beyond the lines’.

10.2 Objectives

After going through this unit you will be able to:

- Understand the concept of ‘reading comprehension’
- List the different types of comprehension
- Examine some important concepts in teaching reading comprehension
- Understand the pedagogical implications of teaching reading comprehension
- Understand the teaching objectives and principles underlying reading comprehension tasks and activities
- Specify the various sub-skills and abilities involved in reading and understanding
- Explore some classroom exercises, tasks and activities to develop reading competence
- Specify the different stages of a reading lesson along with the teacher’s role in each stage

10.3. Reading For Comprehension

Different types of reading comprehension are often distinguished according to the reader’s purposes in reading and the type of reading used. The following are commonly referred to:

- a) **Literal comprehension:** Reading in order to understand, remember, or recall the information explicitly contained in a passage.
- b) **Inferential comprehension:** Reading in order to find information which is not explicitly stated in a passage, using the reader’s experience and intuition, and by inferring
- c) **Critical or evaluative comprehension:** Reading in order to compare information in a passage with the reader’s own knowledge and values
- d) **Appreciative comprehension:** Reading in order to gain an emotional or other kind of valued response from a passage.

It is noteworthy here that we need not comprehend everything in a text. Comprehension or understanding is not ‘all or nothing’ process, and from it follows that reading is not an ‘all or nothing process’ either. Thus, although reading is a process whereby one looks at and understands what has been written, the reader does not necessarily need to look at everything in a given piece of writing. The reader actively works on the text and is able to arrive at understanding it without looking at every letter and word.

10.4. Reading Comprehension: Teaching Implications

While teaching reading comprehension the teachers should aim at developing the skills and imparting those strategies that would promote comprehension. Let us take note of the important characteristics of ‘comprehension’ and their implications for teaching:

- A) All readers bring something with them to a text in terms of a general stock of knowledge referred to as the ‘schemata’.
The teacher should, thus, try to exploit the ‘schemata’ in the best possible way for better understanding of the text. Schemata is congenial for predicting and aids in deeper understanding of the text.
- B) One can understand something better if one puzzles out things for oneself. True learning involves a large element of personal discovery. The same is true for reading comprehension.
The teacher should make learners work out things for themselves and avoid such practices like explaining the meaning of a passage or a word. Rather, such tasks and activities should be devised that learners are required to find out the information themselves or deduce the meaning going through the ‘discovery procedure’.
- C) Understanding something will be deeper and will last longer if one does something with the information one has just acquired. This is equally true for reading.
There should be such tasks and exercises that make the learners use the newfound knowledge and information.
- D) For understanding something the focus and the concentration is restricted to its content while other aspects is paid less attention. In reading for comprehension, too, the focus on the content is required.
The teacher needs to encourage silent reading and must not use the reading text for teaching pronunciation.
- E) Reading is not an ‘all or nothing’ process.
The teacher should not aim at ‘total comprehension’ of every single word, sentence and item of content of a passage.
- F) Reading comprehension is based on the competency of a set of sub-skills.
The teacher should use a reading input as a vehicle for developing the sub-skills that the learner needs to exploit in comprehension of other passages.
- G) Like many other activities in life reading involves a variety of purposes, styles and types.
The teacher should arrange such reading programmes that the learners are exposed to a variety of reading styles and types viz. intensive and extensive reading.

- H) Real life reading is not an isolated activity. Often readers require to respond to the text by means of writing or speaking.
While keeping the focus on developing reading skill, the teacher should try to integrate the productive skills through certain tasks and exercises based on the reading input.

10.5. Check Your Progress - 1

What do you understand by term ‘reading comprehension’? What are its different types?

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Discuss some of the pedagogical implications of teaching reading comprehension.

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10.6. Teaching Reading

Let us now focus on the procedural aspects of teaching reading. We should note that our job as a teacher is to train the learners in the skills, sub-skills and strategies they will need for the understanding of texts. Hence, the teacher would require to consider the following factors of teaching procedure:

- A) The reading inputs
- B) The comprehension tasks and exercises
- C) The teaching stages

10.6.1 The Reading Input

The course books play a significant role in developing reading skills. Most school curricula and language courses have prescribed course books containing a selection of texts in their reading skills section. It is a common experience for teachers that many textbooks are simply a collection of prose passages and poems. Often these texts have descriptive passages on different themes. Very often the subject matter is found to be uninteresting for the learners and do not relate to the learners’ real life experience. The textbooks may not even contain a variety of text types and no while-reading activities for the learners. At the most, there a few questions, often of the long-answer type, to test the learners’ understanding of the passage. Our role, as teachers, is crucial in this context. We need

to devise such questions and activities which will make the learners read the text. Attempt should be made at cognitive engagement of the learners through suitable reading input. However, there are some textbooks which give a lot of support to the teacher and the learners. There is often a built-in-teacher in the materials with variety of tasks and exercises. The teacher, here, needs to act as a facilitator. The teacher needs to only check whether the texts along with the exercises are pitched at the level of the learners or whether the learners are able to adapt to the given text varieties and the tasks. If not the teacher would require to devise a new set of activities matching the learners' needs and competencies.

However, current practices in ELT have stressed more on the use of authentic texts which refer to those texts and materials that have not been originally developed for pedagogical purposes, such as articles, newspaper reports, advertisements, company reports, etc. Such texts are often thought to contain more realistic and natural examples of language use than those found in textbooks and other specially developed teaching materials. Grellet observes, "authenticity means that nothing of the original text is changed and also that its presentation and layout are retained."

Planning a reading lesson begins with the reading text, no matter, whatever be the type. The reading texts included in a course book are of varying lengths with some being long pieces while some short. Usually, a text has a number of paragraphs, especially longer texts. So the first job of a teacher is to break the longer texts into smaller manageable units (though in some course books the unit division is pre-designed as in BLISS, NCERT, CBSE textbooks, etc.). A convenient approach to unit division is to allot a certain number of paragraphs which could be completed in one period, considering the total time available for completing the particular lesson. However, the teacher should not make the split arbitrarily, causing a division in ideas or themes; rather, he / she should look for natural boundaries in the text and ensure that each unit is a self-contained unit. One advantage of this approach is that the learners would be motivated to read and work with shorter texts. Moreover, each unit will have its own learning potentials and the teacher can vary their approaches and strategies more easily. Finally, handling a text in units can lead to effective learning as it helps the learners to relate the parts of the text to the whole and see how these contribute to make the total meaning.

10.6.2. Comprehension Tasks and Activities

Let us now move on to study some of the tasks and exercises that can be utilised to develop reading skill. But before we move on to the detailed discussion let us first study some of the principles of designing reading tasks and exercises:

· The tasks and exercises should be suited to the texts. An exercise should never be imposed on the text. It is better to allow the text to suggest what exercises are most appropriate to it. In the words of Grellet, ‘the text...should be the starting point for determining why one would normally read it, how it, would be read, how it might relate to other information.’.

- Tasks must also be suited to the learners’ purposes and types of reading i.e. intensive and extensive.
- The tasks and activities should be varied in order to –
 - (a) to sustain interest in the lesson
 - (b) to prevent anticipating the question type and thus prevent rote-learning
 - (c) to cater to different levels of learners in a heterogeneous class
- The tasks and exercises should be targeted at the development of various sub-skills of reading; attempts should be made to cover as many sub-skills as possible as listed by Brown (1994) or Munby (1978). While Brown’s list has already been discussed in CC-1, Mod-1, Unit-4.5.1, Munby’s list of reading sub-skills are given below for reference:
 - i. Recognizing the script of a language
 - ii. Deducing the meaning and use of unfamiliar lexical items
 - iii. Understanding explicitly stated information
 - iv. Understanding information when not explicitly stated
 - v. Understanding conceptual meaning
 - vi. Understanding the communicative value (function) of sentences and utterances
 - vii. Understanding relations within the sentence
 - viii. Understanding relations between the parts of a text through lexical cohesion devices
 - ix. Understanding cohesion between/among parts of a text through grammatical cohesion devices
 - x. Interpreting text by going outside it
 - xi. Recognizing indicators in discourse Identifying the main point or important information in a piece of discourse
 - xii. Distinguishing the main idea from supporting details
 - xiii. Extracting salient points to summarise (the text, an idea etc.)
 - xiv. Selective extraction of relevant points from a text
 - xv. Basic reference skills
 - xvi. Skimming
 - xvii. Scanning to locate specifically required information

xviii. Transcoding information to diagrammatic display

- However, there should not be a plethora of tasks; too many tasks and exercises may spoil the pleasure of reading. A balance need to be struck between leaving the learners without any help on one hand, and on the other, ‘squeezing the text dry’.
- Learners may be allowed to see the questions they are going to answer before reading the text. This will enable them to opt for the right strategy of reading i.e. they would read in the required way. For example, they would scan the text to extract specific information while skim to understand the theme of a particular text as per the demand of the task

Let us now proceed to our discussion on the different kinds of comprehension exercises which can be effectively used to develop reading skills. Broadly, comprehension exercises can be of two kinds: a) ***Comprehension questions*** and

b) ***Comprehension tasks and activities*** and the teacher should present a careful mix of both the types for developing better comprehension competency.

a) Comprehension questions: Comprehension questions can be further classified into *Fixed Response Items* and *Free Response Items*.

Fixed response items include MCQs, True/False statements with justification or supporting statement, matching exercises, fill in the blanks, and sentence completion with information from the text, etc.

MCQs consist of a stem which poses the problem followed by four or five options, one of which is the correct or the best answer. The alternatives are known as distractors. They are plausible answers designed to deceive the weaker learners. The stem may be in the form of a direct question, and incomplete statement or a word or a phrase.

True-False exercises present a statement. A learner has to decide whether it is true or false in accordance with the text. It should be noted that if the answer is available explicitly in the text then they are less effective as they pose no challenge to the student. The answer should be implicit, requiring inference and deduction which are key sub-skills of reading. In case of ‘false’ statement the learners should be made to state the correct statement, while for ‘true’ statements they should be asked to provide the supporting statement or relevant extract from the text. Thus, guess work may be avoided.

Matching exercise involves two columns of words or statements in which the items in the first column do not correspond with those in the second column. The learners are required to match.

All the above items along with fill in the blanks and sentence completion are ideal for developing the sub-skills of scanning, inference, etc. Besides these, cloze exercises (wherein words are deleted from a reading passage at regular intervals leaving blanks) may be introduced involving grammar and vocabulary items, however, these should be comparatively few in number as the focus need to be primarily on comprehension of the text.

Free Response Items: These are the conventional ‘Wh-questions’ requiring the learners to write a short or a long answer. Thus along with comprehension, these require certain competency in the productive skill of writing. The different types of free response items include:

- a) Questions of literal comprehension: These are questions whose answers are directly and explicitly available in the text. The learners are free to answer in the words of the text itself, though this is not desirable. These questions are essential preliminaries to serious works on the text, because unless the learner has grasped the plain meaning of the text, the in-depth questions will be of no use.
- b) Questions of inference: These questions make the learners ‘read between the lines’, consider what is implied, but not stated explicitly. The difficulty is more of cognitive in nature rather than linguistic in most cases and the learners need to assimilate and synthesise in his/her mind pieces of information that are scattered in the text, so that their joint implication can be recognised.
- c) Questions of evaluation: Evaluative questions involve the reader in making a considered judgement about the text in terms of what the writer is trying to do and how far he has achieved it. These questions often include literary appreciation and are more appropriate at advanced levels. Through these questions we must ensure that the learner not merely responds but can analyse his/her responses and measure it against the presumed intention of the writer.
- d) Questions of personal response: Of all the types of questions the answer to this type depends upon the reader and least on the writer. Here, the learners are asked to record their impressions and reactions based on textual evidence. So the learners go beyond their role as readers and essentially get involved with the writer.

Nuttall’s (1982) observations in respect of the quality and type of questions are important in this connection. His observations can be summed up as follows:

Firstly, there should be a repertoire of comprehension questions which will cover the full potential of the text. Questions should go beyond simple recall and recognition to the higher levels of cognitive activity. Thus, the complete reading programme should begin with questions which establish the purpose of reading and then demand information to be verified from the text.

Secondly, good questions should be like sign-posts. Signpost Questions (SPQ) are questions which provide directions to the learner for discovering where the meaning or information is to be found. Their purpose is to guide the students when they read, directing attention to the important parts in the text, preventing them from going off the track. SPQs draw attention to that learning point and stimulate thought and exploration.

Thirdly, good questions should stimulate interpretation. A subjective response usually results in alternative judgements. If questions generate discussion, exercise the learners' mental skills, lead to defence of arguments or constructive criticism on the basis of textual evidence, then much of the teacher's aim is achieved.

Fourthly, all good questions should help the learners in comprehension by engaging the learners in active struggle with the text. If the learners are able to give the answer by merely guessing, then these questions become valueless. Hence, the questions must probe the evidences students use to arrive at the answer. Paradoxically, it is when the students give a wrong answer (due to misreading of the text and not on ignorance) that the real work of developing understanding can begin. Thus, comprehension questions must be followed by process questions like 'how do you know?', 'in which line / passage did you get the answer?', etc.

Finally, it must be noted, that although a student may learn to react appropriately to all questions, they are but a means to an end. Reading is a solitary activity. In real life reading experiences learners will not be aided by any external stimulus to focus his/her thinking. Thus, the primary aim of all questions should be to stimulate the learner to develop the art of self-posed questions. However, provocative questions they are, they can never fully cover the special needs and difficulties peculiar to each individual. Thus, from the earlier stages, learners should be encouraged in to ask questions as they read. Such training is useful in teaching them how to read in general.

b) Comprehension Activities

Different kinds of texts offer opportunities for different kinds of exploitation. Traditionally, texts have been exploited by means of questions. Current practices, however, have adopted more flexible and adventurous methods. Various kinds of activities have been devised to supplement (and not to replace) questions. Different types of such comprehension tasks and activities include:

- a) Outcomes involving non-linguistic responses:
 - Drawing figures (geometric, portraits) from a set of written instructions
 - Plotting a route on a map
 - Constructing a map from given description / instruction in a text
 - Marking the correct option from a set of alternatives as in MCQs

- Numbering as per sequence
- Underlining words / parts of a text
- b) Outcomes involving linguistic responses (spoken and written)
 - Suggesting a title to indicate global comprehension
 - Dramatization of the given text and role play
 - Debate based on issues given in the text
 - Discussions based on issues given in the text
 - Short talk / giving opinion on issues in the text
 - Designing advertisements / posters for objects described in the text
 - Writing synonyms / antonyms and framing meaningful sentences
 - Writing a script / skit based on the text
 - Writing summary
 - Writing critical appreciation
 - Composing text-generated reports, letters, notices, etc.
 - Information-transfer task
 - Constructing tables, graphs, charts, flow-charts, from given information in the text

10.6.3 The Teaching Stages

Having chosen the text and decided broadly on the tasks and exercises, the next important job of the teacher is to chalk out a plan on how to conduct the entire lesson in a phased manner so that he/she can achieve the targeted broad and specific objectives. We shall now discuss the various stages of a reading session. The receptive model, as also in listening, has three basic stages:

- a) Pre-reading stage
 - b) While reading stage
 - c) Post reading stage
- a) **Pre-reading stage:** This stage is called ‘preparation’, ‘introduction’ or ‘lead-in’. Here the teacher prepares the students, puts them in proper mental frame to receive the text. Some of the teaching objectives and teacher activities may include the following:

Teaching Objectives

- To prepare the learners to receive the text
- To arouse interest and curiosity in the content
- To encourage them to predict / anticipate the reading content
- To give them motivating purposes for reading

- To exploit their ‘schemata’ or their existing knowledge regarding the reading content thereby establishing a cognitive link between their knowledge and the content to be read

Teacher Activities

- Exploiting illustrations to stimulate hypothesis about the content / plot / theme etc.
 - Showing pictures to introduce the content
 - Asking few general and topic related questions to the class as a whole and making the learners respond
 - Organise brief discussions about the theme / content
 - Clarifying few difficult key words / culturally alien words which may pose difficulty in global comprehension
- b) **While reading stage:** This stage is the ‘presentation’ stage where the students actually read to find out all the information the text has to offer. The learners in this stage are required to engage in different ways for negotiating for potential meaning. The teaching objectives and teacher activity can be summed up as under:

Teaching Objectives

- To help understand the writer’s purpose
- To help understand the organisation of the text
- To help comprehend and the interpret the meaning / message conveyed in the text
- To develop the various sub-skills of reading
- To make the learners work on a variety of comprehension exercises, tasks and activities
- To help the learners devise their strategy of reading as per the need
- To improve on the learners’ reading speed and instil good reading practices

Teacher Activities

- Introducing the reading text / input; the learners may be asked to read twice or thrice considering the difficulty level of the text
- Introducing the while reading tasks and exercises; the learners may be asked to work out in phased manner if needed
- Managing the class effectively through pair / group work or individual activity
- Encouraging time bound reading to improve the reading speed
- Broadly acting as the facilitator of the reading process
- Conducting task end assessment and evaluation

In general, while reading work begins with a general or global understanding of the text, and then move to the smaller units such as paragraphs, sentences and words.

- c) **Post reading stage:** This is the ‘follow-up’ stage wherein the teacher needs to move away from the text to the inner thoughts and feelings of the learners. In this stage the questions of evaluation and personal response can be assigned. Skill integration is another aspect of this stage. Many of the follow-up activities can be done orally, like group discussion, oral presentation of personal views, debate, short talk, etc. Similarly, written work can be a natural culmination of the content in the text. The teaching objectives and teacher activity can be summed up as under:

Teaching Objectives

- To develop certain sub-skills of reading like extra-integration, etc.
- To help the learners relate the text to their own knowledge, interests or views
- To consolidate and reflect upon what has been read
- To trace the development of thought and opinion
- To suggest practical application of theories / principles / concepts / arguments read in the text
- To integrate reading skill with other productive skills

Teacher Activities

- Organising pair / group discussions, debate
- Arranging for dramatizing and role-play activities
- Writing summary and critical appreciation
- Writing notes / reports
- Help learners find out parallel texts in English or any other known language
- Broadly acting as an observer and facilitator as post reading stage is free production stage beyond error correction

10.7. Extensive Reading

In our preceding discussion we have primarily dealt with the principles and procedural aspects that a teacher should keep in mind while planning and executing an intensive reading session. However, as stated earlier, the teacher should also focus on conducting extensive reading sessions or programmes. Extensive reading involves reading in quantity without bothering to check every unknown word or structure, meaning and message of

the content. Global comprehension and interpretation is the primary target. The primary purpose is to train the learners to read fluently in English for their own enjoyment and without the aid of a teacher. Learners are encouraged to read widely on subjects in which they find interest (art, politics, sports, social, scientific, etc.) and share what they have enjoyed with their classmates. They are expected to be able to discuss not only the content but the implications of what they read. Reading, thus, becomes a technique, not an end in itself, and language becomes a vehicle, a tool, and a model.

Thus, the teacher should consider the following principles while conducting an extensive reading session:

- Although extensive reading involves a lot of reading out of class, some class time has to be devoted to it both to maintain the learners' interest in it and to train them how to cope with longer texts. Learners who have not acquired the reading habit are often put off by the long books usually prescribed for supplementary reading. Necessary guidance and encouragement need to be given through an organised extensive reading programme.
- The material that the learners are encouraged to read should be more easily and readily accessible in language and content than that which is studied intensively. The aim of an extensive reading programme is to establish the habit of reading among the learners. It is not difficult to create this habit if the books are well chosen. When the teacher chooses books for extensive reading, the criterion of readability (i.e., suiting the linguistic level of the reader) and suitability of content are even more important than when the teacher chooses a text for intensive reading, because it is expected that the learners will read the books on their own. Extensive reading materials should, therefore, be:
 - a) Easy: The language must be easier than that found in the coursebook because the guidance of the teacher or the task is absent for the learner. To develop fluent reading it is far more useful to read a lot of easy materials than a few difficult ones.
 - b) Short: The length of the book must not be daunting. Elementary level learners need slim books so that they can finish quickly without a sense of strain and without getting bored.
 - c) Appealing: The book will be appealing if it is attractive in appearance, well-printed and with good coloured illustrations - more illustrations and bigger print for more elementary learners.
 - d) Varied: There must be a wide choice of books to suit the varying needs and wants of the learners in terms of content, language, and intellectual and emotional maturity.

In most school curricula, ‘literature readers’ are meant for extensive reading at secondary and senior secondary levels.

- It is noteworthy that the three-phase teaching procedure along with many of the tasks and activities, specifically the while-reading stage and its associated tasks, as discussed in the preceding section are not applicable to extensive reading. Hence, the teacher should ascertain to conduct some activities (if not tasks) to keep track of the learners’ reading alongside developing some of the sub-skills. Typical extensive reading tasks and activities may include: summary writing, writing critical appreciation and reviews, peer / group discussion on the theme and issues dealt with in the text, maintaining a study journal which would include their reflections on various aspects of the text as they proceed with the reading, oral or written presentation of chapter or part summary, etc.

For further details and samples of reading texts, tasks and activities please refer to CC-1 Mod-4, Unit-15.

10.8 Check Your Progress - 2

Discuss some examples of tasks and exercises involving ‘linguistic’ and ‘non-linguistic’ responses.

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What are some of the factors we should keep in mind while selecting a reading text?

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What would be your role as a teacher in the while reading stage?

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.....

In which stage would you like to integrate productive skills with reading and how? Give examples.

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.....

Discuss the sub-skills of reading in details.

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.....

10.9. Summary

In this unit we have studied the following:

- Most reading in real life situation is silent involving ‘comprehension’
- Comprehension is an active process drawing both on information contained in the message (bottom-up processing) as well as background knowledge, i.e. information from the context and from the reader’s purposes or intentions (top-down processing).
- Reading comprehension can be of basically four types : Literal, Inferential, Critical or Evaluative and Appreciative comprehension
- A teacher would require to consider the following factors of teaching procedure: the reading input, the comprehension tasks and exercises, the teaching stages
- Reading input may include texts from prescribed course books or ‘authentic’ texts
- The reading text may be suitably divided into smaller units for better comprehension
- Reading comprehension exercises include ‘Free Response’ and ‘Fixed Response’ items; Fixed Response items include tasks like MCQs, matching, etc. while Free Response items include long and short questions of inference, literal comprehension, evaluation and personal response
- Comprehension tasks and exercises include items of ‘linguistic’ and ‘non-linguistic’ responses; items involving non-linguistic response include marking, underlining, etc., linguistic responses call for spoken or written work.
- Teaching reading involves three stages: Pre-reading, while reading and post-reading
- Pre-reading is the warm up stage where the teacher motivates the students, puts them in proper mental frame to receive the text.
- In the while reading stage the students actually read to find out all the information provided in the text and develops an understanding of the text working out certain tasks and exercises; the teacher attempts to develop various sub-skills of reading in this stage
- Post-reading stage attempts at integrating reading skill with speaking or writing skill.
- Conducting extensive reading programmes and sessions are equally important to make the learners fluent readers.

10.10 Review Questions

1. How many types of comprehension have been discussed in this unit? What are some of the subtle differences?
2. What strategies can we use to facilitate easier comprehension for our students?
3. Do all texts lend themselves to information transfer exercises? Give some examples.
4. What are the different stages of teaching in a reading lesson?
5. How can we promote extensive reading in our learners?
6. Which factors should a language teacher stress in particular in the teaching procedure of reading comprehension?
7. Enumerate the salient principles while conducting an extensive reading session.
8. Write your appraisal of *teacher activities* in the pre-reading stage.
9. Sum up *teacher activities* in the reading stage. How best can a teacher help a learner out of probable reading difficulties?
10. How should a teacher conduct himself ideally in post reading 'follow-up' stage?

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Unit - 11 □ Writing Skills - 1

Structure

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11.3 Teaching Writing

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11.1 Introduction

Let us now focus on writing skills which is considered to be the most difficult of all the skills. As Rosen (1981) points out, the writer is denied a wide range of expressive possibilities that are available to a speaker. In his words, ‘...*the writer is a lonely figure cut off from the stimulus and corrective of listeners. He must be a predictor of reactions and act on his predictions. He writes with one hand tied behind his back, being robbed of gesture. He is robbed too of the tone of his voice and the aid of clues the environment provides. He is condemned to monologue, there is no one to help out, to fill the silences,*

put words in his mouth, or make encouraging noises'. From this observation we can make out how difficult it is for the learner to emerge as a competent writer unless properly guided.

Let us look back to our school days. Do we have sweet and pleasant memories of our writing classes? Perhaps not, with most of us. We have always regarded them as a 'necessary evil' or an activity that has to be gone through. Tricia Hedge points out, "... *many students and teachers would recognise, if ruefully, the characterisation of writing periods as times of sighing, pencil chewing, foot-shuffling agony*" (1988). Our experience as teachers of composition does not present writing as a very interesting and enjoyable activity. It has often been the practice to convert composition classes into prose, poetry or grammar classes as it is felt that "there is no need to teach writing". While the writing skill is thus dismissed or ignored, it is paradoxical to find that the examination tests only the skill of writing continuously for two to three hours. It is generally assumed that writing is not 'taught' but is usually 'caught'. However, it is to be noted that writing is a learned skill and not an acquired one. It requires training in the art of writing i.e. both how to write words and how to create meanings. Thus, as teachers, first we need to consider the various nuances of writing systematically which in turn will help us to grasp the nature of the skill better, and consequently identify the optimal ways that we should adopt to teach it.

11.2 Objectives

After going through this unit you will be able to:

- Understand the need and importance of teaching writing
- Examine some of the theoretical concepts and approaches to teaching writing
- Understand the pedagogical implications of teaching writing
- Specify the various sub-skills and abilities involved in writing
- Differentiate between skilled and unskilled writers

11.3. Teaching Writing

As teachers let us now determine some of the objectives of teaching writing. Chastain (1976), in this regard observes: "The goal in writing is twofold. Psychologically students are more impressed by exercises that are to be written and handed in than by those that are to be learned. Realistically, the teacher knows that writing homework exercises and

other written activities help the students to acquire the vocabulary and the grammar of the lesson. Practically, the students' minimum contact with the language in the classroom must be expanded as much as possible. The overall objective then will be to help the learners express their ideas in written form."

Thus, Donn Byrne (1979) suggests the following objectives of teaching writing:

- The introduction and practice of some form of writing enables the teachers to provide for different learning style and needs. Some learners especially those who do not learn easily through oral practice, feel more secure if they are allowed to read and write in the language. For such students, writing is likely to be an aid to retention, if only because they feel more at ease and relaxed.
- Writing is often needed for formal and informal testing.
- The exposure to a foreign language through more than one medium is likely to be more effective than relying on a single medium alone. Writing also provides variety in classroom activities; serving as a break from oral work and increases the amount of language contact through work that can be set out of class.

Additional objectives of a teacher in conducting writing classes may include the following:

- Reinforcing learning; writing helps to reinforce learning as the close relationship between writing and thinking makes it a valuable part of any language course.
- Generating interest and motivating the learners for taking up writing assignments shedding all inhibitions
- Giving exposure to a variety of academic and non-academic real life writing practices. All through the learning years, a learner needs to write various types academic write ups like long and short answers, essays, amplifications, substance, precis, literary appreciation, dialogues, academic papers and articles, dissertation, thesis. Non-academic writings may include literary and creative writings, diaries, reviews etc. along with various professional writings like official letters, business letters, reports, proposals, notice, etc.
- Developing the sub-skills that goes into efficient writing.

Check Your Progress 1

Based on the above discussion state some of the objective statements that you would consider before conducting a writing class. You may begin your statements in the following manner: 'to develop...', 'to introduce...' and so on.

.....

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11.4. The Approaches to Teaching Writing

An understanding of the various approaches that have been adopted and practiced or experimented with over the years by second or foreign language teachers and researchers across the globe is essential before we justifiably decide on our approach and principles of teaching writing. Ann Raimes (1983) has basically identified six types of approaches: The controlled-to-free writing approach, the free writing approach, the paragraph-pattern approach, the grammar-syntax-organisation approach, the communicative approach and the process approach. We would now try to understand the assumptions and pedagogical applications of each of these approaches in details.

11.4.1 The Controlled-to-Free Writing Approach

During the 1950s and early 1960s the audio-lingual method dominated the second language teaching approach wherein speech was considered primary and writing served to reinforce speech in that it stressed mastery of grammatical and syntactic forms. ESL teachers developed techniques to move learners towards this mastery through the controlled-to-free writing approach.

The controlled-to-free writing approach is sequential: students are first given sentence exercises, then paragraphs to copy or manipulate grammatically by, for instance, changing questions to statements, present to past, or plural to singular. They may also require to transform or combine sentences. They work on given material and perform strictly prescribed operations on it. With these controlled compositions, it is relatively easy for students to write a great deal yet avoid errors. Only after reaching a high intermediate or advanced level of proficiency are learners allowed to try some free compositions, in which they express their own ideas. This approach focuses on accuracy rather than fluency or originality.

11.4.2 The Free-Writing Approach

Teachers and researchers have often stressed on the quantity of writing rather than quality. They adopted the approach of teaching writing by assigning vast amounts of free writing on given topics, with only minimal correction of error. The emphasis in this approach is that intermediate-level students should put content and fluency first and not worry about form. Once ideas are down on page, grammatical accuracy, organisation, and the rest will gradually follow. Concern for ‘audience’ and ‘content’ are seen as important in this approach, especially since the free writings often revolve around subjects that the students are interested in, and those subjects then become the basis for other more focused writing tasks.

11.4.3 The Paragraph–Pattern Approach

This approach is also called the model based approach wherein students copy paragraphs, analyse the form of model paragraphs, and imitate model passages. They put scrambled sentences into paragraph order, they identify general and specific statements, they choose or invent an appropriate topic sentence, they insert or delete sentences. This approach is based on the assumption that in different cultures people construct and organise their communication with each other in different ways. So even if learners organise their ideas well in their first language, they still need to see, analyse, and practice the particularly ‘English’ features of a piece of writing. Though, this approach lacks creativity and originality on the part of the writer, it is very helpful for the weaker learners, they do not know how to write on their own, and the models provide them good support. It is noteworthy here that this approach is the most popular approach in teaching writing in India and is widely practiced by teachers across all levels largely because of the ease of implementation specifically in dealing with large classes and also due to lack of awareness of the emerging trends.

However, this approach can be made more challenging for the learners by adopting the following procedure:



The presentation of the model, in the context of the learner’s own writing, especially after his/her initial struggle is sure to be much more meaningful and useful for the learner.

11.4.4 The Grammar-Syntax-Organisation Approach

Many teachers and researchers have stressed on the need to work simultaneously on more than one compositional skills. Writing, as per this approach, cannot be seen as composed of separate skills which are learned one by one in isolation. Hence, teachers have devised writing tasks that lead learners to pay attention to organisation while they also work on the necessary grammar and syntax. For instance, to write a clear set of instruction on how to operate a PC, the writer needs more than the appropriate vocabulary; he/she needs the simple forms of verbs, an organisational plan based on functional sequence, sequence words like ‘first’, ‘then’, etc. and even sentence structures like ‘when....., then.....’. This is a sort of whole language approach to teaching writing.

11.4.2 The Communicative Approach

The communicative approach stresses the purpose of a piece of writing and the audience for it. Learners are encouraged to behave like writers in real life and to ask themselves the crucial questions about the purpose and audience – who am I writing for? Who will read it? Traditionally, the teacher alone has been the audience for learner writings. But advocates of communicative approach to language teaching have asserted that writers do their best when writing is a truly communicative act, with a writer writing for a real reader. Hence, teachers using the communicative approach to writing have extended the readership. They extend it to the other students in the class, who not only read the piece but actually do something with it, such as respond, rewrite in another form, summarise, or make comments – but not correct. Teachers may also specify readers outside the classroom, thus, providing the learners with a context in which they would require to select appropriate language, content and levels of formality. An ideal writing task in this approach can be thus:

‘You are participating in a student exchange programme with another school. Students will exchange schools and homes for three months. A dyslexic student whom you have never written to before will be coming to your house and occupying your room. Write a letter describing the room in detail so that the student can almost visualise it and have a clear picture of your room.’

11.4.3 The Process Approach

Emerging trends in ELT have shifted focus from the written product to the process involved in writing. When concentrating on the product teachers are only interested in the aim of a task and in the end product. However, those who advocate a process approach pay attention to the various stages that any piece of writing goes through. Teachers spend time with the learners during pre-writing phases, editing, redrafting and finally ‘publishing’ their work; the process approach aims to get to the heart of the various sub-skills that should be employed when writing.

Ron White and Valerie Arndt (1991) have stressed that ‘writing is re-writing; that revision – seeing with new eyes – has central role to play in the act of creating text’. In their model, process writing is an interrelated set of recursive stages which include:

- Drafting
- Structuring (ordering information, experimenting with arrangements, etc.)
- Reviewing (checking context, connections, assessing impact, editing)
- Focusing (that is making sure one is getting the message across he/she wants to get across)

- Generating ideas and evaluation (accessing the draft and/or subsequent drafts)
White and Arndt's model can be represented diagrammatically in the figure given below:

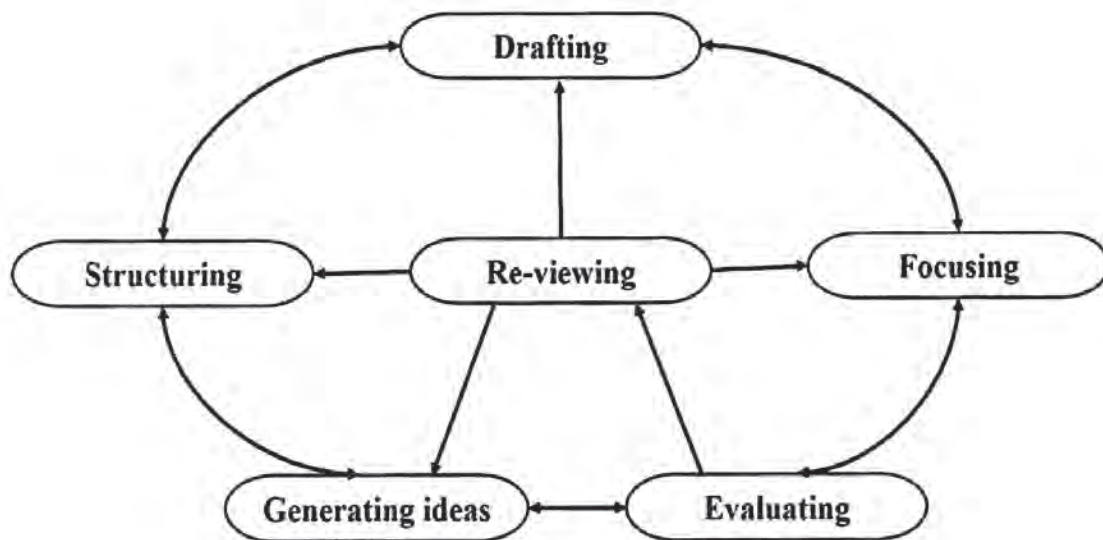


Fig. 11.1 : White and Arndt's process writing model

Teachers who use the process approach require to give their learners two crucial supports: *time* for the learners to try out ideas and *feedback* on the content of what they write in their drafts. The writing process, thus, becomes a process of discovery for the learners: discovery of new ideas and new language forms to express those ideas.

Apart from the aforesaid approaches as identified by Raimes, there are some other approaches that have been proposed by researchers and ELT practitioners. One such approach is the **Genre Approach**. In terms of writing in a second language, the genre approach has been defined as “a framework instruction”. The term ‘genre’ has been defined as a communicative event and members of each subclass share some communicative functions such as, film reviews containing analysis of movies, editorial columns giving ideas and suggestions, book reviews analysing content of a book, product manuals describing the mode of operation and a set of trouble shooting strategies that writers should know, business letters accomplishing various business purposes like sales, complaint, etc. Thus, each genre intends to fulfil the expectations of an imagined community of readers of that genre. Therefore, each genre constitutes specific communicative features, organisational

structure and linguistic features. In genre approach to writing the learners need to study sample texts in the genre they are going to be writing before they embark on their own writing. They need to consider certain factors like the knowledge of the topic, the conventions and style of the genre, and the context in which their writing will be read, and by whom. The genre approach is especially appropriate for learners of ESP at the advanced level, however, it may be adopted at the intermediate level too considering some of the genres suitable for that level.

Another approach that has been experimented with, specifically in India, is the ‘**Interactive**’ approach to teaching writing. As a result of extensive research and experimentation, the Central Board of Secondary Education (CBSE) and the *Council for the Indian School Certificate Examinations* (CISCE) inducted the interactive approach. The main objective of the interactive approach is accomplishment of language skills (including writing) in an interactive situation. Some of the salient features of this approach are as follows:

- This approach involves the actual usage of the language in speech and writing.
- It emphasises the eliciting response of the students rather than providing information to the students.
- It is an activity-based approach; it is an interaction between the student and the teacher; interaction is made to teach the students.
- This approach involves students in different activities such as understanding the text, identifying the main points of the text, pointing out the central idea, selection and extraction of information from the text for specific purposes and engaging in practical activities such as writing.

We may note that all of the approaches mentioned above overlap. We may not even restrict our tasks and classroom teaching strategies to a single approach excluding all others. We may adopt the communicative or process approach and may still use techniques drawn from other approaches as the learners need them – model paragraphs, controlled compositions, free writing, etc. It is advisable to adopt an ‘eclectic’ approach as per need of the learners.

Check Your Progress 2

What are some of the major approaches to teaching writing? How would you decide on your approach to teaching writing?

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Discuss the process approach to writing in details. How do you plan to implement the process approach in your writing classes?

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11.5 The Principles of Teaching “Writing”

Let us now focus on the various principles of teaching ‘writing’ that we, as teachers, should consider while planning and executing a writing session:

1. Meaning-focused Input :
 - We should arrange our class in a manner that the learners are able to bring experience and knowledge into their writing; writing is most likely to be successful and meaningful for the learners if they are well prepared for what they are going to write.
 - We can ensure the preparation through the choice of topic, or through previous work done on the topic either in the first or second language.
 - We should then make the learners actively ‘brainstorm’ for ideas and points to write on the selected/given topic.
2. Meaning-focused Output:
 - We should always engage the learners in doing lots of writing and lots of different kinds of writing. There are many elements of the writing skill which are peculiar to writing and so time spent in writing provides useful practice for these elements. Different genres use different writing conventions and draw on different language features and so we should make sure that learners are getting writing practice in the range of genres that they will have to write in.
 - We should make the learners write with a message-focused purpose; most writing should be done with the aim of communicating a message to the reader and the learner/writer should have a reader in mind when writing.
 - We should also take care that writing should interest learners and draw on their interests and that the learners experience a feeling of success in most of their writing.
 - Learners should use writing to increase their language knowledge - lexical, syntactic or compositional.
3. Language-focused Learning:
 - We should let the learners know about the parts / phases of the writing process and ensure that the learners are able to discuss them in relation to their own and others’ writing.

- We must note that the learners are able to adopt conscious strategies for dealing with parts of the writing process.
 - Where the L1 uses a different script, as in India, the learners should give attention to clarity and fluency in producing the form of the written script in L2 i.e. English.
 - Spelling should be given an appropriate amount of deliberate attention largely separated from feedback on writing.
 - We should provide and arrange for feedback that encourages and improves writing.
 - We should make the learners aware of the ethical issues involved in writing and they should be encouraged to reflect originality.
4. Skill-focused learning:
- We should attempt to develop all the sub-skills of writing and the learners should be made aware of each of the sub-skills that he/she is required to employ as he/she proceeds through the writing task. A range of sub-skills as proposed by Raimes and Munby has been discussed in Unit 11.6.
 - We should also make students aware of the various styles and strategies that he/she needs to adopt in producing an impressive write-up viz. identifying the purpose of writing, writing for the reader or the audience, the tone, the style - humorous or satiric, etc.
5. Fluency Development:
- We should take care that the learners are able to increase their writing speed gradually so that they can write very simple material at a reasonable speed with proper reflection of their thoughts.
 - We need to note that fluency development in writing can occur through repetitive activities and through working with easy, familiar material.

Check Your Progress 3

What are some of the major principles of teaching writing? How do you plan to ensure that the principles are reflected in your teaching?

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11.6. The Sub-Skills of Writing

We are now aware that being a productive skill writing involves the employment of certain sub-skills, the co-ordinated involvement of which produces a good write up. Raimes's (1983) proposition (as discussed in CC-1, Mod-1, Unit-4.6.2) in this regard is

immensely helpful for any teacher. Additionally, we may also refer to the list of Munby's writing sub-skills as given below for further guidance and planning writing classes:

- A. Manipulating the script of a language
 - forming the shapes of letters
 - using the spelling system
 - using punctuation
- B. Expressing information explicitly
- C. Expressing information implicitly through
 - inference
 - figurative language
- D. Expressing the communicative value of sentences and utterances
- E. Expressing relations within a sentence using
 - elements of sentence structure
 - modal auxiliaries
 - intra-sentential connectors
- F. Establishing relations between different parts of a text through lexical cohesion devices
- G. Establishing relations between different parts of a text through grammatical cohesion devices
- H. Using indicators in discourse for
 - introducing an idea
 - developing an idea
 - transition to another idea
 - concluding an idea
 - emphasising a point
 - explanation of point already made
 - anticipating an objection
- I. Reducing the text through avoiding irrelevant information

(adapted from John Munby: 1983: A Taxonomy of Language Skills)

We should take care that the learners are consciously made to employ all the sub-skills in producing a write-up.

Check Your Progress 4

Discuss the sub-skills of writing in details. What strategies would you adopt to develop the sub-skills?

11.7. Levels and Stages of the Writing Process

Let us now try to understand the various levels and stages that the learners are required to go through as they go on to master the skills and sub-skills of writing.

11.7.1. The Beginners Level or Stage-1

The first level of basic writing focuses on such writing skills as: legibility, orientation of alphabet, shapes and cursive styles, neatness of handwriting, knowledge of the building blocks of English letters, discerning and arranging the English alphabet in order, etc. Learners are also engaged in identifying, naming and spelling out words to be copied, recognition and production of written form: vowels, consonants and blends, words and syllables, upper and lower case letters, basic spelling patterns, rhyming words, punctuation, phrases and sentences.

When learners are able to write words from memory, they are required to: make a detailed and itemized list of objects in pictures, draw and label their own pictures, make personalized linguistic arrangements by creating a personal letterhead, design a monthly calendar or birthday card for a classmate and draw a picture map of the neighborhood in another familiar area. At the basic level of writing, alphabetizing tasks provide writing practice. These tasks include the following:

- Listing words beginning with a particular alphabet or having a particular sound.
- Rearrangement of a group of words in alphabetical order
- Recognition of consonant sounds in the names of classmates.
- Recalling objects (used in daily situations) whose names begin with a particular sound

As the beginner's knowledge of English increases through speaking and listening and reading aloud, new words, phrases, and sentences will be generated, and the learners may then be required to do the following:

- prepare a list of topical words
- prepare associational pairs or groups of words
- prepare a flowchart of antonyms
- prepare a mind map of synonyms

- prepare familiar structures of daily usage like names of days and seasons
- prepare personal lists, grocery lists, food menus, and even stationery lists

From words, learners can proceed to short word groups such as phrases, and then they extend their linguistic skills from phrase writing into sentence writing. This is an extended writing exercise. While doing this, they will be engaged in sentence combining, paragraph assembly, paragraph completion, controlled composition (such as rewriting the paragraph in a different tense, modification of names and pronouns, etc.), guided composition (which provides some tips or ideas and the students write short sentences and paragraphs on a topic based on items provided), and questions and answers.

11.7.2. Intermediate Level or Stage Two

Next, at the intermediate level, the focus changes to writing with a purpose and learners acquire a plethora words and start writing English for specific usages. They continue to have flawed and erroneous writing. However, at the same time they begin to focus on the use of pronoun links, connecting words for the coherent expression and flow of thoughts expressed, and the use of specific grammatical strategies such as conditional clause and double negatives, modals, tense, etc. Punctuation, arrangement of sentences within a paragraph, transformation of one sentence type into another with or without change in the meaning, stylistic improvements, summarising the ideas found in a passage in their own sentences, completion of sentences and paragraphs to match the ideas contained therein or they want to express, writing with the appropriate tone, style and organisation for the topic focused upon, are some of the things which are important in the instructional design of the intermediate level. This cannot be achieved without supervised practice in which learners are instructed to arrange their ideas in three main ways:

- Take subjective content or self-gathered information and cast it into a logical format.
- Analyse a prescribed or suggested (by the teacher) prose model, reconstruct its outline, and use the outline as a model for writing another passage, using parallel or analogous information.
- Follow an outline prepared by someone else, e.g., teacher or textbook.

At the intermediate level, there should be some focus on writing faster, in the same way there would be some focus on reading faster and better. If the students are too slow in writing, it will become increasingly difficult for them to match the speed of their thoughts with their writing speed. It is important that the teacher gives dictation exercises progressively increasing their speed. It is also important that one gives one's students timed writing on given topics. Yet another way to increase speed in writing is to ask

them to perform some close exercises. Bowen (1985) describes, “Students copy an incomplete short passage and then complete it in their own words. The objective is not to increase the number of words per minute, but to increase the speed of organizing thought in a second language and of judging and producing in a style that will be compatible with the first part of the passage.”

11.7.3. The Advanced Level or Stage Three

Students enter the advanced level with a good knowledge of sentence structure, vocabulary, and idiom. They are already exposed to a variety of forms of writing. They can meet almost every need at the end of the intermediate level. However, they may not have much exposure to the specialised literature. They may not have much acquaintance with the specialist vocabulary in English from their fields of specialisation. Thus, at the advanced level of writing in English, the focus is more on English for specific purposes.

Writers at the advanced level are also required write routine informal and some formal correspondence, as well as narratives, descriptions, and summaries of a factual nature. They can narrate and describe in the major time frames of past, present, and future, using paraphrasing and elaboration to provide clarity. Advanced-level writers produce connected discourse of paragraph length and structure. At this level, writers show good control of the most frequently used structures and generic vocabulary. Advanced writers are able to write about a variety of topics with significant precision and detail. They can handle informal and formal correspondence according to appropriate conventions. They can write summaries and reports of a factual nature. They can also write extensively about topics relating to particular interests and special areas of competence, although their writing tends to emphasise the concrete aspects of such topics.

11.8. The Difference Between Skilled and Unskilled Writers

Let us now study the difference between a skilled writer and an unskilled writer so that we can make our learners aware of the skills requirements and train them accordingly. Less skilled writers tend to focus on the mechanics of writing and are inhibited by their concern for formal correctness. They are also less able to anticipate the likely problems of the reader. In process terms, skilled writers are much more aware of writing as a recursive activity involving revisions of successive drafts of one’s texts, during which one’s ideas might change, necessitating the rewriting of whole chunk of text. Unskilled writers, on the other hand, tend to limit themselves to teacher-generated rules and modifications of lexis.

Further, in the pre-writing stage, skilled writers spend more time planning the task, while unskilled writers spend little time in planning and, in consequence, remain confused what to write when they begin. In the drafting stage, skilled writers write quickly and fluently, spend time in reviewing what they write, and do most of their reviewing at the sentence and paragraph level. Unskilled writers spend little time reviewing what they have written, review only short sentences of text, and are concerned principally with vocabulary and sentence formation. Finally, at the revision stage, skilled writers revise at all levels of lexis, sentence and discourse, review and revise throughout the composing process, and use revisions to clarify meaning. Unskilled writers, on the other hand, do not make major revisions in the direction or focus of the text, make most revisions only during the first draft and focus primarily on the mechanics of grammar, spelling, punctuation and vocabulary.

Check Your Progress 5

How will you identify an unskilled writer? How will you guide him to make him a skilled writer?

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11.9. Summary

In this unit we have studied the following:

- Writing as a skill is largely ignored in most school curricula.
- Learners especially those who do not learn easily through oral practice, feel more secure if they are allowed to read and write in the language.
- For many students writing is an aid to retention.
- Writing reinforces learning.
- There are basically six types of approaches to teaching writing: The controlled-to-free writing approach, the free writing approach, the paragraph-pattern approach, the grammar-syntax-organisation approach, the communicative approach and the process approach.
- Emerging trends in ELT have laid focus on the Process approach to teaching writing.
- The process approach entails that writing is a recursive activity involving, planning, writing first draft, reviewing, editing, re-drafting, revising at lexical and organisational levels.

- Teachers may however adopt an eclectic approach as per the need of their learners.
- Writing is a complex set of sub-skills and abilities which requires intensive practice.
- While considering the factors for teaching writing, the teacher should focus on: meaning-focused input, meaning-focused output, language-focused learning, skill-focused learning and fluency development.
- The levels and stages of writing include beginners, intermediate and advanced levels.
- Skilled writers engage themselves in a series of activities while attempting to write which aids them in producing a good write up.

11.10. Review Questions

1. How do you define writing skill?
2. What are some of the sub-skills of writing that make it complex?
3. What are the different stages of a writing lesson?
4. What different strategies can we adopt to teach writing?
5. How do we grade different tasks for use in a range from the lower classes to advanced ones?
6. How would you distinguish between the Skilled and the Unskilled Writers?
7. Summarise the various principles of teaching 'writing' that a language teachers, should give primacy to while planning and executing a writing session?
8. What are the chief requirements for the first level of basic writing skill development?
9. Which approach has been defined as 'a framework instruction'? Write your appraisal of this approach.
10. Discuss White and Arndt's model and its relevance in the teaching of writing skills.

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Unit - 12 □ Writing Skills 2

Structure

12.1 Introduction

12.2 Objectives

12.3 Developing Writing Skills: Teaching Procedure

12.3.1 Teaching the English Script

12.3.2 Teaching the Composing and Crafting Skills

12.3.3 The Stages of a Writing Lesson

12.3.4. Types of Writing Tasks and Activities

12.4. Teaching Punctuation

12.4.1 Teaching Grammar

12.4.2 Referring to Examples and Context

12.4.3 Stressing communication

12.4.4 Proof reading and editing

12.5. Teaching Critical Writing

12.6. Teaching Creative Writing

12.7 Summary

12.8 Review Questions

12.9 References

12.1 Introduction

We are now aware that the act of writing is only one part of the whole skill. Physical writing is preceded by mental composing. This is the stage of concept formation. Without concepts, ideas and thoughts in one's mind, one cannot write for there would be nothing to write. It is only when one has a mental scheme that one proceeds to transfer his/her ideas on paper in the medium of written language.

12.2 Objectives

After going through this unit you will be able to:

- Understand the basics of teaching the English script

- Understand the procedure for teaching the composing skills
- Understand the various stages of a writing lesson
- Specify the roles of a teacher in the various stages of a writing lesson
- Understand the various types of writing tasks and activities
- Understand the principles of teaching critical and creative writing

12.3 Developing Writing Skills: Teaching Procedure

Based on our study of the different sub-skills involved in writing in the preceding units as conceptualised by Raimes, Munby or White and Arndt, we may broadly classify the entire set of sub-skills into two types (as in Fig. 12.1 below) for our convenience of understanding and classroom implementation.

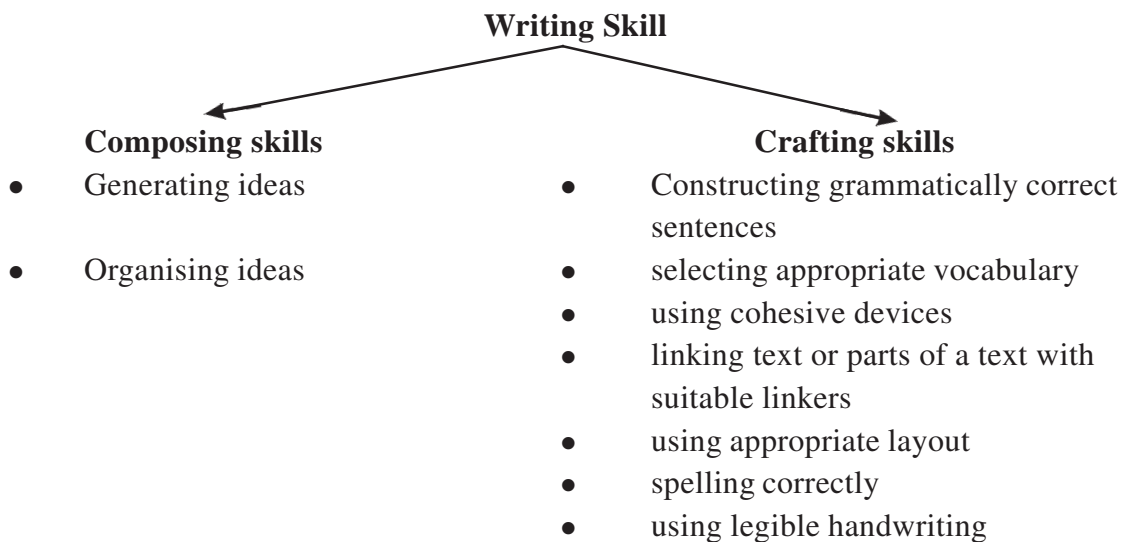


Fig. 12.1

In order to develop writing competence, the learners would require training in both these skills. Hence, we will now attempt to understand the practical aspects of teaching both these skills.

Let us now focus on the most important aspect i.e. the steps we need to follow in teaching writing at various levels. Teaching writing skills begins with teaching the letters of the alphabet at the elementary level which is followed by teaching the skills of composing.

12.3.1 Teaching the English Script

Our teaching of writing begins with teaching the English script. We should note that writing in English requires very fine control of the small muscles of the fingers and the wrist requiring training in writing (penmanship), and hence, it should proceed through certain easy steps. These are called psychomotor skills, and are used commonly while writing almost all the Indian languages.

- a) Fairly Large Movements: We should advise learners to draw lines of various lengths in different directions. The lines must be large enough so that the wrist movement can be watched by us. Some illustrations are given below:



- b) Selection of letters: Small letters should be taught first because they are more frequently used in writing than capital letters. After the learners have mastered the small letters, capital letters may be introduced. At this stage all letters must be large in size.
- c) Spacing of letters: Spacing of letters is important for neat appearance of the write up. We must guide that in forming words, letters must be as close as possible without touching each other and the space between words should be equal, each space must be large enough for a capital 'O' to be fitted into the gap. The principle – 'letters close, words apart' – to be taught at this stage.
- d) Comparison of letters: While teaching the letters of the English alphabet we need to take decision on how to group the symbols for effective practice. The features which allow comparisons and contrast must be taken into account. For example, the letter 'n' may be compared with the letter 'm'; the letters 'b' and 'd' must be contrasted.
- e) Grouping of letters: For the purpose of teaching the new symbols, we need to identify groups of letters which can be effectively and conveniently taught together. Seward (1972) makes eight groups, each identified by a key letter for the lower case symbols.

- i. e group : e, i, u, t
- ii. c group ; c, d, a
- iii. o group : o, w
- iv. n group : n, m, v, x
- v. r group : r, s
- vi. l group : l, h, k, f, b
- vii. j group : j, p, y
- viii. z group : z, g, q

For capital letters he makes nine groups:

- i. C group : C, O, Q, A, E
- ii. N group : N, M, K, H
- iii. U group : U, V, W, X
- iv. P group : P, R, B
- v. D group : D, L
- vi. T group : T, F
- vii. I group : I, J
- viii. S group : S, G
- ix. Y group : Y, Z

The position of the body, arm, head and paper must be carefully observed. They must be upright and parallel to the desk; head must be bent, eyes at least 12" off the paper.

- f) Position of the script: We should make the students aware that English scripts are usually set on the line and extend upwards and downwards; while, there are scripts like the Devanagari script which ‘hang’ from the line.

Check Your Progress : 1

What are some of the factors that are to be considered while teaching the English script?

12.3.2. Teaching the Composing and Crafting Skills

We are now aware that in order to be efficient writers, the students must practice both the mental and executing activities of writing. Hence, in this section we will focus on the various aspects of teaching composing skills. In this regard, we need to consider

certain aspects of conducting writing lessons like – the stages of a writing lesson and his/her corresponding role along with classroom management strategy and the various types of writing tasks and activities that could be conducted.

12.3.3. The Stages of a Writing Lesson

As teachers we should take note that a writing lesson usually proceeds through four distinct stages. They are:

- i) Planning and preparation
 - ii) Writing the first draft
 - iii) Revising and editing
 - iv) Writing the final draft
- i) **Planning and preparation:** In this stage we are required to prepare the learners for the writing task. After assigning the topic we may ask the following questions to the learners:
- Why do you think you are writing the text?
 - Who will read your text? Who are your readers?
 - What is the message of the text?
 - What should be its style – formal or informal?

These questions will help the learners decide on the goals for writing, the organisation of the text and select appropriate structures and vocabulary. The basic objective is to make the learners identify such factors like the audience and the purpose of writing which would guide them in composing their write up.

Next we move on to the planning stage, which is also called the ‘brainstorming’ session. It includes two steps – generating ideas and organising them. Once the scope of the text is finalised the learners need to collect all relevant information, points and ideas related to the topic. Ideas may be generated from the learners’ own information and supplemented by information from outside sources. The basic objective of this stage is to exploit their content schema alongside generating new ideas. We can encourage idea generation in the following ways:

- Thinking : → memory search, imagining
- Reading for : → text books, reference books, articles, newspapers, magazines,
Information etc.
- Discussion : → classmates, friends, relations, teachers, parents, etc.
- Viewing : → films, TV, pictures, objects, advertisements, etc.

After the ideas have been generated they need to be organised. This refers to the overall arrangement of the collected inputs. It is to be noted that there are no fixed rules for organisation. The purpose of the writer, the expectations of the reader, and most of all, the nature of the content will determine organisation.

The ideas elicited from the learners may then be represented by the teacher on the board adopting various ways or forms (tables, lists, spider grams, web charts, semantic maps, flow-charts, etc.). Learners understand ideas when they can visualise them. Hence, the teacher should ‘map’ the ideas on the board. Mapping here refers to the graphical representation of the relationship among the facts, ideas or events of a piece of writing. Thus, through these stages i.e. setting goals for writing, generating ideas and organising ideas and materials the mental scheme is prepared.

ii) Writing First Draft: Actual writing begins in this stage wherein the learners put all their ideas and information on paper. They get involved with sentence structure, grammar, appropriate vocabulary, punctuation, spelling, layout and so on. We should make the learners sit in groups of three or four and the members consult and discuss with one another the best way of expressing they have planned.

Group activity, in this regard, allows the weaker students to benefit from the brighter ones. Thus, we must compose the groups carefully to include representation of different levels of ability. The role of the teacher during group writing is that of a supervisor and a resource person. Hence, as a supervisor we must select and arrange group formation and check whether all members are participating equally. It is in this stage that we should target the development of crafting skills. Also as a resource person we must be available for consultation on the correct structure, an appropriate layout or a suitable word, the use of cohesive devices, linking parts of a text, etc. We should also provide guidance on the development of such crafting skills like avoiding repetitions of points and words, adopting the suitable style matching the topic, legibility, etc.

iii) Revising and Editing: In this stage the focus is on identification of syntactic and semantic errors and correcting them along with revision of the content and organisation of the composition at all linguistic levels.

We must encourage the learners to go through their write ups repeatedly and look for errors grammatical, semantic, discourse, spelling or punctuation errors. The learners should also be asked to rethink and rearrange the presentation of points and information, if necessary. The teacher can adopt certain ways of conducting

the revision exercise. The teacher can put up a list of items on the board (relevance of ideas, logical organisation, correctness of structures, tenses, preposition, sub-verb agreement, etc.) and instruct the groups to revise their drafts on the basis of these issues. Occasionally, the groups may be asked to exchange their drafts and give feedback on the paper they go through. We can also ask one group to read its draft aloud while we suggest suitable corrections and modifications which are noted down by the learners. The teacher may also write out the piece with necessary modifications. This procedure is called 'reformulation'. The learners can revise and rewrite their draft on the basis of the reformulated points. We should keep in mind that this stage remains a learner-centric stage and the teacher must not focus much on teacher-guided correction as the basic objective of this stage is to develop the learners' sub-skills of editing and revising and encouraging improvisation.

- iv) **Writing the Final Draft:** When the revision is complete and all error corrections have been made, the learners can write the final draft in legible handwriting. The final draft needs to be written individually. Post writing we should collect all the drafts for final correction and comments. We may adopt several approaches for correction of script. The most usual approach is that the teacher does the entire correction and puts his/her comments or grade them. However, Brumfit (1980) suggests a useful technique wherein errors and mistakes are indicated but not corrected. We may underline or mark the mistakes only leaving the learners to identify the nature of the mistakes and correct them accordingly. This is aimed at reinforced learning through self-correction. Another technique suggested is that the teacher collects ten or twelve scripts out of the entire bunch in a random manner and does the necessary correction. Then he/she discusses the errors in the class wherein all the learners pay attention to those errors in their write ups as it has been found that many of these errors are common in all the scripts. Hence, learning takes place through such remedial discussions. It is noteworthy that the approach to script correction should be adopted considering the class / level of the learners as well as the competency level of the writers.

The fourth stage may be supplemented with a 'follow-up' stage wherein a similar kind of writing task is assigned as home assignment in order to reinforce the learners' learning and skill development. We may also adopt the 'skill-integration' approach wherein we engage the learners in group discussion, debate, role-play, etc. as an

oral activity based on the writing topic or input thereby integrating the writing skill with the speaking skill.

Check Your Progress : 2

Discuss the different stages of a writing lesson in details with special reference to the role the teacher in each stage.

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12.3.4. Types of Writing Tasks and Activities

Let us now discuss the various types of writing tasks and activities that a teacher can make use of, in writing classes; though, the choice of the types largely depends on the class / level and focuses on the ‘what’ (content) and ‘how’ (manner of presentation) of writing. These two factors are crucial in teaching writing in a classroom. Basically writing tasks can be of the following types:

- Controlled writing
- Semi-controlled writing
- Guided writing
- Free writing

a **Controlled Writing:** In controlled writing tasks much of the ideas as well as the requisite language are supplied in the task to provide support and guidance to the early learners. The learners require to manipulate the given words and structures in order to compose the text. Controlled tasks can be of different types – blank-filling exercise, multiple-choice task, matching task, re-arrange, etc.

For example,

Task a) Use words from the list and complete the following paragraph:

pointed	whiskers	gleam	black	round
stripes	catch	grey	colours	

A cat is a domestic animal. It has a _____ head, small _____ ears and set of stiff _____. Its eyes are _____ and they _____ at night. The colour of its fur may be white or _____ or _____. Some cats have _____ while some have patches of different _____. They _____ mice and small birds.

Task b) Arrange the following sentences in proper order:

Squeeze the orange to extract juice / Add water and sugar / Select and wash the oranges / Serve cold / Strain the juice

b) Semi-controlled writing: In semi-controlled tasks learners are allowed some freedom to use their own language. Here the teacher controls the idea but decontrols the language. The objective is to encourage the learners to rely more on their own linguistic resources. Thus here the production of the learners will be unpredictable because they will write according to their own linguistic capacity. These tasks may be of several types – information-transfer exercise, expanding an outline, developing notes, etc. For example:

Task: Based on the following pattern, make five sentences using the clues given below:

He introduced the guests to his wife.

explain / difficulty / to / friends ——— congratulate / winner / on / performance ———
spend money / on / child's clothes ——— compare / book / with / own / latest novel —
give / cheque / for / birthday celebrations

This exercise is meant for giving practice in a particular structure, as in this case the pattern - NP-Verb-NP-Prep PH, or the 'how' aspect of writing. The 'given' factor is the content. While the learner tries out this form in five sentences, he/she is using the content of the sentences only to make sense of the form. There is no need to try to think of what to say, the learner only has to think of how to say it. The structure or form or the how of writing is controlled by the task, and the learner is given a chance to actually write. This is a kind of substitution table, which was very popular with the structuralist approach, which upheld practice and repetition.

c) Guided Writing: It is obvious to us that there is a relationship between the 'what' and 'how' of writing. Our learners need help and training in both these areas. It is advisable to help learners to tackle one area at a time, especially if they are at the beginner's level or very weak in English. We may give them practice in the 'how' or structuring of language, with the given *content*, or the 'what' of writing with the *how* or *structuring elements* as given. This basically describes what is called guided writing. It is really the kind of writing that is largely required in schools and colleges in the second language writing contexts as in India. For example,

Task: Study the details of Tiyasha Banerjee from the following form and write a paragraph describing her.

Name	: Tiyasha Banerjee
Age	: 12 years
School	: Modern Girls' High School
Class	: VII
Favourite Subjects	: Biology, geography, literature
Special interests	: environment, music, dance, science fiction
Hobbies	: travelling, meeting people

d) Freewriting: Freewriting, popularised by Peter Elbow (1973), draws on the perception that, when presented too early, concerns about audience, aims, organisation, and structure can inhibit writers from fully exploring potential ideas and meanings for topics. Freewriting is intended to force writers to set such concerns aside while they consider potential ideas. The main goal is to discover things to say about a topic rather than to plan the write up. This technique involves writing nonstop for five, ten, or fifteen minutes. During this period, learners keep generating words, even if they cannot think of anything meaningful to say. The rationale is that, eventually, they will begin producing ideas that they can develop later into an effective composition. Sometimes we may combine freewriting with an activity called 'looping', in which learners stop freewriting after five minutes and reread what they've produced. If they find a good idea on the page, they use it as the basis for another freewriting period, repeating the process for about fifteen minutes.

Apart from the aforesaid four types another type of pre-writing task or activity that has been experimented with is the '**Talk-Write**' activity which is somewhat akin to the 'interactive' approach to teaching writing. It is based on the perception that speaking, listening, reading, writing, and thinking are intimately related and mutually reinforcing. It is also based on the idea that if learners can explain a concept or an operation to someone they probably understand it pretty well. Talk-write involves asking learners to construct a plan mentally and to deliver an oral composition to the class. The goal is to have learners develop a plan that is as complete as possible, with minimal reliance on writing. Generally, they have a short span of time for planning— about twenty minutes. They may jot down a few points in the form of notes initially, but when they deliver the oral composition, they must do so without using any notes. After their presentation, the peers provide suggestions and comments designed to help improve and elaborate the plan. The next step is for students to begin writing, using what they learned from their presentation to

develop a first draft of the assignment. An advantage of talk-write as an invention activity is that it forces learners to develop fairly elaborate plans very quickly and to internalise their details. The writing itself is usually easier as a result, and it also tends to be more successful.

Check Your Progress : 3

How would you differentiate between guided and freewriting?

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12.4. Teaching Punctuation

Teaching punctuation is an important aspect of teaching writing. We all know that punctuation is the process of using accepted symbols and protocols to turn a collection of words into a logical, structured piece of writing to be read, and understood by a universal audience. It refers to the set of marks that are used to regulate and clarify meaning and rhythm within a text. Punctuation helps to make the meaning of a text clear by linking or separating words, phrases, clauses, and sentences. There are approximately fourteen different types of punctuation marks commonly used in English: period or full stop, question mark, exclamation mark, comma, semicolon, colon, apostrophe, hyphen, dash, parentheses, brackets, quotation marks, braces & ellipsis. While the basic punctuation marks like the full-stop and comma need to be introduced in the beginners' level, the use of other punctuation may be introduced in the intermediate level.

In respect of teaching, we should note that simply explaining the rules for using various punctuation marks is unlikely to be the most successful approach for teaching punctuation. Punctuation is all about context and it is best to employ written examples to explain how each punctuation mark is correctly used. We may adopt the following strategy for teaching punctuation effectively:

12.4.1 Teaching Grammar

To use punctuation correctly the learners would require a good understanding of English grammar and be comfortable using terms such as introductory phrases, dependent and independent clauses, coordinating and subordinating conjunctions etc. Things like 'use a comma when you need a short pause and a period when you need a longer one' or 'a period marks the end of a thought', may serve some purpose for beginning writers, but these explanations fail to explain adequately the mechanics of how things work. Only grammar does this adequately.

12.4.2 Referring to examples and context

The punctuation and grammatical explanations should always be accompanied by examples from authentic written texts and materials so that the explanations are visibly clear to the learners. We should also avoid giving examples and references of discrete sentences. Instead a cluster of meaningfully inter-linked sentences carrying a context should be referred to as it would exemplify the conventions of using punctuation based on meaning of the text.

12.4.3 Stressing communication

We should take note that teaching grammar and focus on punctuation should not hinder the free flow of communication. We are aware that as per the current communicative approach the focus is more on ‘meaning’ and not on ‘form’ and ‘accuracy’. Hence, when in doubt, we should advise students to abandon long grammatically complex sentences and use shorter, simpler sentences that are easier to punctuate correctly.

12.4.4. Proof reading and editing

Being a necessary sub-skill of writing, we should advise learners to focus on punctuation too along with the other elements during the proofreading and editing process. As learners read through their work on completion, they can revise the punctuation they have used to ensure it accurately conveys the meaning they were attempting to express.

Check Your Progress : 4

What strategy would you adopt in teaching punctuation?

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12.5. Teaching Critical Writing

Let us now study in brief the nuances of teaching critical writing in second language at the advanced level which can be quite a matter of challenge for a teacher. Critical writing can be both professional or literary. In professional critical writing analytical reports, commercial reports, datasheet analysis and comparative studies can be included; while, in critical writing of a literary type, one can include summaries, stylistic analysis, reviews, identification of rhetorical figures and genre analysis. This is especially useful in the appreciation of unseen prose and poetic passages and / or extracts in the language and literature classrooms of English. Apart from considering the approach to teach critical writing (genre, process or communicative), the teacher needs to make the learners proceed through the different stages of writing thereby developing the basic sub-skills of writing

as discussed above. Additionally, to write a potent critical work the teacher must enable the learners to:

- Think objectively assessing and embracing multiple perspectives and avoiding bias
- Organise their flow of thoughts coherently and cogently to present both sides of a picture
- Chart a sequence of short, concise and yet powerful assertions that can effectively convey unambiguous meaning
- Create a statement of fact and opinion substantiated by reference to the context of the content
- Conclude objectively by summation.

In this way, critical writing can be taught to ESP and advanced learners and which will enable them to acquire the vital life skills of communication and analysis.

12.6. Teaching Creative Writing

The term ‘creative writing’ suggests imaginative tasks such as writing poetry, stories, and plays. Such activities have a number of features to recommend them. Chief amongst these is that the end result is often felt to be some kind of achievement, and that ‘most people feel pride in their work and want it to be read’, observes Penny Ur (1996). Creative writing involves self-discovery and this promotes effective learning. When teachers set up imaginative writing tasks so that their learners are thoroughly engaged, those learners frequently strive harder than usual to produce a greater variety of correct and appropriate language than they might for more routine assignments. While attempting a simple poem about someone they care about, or while they are trying to construct a narrative or tell stories of their childhood, for example, they are tapping into their own experiences. This provides powerful motivation to find the right words to express such experiences. Further, these genres embody fundamental elements such as narrative sequence, a plot, conflict and resolution, as well as morality, without which any writing, expressive or imaginative, lacks focus and purpose. Developing awareness of such elements, within the context of creative writing, will lead the learners to acquire concepts that can be transferred to other writing.

Teachers may try out various methods, strategies and techniques as per suitability for teaching creative writing. One innovative method that is relevant and effective for both intermediate and advanced learners is the art of sentence stretching. In this exercise, a simple sentence is embellished with detail to make it both interesting and meaningful.

This becomes both a language acquisition as well as a language enhancement exercise simplifying the process of learning the art of writing correctly and yet creatively. Given below is a simple sentence:

“The man went to the big city.”

This is a very uninteresting and basic sentence that gives minimal information, viz. that a man went to a big city. To change this sentence into one that gives more and detailed information, the student can try to add adjectives to the subject (the man) and then to the object (the city) and also extend the verb (went). To try sentence stretching the learners can do the following:

- Start with the word “man.” What words could be used in place of “man”? Who is this man? What kind of man was he? Is he a police officer? Teacher? Professor? Plumber? Businessman? Who is this man? What kind or type of man is he? Learners can find some adjectives to describe him.
- Next is the word “city.” One can describe the city or name a big city (Kolkata, Mumbai, Bengaluru), or give better description (the big, dirty city, the historical city.)
- Finally, the verb “went” can be made stronger and more effective by detailing. How did the man get to Kolkata and from where? Did he hitchhike or drive or fly or ride a bus or cab? This detailing will be adequate to replace the verb once the learner has engaged his imagination and decided.
- The final sentence may be framed thus: The absent-minded professor travelled by train from Kolkata to New Delhi. In this way creative writing can be taught by transforming a sentence that gave virtually no information to one that enhances a character with details, embellished facts and adds character to a lifeless figure.

Check Your Progress : 5

What strategy would you adopt in teaching creative writing?

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12.7. Summary

In this unit we have studied the following:

- Writing constitutes composing and crafting skills
- Teaching the English script at the elementary level should proceed through certain easy steps viz. selection of letters, spacing of letters, grouping of letters, comparison of letters, positioning the script.

- A writing lesson usually proceeds through four distinct stages: Planning and preparation, writing the first draft, revising and editing, writing the final draft.
- In the preparation stage the teacher is required to prepare the learners for the writing task; while, the planning stage, also called the ‘brainstorming’ includes two steps – generating ideas and organising them.
- Learners’ actual writing begins in the first draft stage wherein the learners put all their ideas and information on paper.
- The revising and editing stage focuses on identification of syntactic and semantic errors and correcting them along with revision of the content and organisation of the composition at all linguistic levels.
- The fourth stage i.e. the final draft stage may be supplemented with a ‘follow-up’ stage wherein a similar kind of writing task is assigned as home assignment in order to reinforce the learners’ learning and skill development.
- The different types of writing tasks include: Controlled writing, Semi-controlled writing, Guided writing & Free writing.
- In order to teach punctuation effectively the teacher may adopt the following strategy: teaching the English grammar well, referring to examples and context, stressing on communication and proofreading and editing.
- At advanced levels the teacher may consider teaching critical and creative writing.

12.8. Review Questions

1. What are the skills that a learner needs to be trained in, to develop writing skill as a whole?
2. In this unit we have discussed three different stages: ‘planning’ in ‘planning and preparation’ and ‘writing the first draft’. What are the differences in these stages?
3. What is reformulation? Why is it necessary?
4. ‘Creative Writing is about self-discovery and it promotes effective learning’ - do you agree? Justify.
5. What are the different roles of a teacher in a ‘writing lesson’?
6. How would you define ‘sentence stretching’? How effective is it in the teaching of writing skill?

7. Sum up the types of writing tasks and activities that a teacher can make use of, in writing classes.
8. What are the requisites in writing the Final Draft?
9. How should the ‘**Talk-Write**’ activity be effectively carried out by teacher in classroom?
Comment on the benefits of this activity for developing writing skill.
10. How important is teaching the rules and uses of Punctuation in developing writing skill or proficiency? Discuss.

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Module - 4 □ Teaching Literature - 2

Unit - 13 □ Activities for listening Skills

Structure

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- 13.2 Objectives
- 13.3 Exercise, Activity and Task
- 13.4 Listening Activities
- 13.5 Learning to Listen
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- 13.7 Contextualizing Listening
- 13.8 Reflection guide on Activities for Listening
- 13.9 Summary
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13.1 Introduction

Implementation of universal education required language educators to redefine the role of English language teaching. Therefore, ELT specialists and language teachers systematically studied the effectiveness of different methods of teaching English. In the process, they relied initially on the field linguistics (a scientific study of the spoken and written form of language which includes its syntax, grammar, and sound system). Subsequently, ELT practitioners, broadening the scope of language education beyond linguistics, took into consideration field experiments conducted on the psychology of language use and socio-economic background of people (sociology). These disciplines have significantly influenced our understanding of what constitutes a language, learning and teaching. Modern ELT recognizes the value of comprehensively defining the notion of language learning. It emphasizes the need to encourage learners to actively take part in their language learning through activities that provide exposure to various forms of input and offer opportunities to participate in language production.

The success or the failure of a task, apart from task administration, depends on a set of context-bound factors. It is important that we understand our teaching-learning context before we administer the activity. The factors include

- Complexity of the topic (known to the learner or unknown; the content of the subjects such as physics, history, and psychology)
- Linguistic complexity (use of grammar and vocabulary)
- Discourse type (descriptive or argumentative)
- Situation (face-to-face or distance/telemediated)
- Formality (informal or formal)

In addition, we must also consider the nature of the input (monologue or dialogue or interaction among more than two; native varieties or non-native varieties), response type (select an answer type, short response such as true or false/yes or no, long speech, discussion, written production) among other.

13.2 Objectives

This module focuses on different teaching ideas or activities that we can use to teach English. In the language classroom, textbooks or course materials are the primary sources of activities. When we understand that our pre-designed materials supplied by the school/college need to be supplemented with more suitable activities, we attempt to design activities which help us achieve our objectives. We must keep in mind that, in addition to providing us with clear instructions or procedures, the activities we use need to motivate and engage our students. In this module you will be introduced to a range of activity types that help you meet specific learning objectives for your students. Before we learn about different activities, let us understand how an activity is different from other types of classroom materials.

13.3. Exercise, activity and task

In ELT we use specific terms to refer to different types of activities. While some activities are useful as gap fillers, others can be used to supplement the existing teaching materials. Thus, it is important to know what exactly it means to use the term ‘activity’, and how activities are different from ‘exercises’ and ‘tasks’. Jack C Richards defines an activity as ... any kind of purposeful classroom procedure that involves learners doing something that relates to the goals of the course. For example, singing a song, playing a game, taking part in a debate, having a group discussion, are all different kinds of teaching activities.

In other words, an activity is a pedagogic procedure which is directed towards achieving a learning objective. Therefore, we can interchangeably and loosely use the term ‘activity’

to refer to both exercises (which mostly focus on providing learners with ‘practice’) and tasks (which often require students to use specific language resources to achieve specific learning objectives).

In the traditional teacher centred present-practice-produce model (PPP model) we often use different types of exercises: listening for specific information in the form of drills, cloze activities, or comprehension passage with multiple choice questions. Having taught a specific grammatical structure (present progressive, articles), the teacher usually guides the learners through the language aspect or sub-skill in focus. This guided and controlled practice (the application of the rule or a strategy such as bottom-up reading, listening for specific information across new contexts) reinforces the aspect being taught, and it is believed that, these exercises help students internalize the practiced aspects.

While tasks generally aim at ‘meaning making’, i.e., achieving a communicative goal such as exchanging information to reach a place or reading through a map to understand the location of a place, they also encourage students to use specific grammatical structures (forms) which are needed to perform a specific language task. In other words, we can design and use guided-form-focused exercises as well as meaning-focused communicative activities. In both conditions, the learner is required to use his language resources to accomplish a communicative goal. We will now look at the different activities one can use to teach listening skills.

13.4 Listening Activities

Day to day real life listening situations have become complex. Electronic media (internet-driven computers, smart phones), state-of-the art classrooms, different varieties of English (American, British, Australian and other non-native varieties) are now extensively used to provide input (which includes more than one mode of input such as visual, textual and speech) to learners. Our learners should learn to cope with these forms of multi-modal input, because this type of input is pervasive in real life listening contexts. Learners will have to attend to more than one mode of input at the same time, and perform certain real-life communicative activities. How can we ensure that our learners comprehend such input successfully? What kinds of activities promote listening comprehension? These are some questions we always think about before teaching listening skills.

Activity 1: Look at the following list of situations or listening experiences which require our learners to listen and act. Think of more situations where listening is crucial and write them down in the space provided.

<p>Academic lectures</p> <p>Watching Hollywood/English films (Netflix series)</p> <p>Talking to a receptionist at a hotel</p> <p>Job interviews</p> <p>Stand-up comedy shows</p> <p>Teacher counselling sessions</p> <p>Telephonic conversations</p> <p>Directions from a stranger in a new place</p> <p>Talking to a native speaker in a conference</p> <p>BBC news hour/NDTV English news</p> <p>TED Talks</p>	
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Each of the situations above has its *content* (the subject or topic matter being shared or communicated), *purpose* (s) (the reasons such as educating the class about a specific theory, reporting an event, making people understand the importance of higher education, for instance) and *mode(s) of presentation* (monologues with visuals as in BBC News, dialogue as in Interviews, life experiences of various characters as in films). We can identify a set of characteristics which our learners can focus on.

Activity 2: Look at the following characteristics of real-life listening situations and relate them to the situations given above.

Spoken discourse	Pronunciation, choice of words, grammar (use of clauses rather than phrases), external noise, repetition (casual speech) /non-repetition (as in films)
Listener expectations and purpose	Listener has purposes (to learn from, to have fun, to fill a form, to reach a specific place)
Looking as well as listening	The listener may be attending to other forms of input as well (images, sub-titles, graphs)
On-going, purposeful listener response	Listener may have to take part in the speech event (dialogic) or only listen to the speaker (s)
Speaker intention	Whether or not the speaker has tuned or directed his speech to address the listener requirements, or the speaker is following set of rules and is not concerned about the listener

Your observations can be organized in the following manner.

Some of the contexts above are formal (conference presentations, job interviews) and some others informal (English films or Netflix series); some use everyday vocabulary and others opt for context-specific vocabulary (academic lectures); some are free from external noise (TED Talks) while some others can't avoid it. Each of these genres also has specific features which can affect comprehension: Speakers' English pronunciation may be comprehensible, but require a prior knowledge of the context of language use (academic lectures); or the concepts may be familiar, but the pronunciation of the speaker(s) is incomprehensible for a non-native speaker (BBC News/ English Films with native speakers). The speaker(s) often does not tune her speech to the audience (Netflix English series or English films), rather the characters tend to actively perform their roles as per the script. They may probably offer the audience the sub-titles to follow.

13.5 Learning to listen

While delivering a listening session many English teachers would typically sequence their lessons in the following manner.

- a. Introduce or pre-teach the vocabulary the students may encounter in the listening
- b. Play the recording/read aloud a text and ask students to complete an activity (gap-filling, organizing ideas in chronological order, identifying the correct option/MCQ)
- c. Replay the recording/re-read the text aloud and ask students to verify their answers
- d. Either ask students to verify answers with each other or show the correct answers

Do you think this task is effective in teaching listening skills? According to Christine Goh, a researcher in listening, this activity does not teach students how to listen to a passage, rather it tests students' comprehension. She states that these activities (b, c, and d) train the students to look for correct answers ignoring the cognitive processes (identifying, guessing, analysing) involved in understanding the content of listening. The teachers using these activities usually assume 'listening as a product' and disregard the complexities involved in the processes, which are crucial for understanding a text. Therefore, the kind of activities we choose or design should help learners not only find correct answers but also make them use strategies.

13.6 Micro-level activities

The proponents of the *process-approach*, notably John Field and Christine Goh, have suggested some useful activities that can help students become good listeners. During

the listening, according to these experts, the learners are required to “actively engage in thinking and talking about their own listening.” They believe, when the learners engage in such self-talk, they tend to become aware of the gaps, and consciously try to overcome them through the use of strategies.

John Field identified a set of processes (*bottom-up* where you work from the phonemic/sound level and gradually progress toward text level, and *top-down* where you utilize the background knowledge of context and content to understand the text) and devised “micro-listening-exercises” for listening. The following are some of the processes we can keep in mind while using specific exercises

Bottom-up processes/decoding processes	Top-down processes/meaning building processes
a. Phonemic (basic unit of the sound)	a. Word meaning (meanings of the word in context)
b. Syllable (cluster of sounds that make a syllable such as able, ism, ment)	b. Syntactic meaning (understanding sentence structure with reference to its context of use)
c. Word (word clusters such as phrases, chunks)	c. Intonation meaning
d. Syntactic level (clause or sentence level)	d. Using contextual knowledge (using the knowledge of the situation or topic)
e. Stress and Intonation (the way the words and sentences are pronounced or produced)	e. Using schematic knowledge (using one's background knowledge to understand the text) (There are more meaning building processes)

It is not necessary that we use all the micro-exercises in our listening classes. For instance, when we understand that our students have difficulty with comprehending the contractions (*'ve*, and *n't*) in native speaker speech, we devise or use phonemic (sound level) and word level exercises that help students notice contractions and word-ending syllables. On the other hand, if we find that our students are unable to relate the pronouns with their reference (denotation), we devise *backward and forward reference exercises* in which the listener has to specifically focus on the pre-selected pronouns, which are already mentioned in the listening.

13.7 Contextualizing Listening

Depending on the context of input and the purpose of listening (listening for information or listening for language learning) we need to design our activities. If we need our

students to understand academic lectures in English, we can focus on a variety of characteristics of academic lectures. While designing activities for listening, we can control some of the factors (accent, gestures, facial expressions, visuals, speech rate) and give importance to other factors such as topic specific vocabulary, logical organization of content, key pointers among others. The more aspects we control, the easier it becomes for the learners to process the input. Whether our focus is one or more than one aspect, we need to consider the following findings before designing/choosing our activities.

Activity 3: ELT research findings for listening teachers

Read the following findings of research on second or foreign language listening, and reflect on your experiences of using various activities for teaching listening. Write down your reflections in the space provided below.

1. In ESL contexts, exposing students to clear and slow authentic listening input can ensure that the students notice vocabulary and grammar structures. Also, slowing down the pace will put less pressure on students' working memory. (Richard Schmidt on Attention)
2. Learners must be exposed to language across situations and functions—transactional, interactional, and imaginative. Lopsided exposure can affect students' ability to comprehend texts. (Brown and George Yule)
3. Longer video or audio input can be tedious and demotivating for weaker learners as it is difficult for them to process it. (John Field)
4. Before administering an activity, we need to inform the learners about the nature of the activity: how the listening activity is structured, what is expected from the learners, how should she approach the listening. (John Field)
5. For a beginner learner unplanned speech which is typified by false starts, repetitions and omissions can be challenging; using planned speech (minimum number of false starts, evenly paced and sequenced contexts) can help them notice and understand listening better (Andrew Cohen)
6. Small-scale exercises that focus on individual processes of listening (guessing the meaning of words) are useful in the listening classrooms (John Field)
7. During a complex listening comprehension task, students tend to give importance to lexical knowledge rather than grammatical knowledge. (Van Patten)
8. Conscious attention to form in the input competes with conscious attention to meaning... only when input is easily understood can learners attend to form as part of the intake process (Van Patten and Rod Ellis)
9. Usually in ESL listening contexts listeners focus on meaning bearing content words (*focus, intention, strategy, competent*) rather than on grammar words (*and, of, the*) (John Field)
10. If the task to be accomplished is beyond the contextual and linguistic knowledge of the learners, the task should include mini-activities that facilitate the process of listening.

13.8 Reflection guide on Activities for Listening

What was the purpose of the activity? (to help students notice specific sounds; guess the meaning of vocabulary; to understand the thought in action...)

What kind of a text/listening input did you use? (fast paced/slow paced; authentic/contrived; interactional/informative; too long/less than 3 minutes; academic/non-academic...)

What did the learner do? (filled in blanks on a page; wrote down key words; identified the key ideas; looked up the dictionary for unknown words; drew a picture/diagram)

Penny Ur proposes a classification of activities based on the nature and complexity of response they elicit. She clarifies that it is not always necessary that we expect our learners to produce responses pre/post listening. Sometimes, allowing the learners to experience the language with no specific intent will be equally beneficial for their learning. Thus the response type could be anything between “no overt response” to “producing extended discourses”.



No over response activities, according to Penny Ur, are activities designed to elicit no specific responses from learners; they mainly aim at exposing learners to the target language. Although on the surface no overt response activities do not pressurize learners to produce any response, carefully selected or designed listening can motivate the learners towards understanding and learning the language. Songs, online podcasts from BBC, and YouTube videos are some excellent resources that not only provide learners with motivating content, but also with contexts that are culturally and linguistically appropriate for language learning. It is important that we expose our young learners to comprehensible input (Stephen Krashen), especially the input which is rich in terms of visual content and appeals to the learner. Much of the content on YouTube makes use of this

strategy of presenting both the visual and oral input that can be easily understood by anyone.

Short response activities such as *tick off items, cloze, skimming and scanning, and true or false* require learners to produce short responses. Some responses are as short as selecting word level options while others require very limited, probably sentence level, information. These activities tend to focus on eliciting, mostly, fixed responses from learners. For instance, word recognition activities and gap filling activities are very commonly used by teachers. In addition, teachers can also design activities that enable the learners understand the intentions and the tone (requesting, warning, ordering) of the interlocutors. In other words, the short response activities can elicit deeper level understanding of the listening passages as well.

Longer responses usually require the learners to produce, mostly in writing, responses beyond a sentence length. For instance, listening to lectures and taking notes is one such activity. The purpose of these activities to encourage learners to produce comprehensive responses based on the listening passages. Activities such as answering questions based on the listening, listening to lectures and taking down notes, and long-gap filling activities can be used. Usually, long response activities, where learners learner are required to produce answers in their own words, are administered once the learners have achieved a threshold level competence in English.

Extended response activities are ‘combined skill’ activities that require the listeners to perform or produce language in either spoken or written medium. One type of problem-solution activities, for example, require listeners to listen to carefully to a passage(s) and take down the notes. Having taken the notes, the learner may then be required to take part in a group discussion. In the process, note-taking and group discussion play a vital role in solving the problem.

Donn Byrne has recommended some useful ‘interactive activities’ for developing good listening skills. Interactive activities tend to integrate other skills such as writing and speaking and create a purpose for listening.

- a. Predictive listening activities: students will listen to a text read aloud by either a peer or the teacher and try to interpret and predict what may follow.
- b. Dictation: it requires the students to carefully listen to and understand a sequence of sentences and reproduce them in writing. These activities can focus on minimal pairs in specific sentences such as
Does this shop sell salt and pepper?

Does this shop sell salt and paper?

also on using punctuation appropriately.

13.9 Summary

Depending on the focus of the class, teachers can design or utilize different types of activities. While administering listening activities one must consider the different external and internal factors (noise in and outside, access to the listening passage, course needs, time available for the activity) which can affect their outcome. *Because* it is becoming complex day-by-day that the listener is needed to comprehend simultaneously various other forms of input (images, texts and gestures), and because One's mind is constantly engaged in multiple processes (bottom-up or top-down processes) which often exclude or include pieces of information crucial for comprehension, listening becomes a complex skill to practice and learn. However, it is important that use a range of activities that help our learners become good listeners. A good listener is always a good speaker!

13.10 Review Questions

1. How do you distinguish between an activity, task and an exercise? Give examples
2. How important is it to understand the sub-skills while designing a task?
3. Can tasks be built across the skills? Is it possible to use one task for developing more than one skill?
4. How are bottom-up and top-down processes different? Which is better, and why?
5. If a task has multiple correct responses, does it cause problems of assessment?

Unit - 14 □ Activities on Speaking Skills

Structure

- 14.1 Introduction
- 14.2 Objectives
- 14.3 Spoken vs Written Language
- 14.4 Integrated Activities
- 14.5 Language awareness activities
- 14.6 Group-based activities
- 14.7 Opinion gap activity
- 14.8 The Pyramid activities
- 14.9 Small talk activities
- 14.10 Conclusion
- 14.11 Review Questions

14.1 Introduction

The purpose of a speaking activity is either to make our learners use the language they have internalized or to provide them with opportunities to express themselves. Researchers believe, the ability to speak a language effectively increases only when the person produces it. Therefore, we should think of designing and using those activities that offer opportunities for our learners to produce the language.

Recall from your memory some activities you have either taken part in or used in the classroom. Does your list include the following activities? Add more activities to the list.

Brainstorming activities: In groups or in pairs students discuss an idea or a problem and try to gather as many points or views. Usually, this activity is followed by a reading of a specific text or a lecture.

Role play/Respond to a text: students listen to or read a text to share their views and ideas (either in a group or a class). This activity is the most frequently used in content-oriented classes, flipped classes.

14.2 Objectives

At the end of going through this unit, the learners will be able to:

- a. Understand the nature of spoken language

- b. Organize speaking activities in pairs and groups
- c. Understand the intricacies of speaking in different contexts
- d. Contextualize language use

Generally, when we use a speaking activity, we aim at three major aspects of speech: *fluency*, *accuracy* and *complexity*. When we prioritize meaning over form, we expect our students to fluently produce meaningful speech (brainstorming activity and respond to a text activity) that helps them accomplish a task (finding a solution to a problem, giving instructions to a person). Similarly, when we want our students to take fuller control of the elements of language that they have internalized, we focus on accuracy (using question tags effectively in a conversation; using passive voice to impersonalize the findings in a presentation). Complexity, on the other hand, requires our learners to produce elaborated and challenging language (using context specific vocabulary or grammar). In each condition, the focus of the activity is different, and requires the learners to be familiar with the context of language use. Thus, when teaching speaking skills we need to be sure about the aspect of speech we want to focus on.

In Modern ELT research some experts argue that it is good to use accuracy-based activities with the beginner level students fluency-based activities with the advanced students. However, depending on the requirements of the course—to provide speaking opportunities for students, to prepare the students ask questions—and depending on the motivation levels of the students teachers can organize their speaking activities.

14.3 Spoken vs Written Language

It is important that we understand the nature of spoken language before we teach speaking. For instance, a study of authentic speech samples (real life examples of English use in different contexts) that covered a wide range of genres and registers by Douglas Biber and his associates helped us understand the complexity of speech in terms of word choices, grammar, and genres. The findings of these studies can be considered while designing speaking activities.

Take a careful look at the following findings of Biber's research and discuss with your peer your observations about how speech differs from writing.

- a. While nouns and adjectives are more frequent in the expository or 'information giving' genres such as academic writing, verbs and adverbs are more frequent in conversations.

- b. While lexical verbs such as *asrun, eat, think* are more common in conversations and fiction primary verbs such as *be, have, and do* are frequently used in formal academic writing.
- c. There are twelve lexical verbs that are extremely common in conversation. They can be divided into three types: activity verbs: *get, go, make, come, take, give*; mental verbs: *know, think, see, want, mean*; communication verb: *say*. On the other hand, written registers use a wide range of verbs.
- d. Speakers often tend to use combinations of words (collocations) rather than individual words (Paul Nation's research).

Teaching speaking is a challenging task. Prior to making someone speak we must provide them with necessary resources such as vocabulary, grammar and content. It is important we guide the learners through different stages. For instance, for a learner to fluently produce a coherent speech he must be good at using the most frequently used 2000 words (for example, the *General Service List of English Words*, GSL by Michael West) of the language. Also, he must have a fair knowledge of the way the grammatical rules function in the language. If these concerns are not addressed, learners tend to face some problems. According to Penny Ur, the following are some problems the students face in the speaking class, if they are not adequately prepared for the activity.

- a. Worried about making mistakes and fearful of criticism they shy away from speaking
- b. Unfamiliarity with the content can even force them to give up on participating in the activity
- c. They tend to switch to their mother tongue to respond to the prompts or the activity
- d. They talk very less as opposed to the activity requirements

Task 1: Did you ever face a situation where the outcome of the activity was poor? What did you do to ensure that the students participated in the activity?

Your answer:

Working in pairs or in groups can facilitate language learning. Collaborative classroom activities which promote peer interaction will also help the tongue-ties to overcome their fears of participation. Visually stimulating topics, cognitively less demanding conversations, contextually appropriate to the learners' schema/background knowledge

(familiar topics related to local folk-literature, festivals...) can help students produce meaningful discourses.

14.4 Integrated activities

In order for the activities to be productive, we also need to provide students with the stimulus such as a reading or a listening text that not only functions as a model text but also as a source of information and language. These integrated skills activities, by providing the learners with natural language learning contexts, promote engagement and interaction. During an integrated skills activity, learners produce the desired outcome (making a structured in-class presentation, finding out solutions to a problem) not by directly answering a question but through responding to various texts. In Donn Byrne's words "the students talk, read or write *in order to get something done*" (text was originally italicized by the writer).

We can also use the following strategies by Donn Byrne and CLT pedagogues to make our learners produce the desired outcome.

- Before administering a speaking activity related to the input, prepare your learners to understand the input through minimal response type activities (completion-type activities, finding differences, identifying mistakes, yes or no /true or false activities, and follow the instructions and draw a picture). Minimal response type activities need to emphasize careful listening/reading.
- Since retention of information is difficult for the beginner or lower-intermediate level learners, provide simplified input (listening or reading) for longer than is natural and provide as much contextual support as you can.
- Try as much as possible to bring input for classroom practice from the natural spoken language rooted in the spoken models of English use (Carter & McCarthy, 1997)
- Ensure, if possible, that you provide witty and engaging with visual stimuli for the learners
- During the speech practice emphasize more on meaning making and correct only those grammatical errors that affect the process of meaning making.
- Promote learner-centeredness rather than teacher-centeredness; and assess student performance in relation to the motivation and other affective factors that influence individual performance.

- Encourage the use of chunks (prefabricated units of meaning such as *I feel much better, it's interesting, I agree with you...*).

A speaking activity, whether intended to elicit meaningful utterances or to facilitate the use of specific language structures or items, as mentioned above, should consider the contextual barriers that affect student output before judging his/her performance against the norms. As Chafe and Danielewicz (1987) put it “Speakers are so strongly constrained by their need to produce language rapidly and by their inability to edit, that they are unable to imitate the lexical richness and explicitness of writing...”

Some of the following communicative activities can be effective in promoting speaking skills

14.5 Language awareness activities

Corpus studies in spoken grammar and corpus-based discourses analysis have introduced an innovative method of developing speaking skills. Unlike the traditional spoken class where the input is modelled by the coursebook writers on a specific function, in language awareness activities we use “real speakers in real interactions and in socially and culturally diverse situations” (Hughes & Reed, 2017). For instance, the following instances drawn from Michigan Corpus of Academic Spoken English (MICASE) can help us understand the visual and structural appeal of the input for speaking. This text was produced in a university context and topic of discussion/lecture specific to an academic discipline. The interaction/lecture is decoded and organized into “turn-taking patterns” for each of the speakers involved, and it is given away to a group of advanced students for analysis. This language analysis task can also be accompanied by the original source listening. During the activity the students go through every instance and analyse the way the discourses has progressed: how people interrupted each other, how they got their doubts cleared, how they added or disagreed with the other speakers, what words they used to communicate the ideas etc., These texts make an excellent resources for raising the awareness of different aspects of speech. Advanced learners interested in understanding the nature of communication in the universities will benefit from the analysis.

Number of Participants:

Students: 19

Speakers: 11

S1: okay so, if we're conducting a test and we're plotting this up during the test, when we start to see this approach a straight line, we say okay it's the duration of our test is such that we'll be able to use steady state analysis. so that's one reason why we would plot it up this way. um, then the other way we can plot out the data is log of drawdown versus log of time. and the reason why we we draw that up is that's has the same shape as the well function right? so if we look at the shape of our data that will help us determine perhaps what kind of uh aquifer we have. and we saw_ this is in your notes. and we saw that, for a confined aquifer we get a very smooth curve that does not, that increases very rapidly, initially, and then, gradually at later time. but we don't, have it flattening out okay? and then we saw that if you have a leakage, leakage issue you're gonna see it flattening out. cuz the drawdown will essentially stop increasing. so if you see this happening, during the test, you either have leakage, or, you might have, delayed yield because we saw that delayed yield also has this kind of shape. so if you're in, you're looking at your aquifer, and you s- see this flattening out, if you can you should run the test longer. because you'd like to know whether it's going to come up again, or it's going to continue to be flat. if it's a confined aquifer and it flattens out, chances are, that it's a leakage issue, okay? what other things could cause a flattening out besides leakage, anything else supposing we have a confined aquifer, and we see it <SOUND EFFECT> flattening out like that. <PAUSE:07> we asked our Northwestern student? <SS: LAUGH> we pick on her today so, [S3: thanks] you're welcome. <SS: LAUGH>

S3: no idea.

S1: no do you know do you have any idea?

S3: (i no) i really don't.

S1: no okay, anybody have any idea? when it flattens out it means, the drawdown is not changing right, so that means there's water coming in from somewhere. so, where else could it come in except from leakage is there any other, place it could come in?

S4: you can have a lake or, a river

S1: a lake okay so we could have a recharge boundary. so if we saw this happening it could also mean that we're getting water from some kind of recharge boundary. everybody understand that? it means there's water coming in somewhere. okay, so, it helps then, to plot up those two plots, one to give us an idea of when we've run the test long enough and the other to help us classify the formation. now, wh- we- we're plotting up the measurements as they're occurring, but it may be, that we need to make so-called corrections to the drawdown and in lab this week you're gonna talk briefly about correction but i'mgonna explain what i mean by, drawdown corrections. for instance, if it's an unconfined aquifer we saw that we could do corrected drawdown remember that, where the drawdown, the corrected drawdown was equal to the drawdown minus, what is it the, i'mgonna try to, i'mgonna screw this up now. is it S-squared over, [S5: H-naught] H what?

S5: H-naught

S1: H-naught?

S2: i don't know if that's, what you were tal-

S1: no, [S5: yeah] is it just A does anybody remember [S5: maybe it's] i don't remember.

S5: maybe it's S-squared, if the units have to work out right.

S1: the units have to work out [S2: yeah yeah] then it should be S squared right? is it two-H?

Figure: An excerpt from MICASE

Figure: An excerpt from MICASE

14.6 Group-based activities

Unlike other skills, speaking skills generally require students to collaborate and share their views, perceptions and ideas. However, often we notice that some students take control of the activity and let others remain passive throughout the activity. In order to prevent that from happening, we can use some group activities that require all the students to participate in the meaning-making process. *Information gap activities* are a good way to engage all the students in speaking. During this activity,

- a. the teacher selects and distributes in parts to a group of students a chronologically organized text (story/experience), where each part is a mandatory to complete the text.
- b. each student is given an event/a part which naturally has to be related to the other event.
- c. upon receiving his part the student is expected to memorize it and return it to the teacher.
- d. together as a class/group the students have to reconstruct the whole narrative without losing any information. During the process of collecting information, the teacher can insist, the students should ask specific questions or interact in a specific manner.

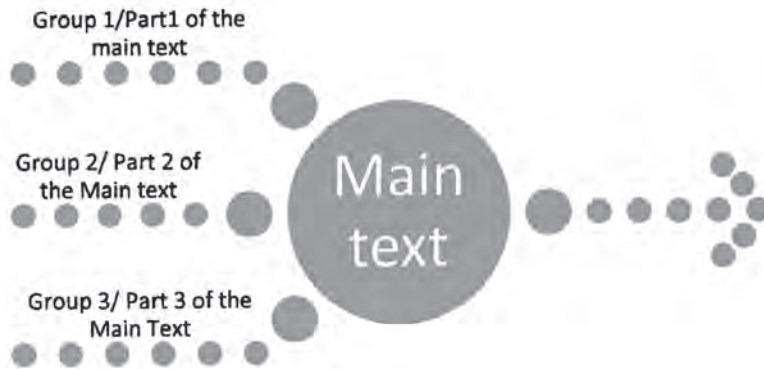
14.7 Opinion gap activity

These activities appreciate individual positions and perspectives with reference to a (controversial) text. The students are encouraged to share their opinions freely and confidently. For instance, ranking activities require students to rank order their preferences based on specific criteria, and the students need to defend their order of preference. They can be designed for both beginner and advanced learners. In case of beginner the choice of items/ideas to be ranked could be drawn from simple, familiar and local contexts, and in the case of latter it could be based on abstract and highly academic contexts such as readings from specific subjects. Even simple changes in ‘number’ like selecting two ideas/items/views as opposed to three could make a significant impact on student cognition, and reduce/increase the complexity of the task. It is important that we understand the key aspects of a speaking activity—level, text/genre type, time allocated for the activity, number of participants, expected outcome—class before administering them.

14.8 The Pyramid activities

When texts are overloaded in terms of content and language, it is important that we put them into smaller groups and share specific parts of a larger text with each group, rather

than consider the whole text. Each group will read their part of the text, and together they reconstruct the whole text by gathering ideas of each part from different groups.



In integrated learning activities, listening to a text or reading a text gives students necessary language and conceptual resources to produce their opinions and views. Students could gather ideas and language to be able to express their views. Subsequently, they could also practice the use of specific language items that are usually found in specific discourses.

14.9 Small talk activities

Small talk activities tend to create a stress-free speaking conditions where the students take fuller control of their speech. However, the ‘talks’ are led by one of their own classmates. During the speech event the students are provided with necessary language resources such as vocabulary and question prompts to initiate and discuss the topics given by the leader. At the end of discussion, the students report on their conversation to the whole class. According to James Hunter (Hunter, 2012) if we allow students “use their communicative ability in conversation without intervening” it can help students improve fluency, accuracy as well as complexity during the activity,

- a. pre-appoint a student leader who will chose a topic for the class,
- b. provide questions and relevant vocabulary to further the discussion,
- c. put classmates into small groups
- d. allocate time to engage in the conversation, and
- e. lead a check-in session in the end (each group reports to the whole class on their conversation)

Although the teacher does not intervene into the process directly, he/she will offer the feedback at the end of the discussions.

Finally, we must acknowledge the fact speaking alone does not adequately prepare the students become autonomous users of language. The chain of events we organize to facilitate speech production must above all consider what David Crabbe(Crabbe, 2007) calls “learning opportunities.

Opportunity category	Learning activity covered by the concept
Input	Listening to and reading monologues or dialogue that can be understood with limited difficulty.
Output	Producing meaningful utterances in written or spoken form, either as a monologues or in the context of interaction.
Interaction	Speaking and writing with one or more interlocutors in real or simulated communication situations.
Feedback	Receiving information relating to one's own performance as a second language user. This may include indirect feedback (for example, that one has not been understood)or direct feedback (for example,that one has made a specific error).
Rehearsal	Deliberately, repeating specific aspects of performance including experimentation with pronunciation, memorization of words or word patterns, and repeated role-play of a piece of communication.
Language understanding	Consciously attending to facts of language usage or use in order to be able to explain, describe or gloss an aspect of grammar or sociolinguistics conventions.
Learning understanding	Consciously attending to the process of one's own language learning in order to establish better metacognitive control over that learning. This would include a detail representation of the overall task of language learning, an analysis of the specific difficulties encountered in performance and an awareness of strategies to overcome the difficulties.

Figure source: (Crabbe, 2007)

14.10 Conclusion

The language learning opportunities should encourage learners to consciously pay attention to different aspects of performance. At every stage of a learning activity the learner should try to take control of the activity and aim at achieving the goals of the task. As he utilizes his opportunities, he develops a positive sense of his own learning.

14.11 Review Questions

1. What are some of the sub-skills of speaking we need to remember?
2. What strategies are best used for teaching speaking skills?
3. How important is vocabulary learning, especially in terms of stress and meaning?
4. How are pair and group activities better suited for developing speaking skills?
5. What are the major problems a teacher can face while teaching speaking?

Unit - 15 □ Activities on Reading Skills

Structure

15.1 Introduction

15.2 Objectives

15.3 Aspects of Reading comprehension

15.4 Language Input: Reading Materials

15.5 Strategies and Reading Activities

15.5.1 Intensive Reading Activities

15.5.2 Summarizing Strategies

15.5.3 Creating or asking questions

15.5.4 Student-set questions

15.5.5 Rewriting Activities

15.5.6 Elaborative interrogation

15.5.7 Comprehension Questions

15.5.8 Collaborative think aloud activities

15.6 Activating the background knowledge of the student

15.7 Recognizing the structure of the text

15.7.1 Discourse and Genre Approaches to Reading

15.7.2 Genre Approach to Reading - CARS model activities (Advanced Level)

15.7.3 Critical reading activities

15.8 Transcribing Text into Visuals

15.9 Dictionary use

15.10 Guided Activities

15.11 What does research say about reading comprehension?

15.12 Extensive Reading

15.12.1 e-books

15.13 Conclusion

15.14 Review Questions

15.15 References

15.1 Introduction

When we think about reading skills texts, we must not restrict it to the printed word on a page. Reading materials are of various types. We can read pictures, graphs, charts, and maps. Therefore, when we teach the primary school children in India, we must keep in mind that many of them learn to read for the first time only in the schools. Their reading skills, unlike listening and speaking skills, are learnt consciously, step-by-step. Therefore, we need to ensure that they receive appropriate and adequate instruction for reading. As mentioned above, we must provide them with ‘comprehensible’ input, which not only introduces them to the letters and words of the language, but also helps them to relate those sound and symbols they learn with their respective concepts. So, whenever we choose materials, we must always consider the nature of help the materials offer to students. If the reading materials do not have any support in the form of pictures or diagrams, you need to consider providing them that support.

15.2 Objectives

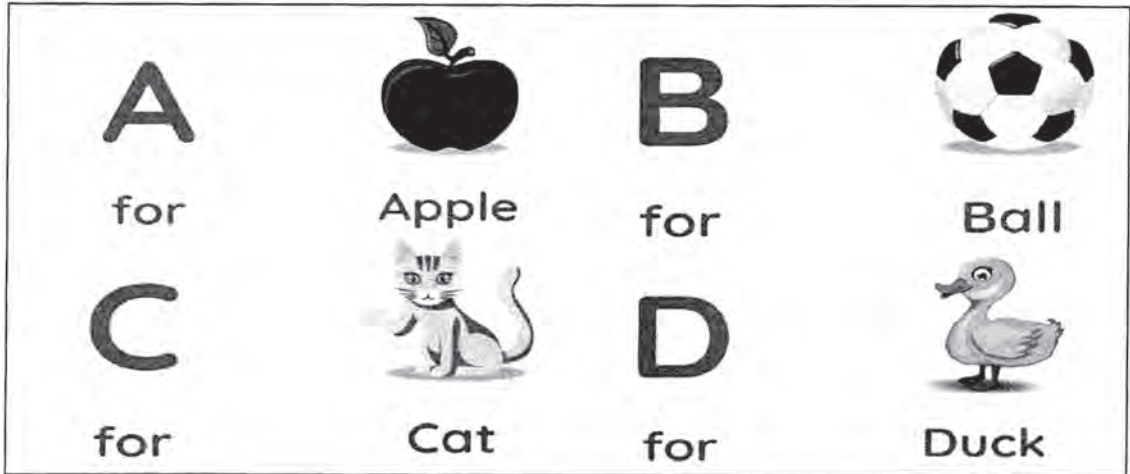
At the end of this unit, the learners will be able to:

- Understand the process of reading different types of texts
- Identify different types of texts and read them appropriately
- Read and comprehend a text according to the purpose of reading
- Appreciate the need for background knowledge in understanding the text
- Create alternate texts both linguistically and non-linguistically
- Use reference materials in understanding a text
- Read for pleasure and enjoyment.

15.3 Aspects of Reading comprehension

Paul Nation(Nation, 2009)describes a balanced course as something which has a mix of activities, and focus on various strands of language proficiency. For reading skills, this meanswe should focus oncomprehensible input and extensive reading, intensive reading (language focussed reading), and speed reading (fluency development). All three strands overlap and are important in a reading course.However, these terms mean differently to different learners. For example, children who are learning the English alphabet try to make sense of the ‘input’ (picture books) by combining letters (a-p-p-l-e, b-a-l-l) and by relating the sounds and symbols with images. Comprehensible input here is both symbols

and their associative images. Without the pictures, the symbols or letter will not make sense. At a later stage, once the child acquires the ability to put letters together to make words, perhaps, we can give reading materials (rhymes, sentences, and stories) with more words.



Once the child acquires the basic knowledge of the most frequently used words (spelling and pronunciation and meanings) in the language (around 800 words), they can be given some ‘graded readers’ such as ‘reading cards’, and texts that are written in simple language (both in terms of grammar and vocabulary) for extensive reading. As children attempt to read extensively, they acquire a natural speed in reading, which is called *fluency* development

Name: _____

Little Fox

A fox has been in my yard. He wants to play. The fox gets on the log. Then he hides under the deck. He is fun.



Circle the correct answer:

1. What is in the yard?
fox frog dog

2. Where does the fox hide?
on the log under the deck in the tree

Write your answer:

3. What does the fox want to do?

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Source: <https://www.pinterest.com/pin/26106872817708305/>

Task 1

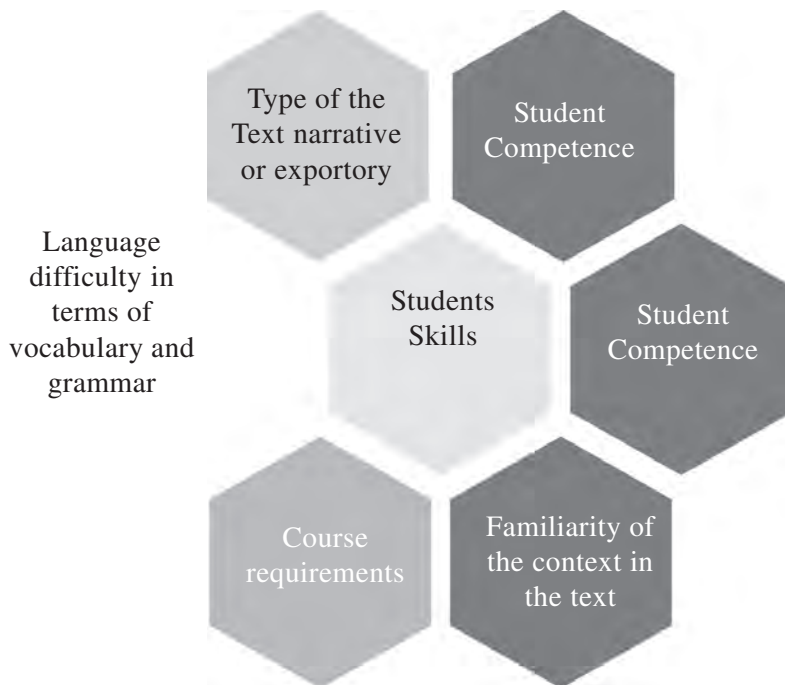
Text is crucial factor in reading. If the texts we give to our students are challenging, students' will give up. In the language classes we have to choose or design reading materials that are both interesting and understandable. If we increase the complexity of the text, by excluding pictures and glosses, students will find them difficult to understand.

What kind of texts have you been using in your reading classes? Are they suitable for your learners?

At a later stage, as mentioned, we can give students *purposeful reading materials* which introduce them to both language and the contexts. Reading these texts—stories, newspaper reports, menus, notices, emails—students become aware of how the real world is presented in different contexts and form through the printed word. So, we have reading materials which help students learn the language, and we have materials which make students act on their reading. We must consider several factors in selecting or writing reading materials, however.

Task 2

When you select reading materials, what criteria do you use?



Starting from notice-board circulars to restaurant menus to WhatsApp messages, everything can be used to teach reading skills. However, while teaching reading skills, we consider two important aspects: *language input* in terms of the criteria mentioned in the diagram and how we make the students *process that input*. In this module we focus on these aspects of reading comprehension.

15.4 Language Input: Reading Materials

Among other aspects, texts (materials) and the way we choose to use them (methods) constitute crucial components of reading courses. Jeremy Harmer (Harmer, 1996) simplifies this notion of reading materials and their authenticity within an educational context. Similar to what some notable applied linguists have said, Harmer believes that teachers should plan integrated reading sequences in which every reading text is preceded and followed by a set of practice activities which enable the students to remember what they have read and practiced. We will look at the activities later in the module; we now look at texts for reading.

Task 3

Before you read Harmer's views about reading materials, reflect on your experiences of using different reading texts. What kind of texts did you use? (novels, textbook readings, poems, stories, newspaper articles...) Did you write them yourself or extract them from other sources?

Read Jeremy Harmer's views about reading texts.

The reading texts which we give students to work with must appear to some degree authentic, even if they are specially written for students. And they must be at a level which the students can cope with, even if they do not understand every single word. Just about any kind of reading material is usable in the English teaching classroom. Students can be shown menus and timetables, application forms and E-mails. They can read poems and narratives, newspaper articles and advertisements, letters and postcards. What the teacher chooses to show the students will depend on four things: the students' future needs, the students' interests, the teacher's interests and the textbook they are using.

Many a time we succeed in finding linguistically rich texts—variety of grammatical structures, rich illustrations, idioms, and phrasal verbs, but those text might fail to engage our students’ attention. We also come across texts with less content and more visuals; when we use such materials, interestingly, we notice that our students’ inferences go beyond the visuals, into the real world. On other occasions, we use texts which are within the proficiency range of students but fail to generate curiosity and discussion. What should we do? When we choose reading materials, we must apply some criteria.



In the diagram above three important characteristics of reading texts are given: authenticity, register, and genre. For some authenticity is not an intrinsic quality of a text. However, for many it means, texts that are not exclusively designed to teach language skills, but drawn from real-life contexts for teaching purposes. In our context, we can understand this notion in a different manner. When we establish a purpose for a reading course, we keep in mind the needs and expectations of the students and set targets for the course. This target text is the “authentic text”. We can either choose to use, if we are confident, the authentic text from the beginning or progress gradually through other texts to that level. For example, if our aim is to make a student read and understand a novel from the Victorian age (Dickens or Hardy), we can use some short-stories which use similar storyline, characterization, linguistic devices and rhetorical paragraphs, or make the students read the target texts from the beginning. Henry Widdowson argues, we must use texts which are comprehensible and make the students engage with the text. If the authentic or

target text is challenging, then we must think about what Widdowson is proposing: use texts within the learning range of the student.

Some academic purpose and specific purpose English courses demand us, the teachers, to use specific registers (*situations* such as academic essays, research papers). In these contexts, we cannot choose any text. If the course demands us to choose specific texts from specific registers (professional, academic, conversational), we must use those texts since the course objectives require the students to learn the language of those registers. Similarly, genres are “structures” how the registers are organized into specific moves (for more details look below at *Discourse and Genre Approach to reading*)

As Jeremy Harmer mentioned, any text is suitable for language teaching provided we know how to use them in the classroom. It can be a picture with no language input or a graph with less language support. Arousing the curiosity of learners through various strategies is important. There are various strategies to do that: asking questions, showing pictures, narrating events. What we need to do is to give students specific instructions as to what they should do during the process (pre-reading, while reading, and post reading).

Task 4

While identifying a text is one important aspect of reading instruction, enabling the students to use various strategies is crucial. We can guide student learning effectively, only when we establish a purpose for why they should read and what they should look for.

Think about some strategies you have encouraged your students to use.

Before exploring different strategies, we focus on two key terms that are important for any reading practice: Skimming and Scanning. Skimming a kind of fast reading. When we read the text faster, we aim at general understanding. We ask questions like 'what is this text all about?', 'what kind of a text is it? narrative or a persuasive text.' On the contrary, when we scan through the text, we look for specific information, probably for facts such as years and names or any specific example or evidence. Whether we choose questioning strategy or the strategy of activating background, when we read text wereily on these two ways of reading: either we look for general information or specific information. We will now look at some of the strategies that most reading teachers use in their classes.

15.5 Strategies and Reading Activities

Each of the activities we design or choose need to direct students' attention to using specific cognitive processes such as noticing, identifying and analysing. In other words, in our teaching we use the external stimuli (texts) and instructions to affect the internal cognitive processes of students. By administering sequences of activities we can guide their attention. The primary focus of teaching methods can be to help students, for example, identify key arguments/opinions, notice bias, predict the effects of a phenomenon, compare and contrast ideas/objects/places among others.

This can be demonstrated through an example. To process a map (text/materials), a student should know how to read it (method). He should understand different cues used to refer to different modes of transportation, boundaries, places, landmarks etc. As he reads the map, he also needs to understand and apply various 'cognitive strategies' such as analysing the map, comparing different routes, and evaluating consequences taking specific routes. In this context, language as input is relatively simple; however, the task of reading the map and arriving at a specific travel plan and discussing that plan with peers or teacher involve a wide range of cognitive problem-solving strategies.

The example above is an intensive reading activity, which requires students to understand the input and act on it. Acting on the input could be in the form of creating a route map, writing a set of instructions using imperatives or sharing their observations with the peers orally. Several such "communicative reading activities" we can design for our learners.

Task 5

How did you use the reading texts in your class? (asked students to read first and ask comprehension questions, read the title and guess what the text is all about, look at the picture(s) and figure out what the content is...)

Read what Jeremy Harmer says about the methodology of teaching reading.

It is much more likely that students will be engaged if the teacher has aroused their curiosity about what they are going to see through provocative statements or questions, looking at pictures or predicting. One way of getting students to predict is to let them look at the text but not read it. Does it have a headline? Then it's probably from a newspaper/magazine. Is there a picture? What does that tell

you about the subject matter? The subject is 'Sleep': what would you expect to find in the article? Then, when the students start reading, curious to see if their predictions are right, they are engaged at least at some level. Lastly, and most importantly, teachers have to tell students how to read. Explain that 'you don't have to understand every word; just try to get a general picture of what the writer is saying', if that is what you want the students to do. Tell them to only look for the specific information they need if you want to give them scanning practice.

15.5.1 Intensive Reading Activities

While designing intensive reading activities, it is important we establish a reading purpose and devise activities with a focus on comprehension strategies. Simply, we need to guide our students toward using the strategies mentioned below.

Reading Purposes	Effective reading comprehension strategies
<p>to learn new words to answer questions to make a choice to look for alternatives to analyse a situation to create a new model to understand punctuation to solve a problem to prepare a summary, and to share an opinion</p>	<p>summarising forming questions answering questions and elaborative interrogation activating prior knowledge monitoring comprehension using text-structure awareness using visual graphics and graphic organisers, and inferencing</p>

Whether the purpose of teaching-reading is general (newspaper or magazine reading) or specific (reading a research paper), or for pleasure, we need to always remember that we approach texts with a *purpose*. Purposeful reading motivates us to use a variety of strategies.

Task 6

Think about an activity you have frequently used in your reading class. What was the purpose of that activity? Did you focus on any of the strategies mentioned in the list? How did you introduce these strategies?

We will now closely examine some of the effective reading strategies that research has endorsed. Some of the ideas given below are endorsed by the renowned reading specialists William Grabe.

15.5.2 Summarizing strategy

It is common we summarize information we read or listen to. Most of the classroom reading in schools give importance to this strategy. The teachers generally ask students to present a brief account of the reading orally or in the written form. In these contexts, our focus is on the key ideas and a few supporting points. Also, a wide range of everyday encounters with people demands this skill. For example, we are asked to summarize a movie we have watched, share the gist of a novel we have read, or narrate an event. Researchers state that this is an effective reading strategy as it helps readers identify selectively those pieces of information which are important while providing information about their understanding. If the student can generate a good summary, it is an evidence of how much he has understood from the text.

15.5.3 Creating or asking questions

Most reading lessons rely on questioning. Usually, teachers plan pre- and post-reading questions to stimulate interest among students and to check their level of comprehension. Questioning is an important skill. Through questions students can make sense of the content and evaluate the effects of it beyond the written word. However, unlike conventional reading classes, where the teacher takes the initiative to ask the questions, here the teacher will ask students to make specific questions based on the reading. He will only support their process of making effective questions. Furthermore, the teacher can encourage students to make questions in pairs as a collaborative activity. During the collaboration students tend to discuss the content of the text deeply and make questions that can be used for in-class quizzes by the teacher.

15.5.4 Student-set questions

During pre-reading phase, as Harmer said, we can guide student attention to the title, pictures, sub-headings and ask them to guess what they are going to read in the text. As they predict, we ask them to formulate questions for which they wish to find answers in the reading. This task, in fact, creates an authentic learning context for the students as well as a purpose for the reading lesson.

15.5.5 Rewriting activities

We do not always have to design comprehension questions to check the level of understanding of a text. Rewriting activities requires learners to make changes to the text. Depending on the proficiency level of the students we can increase and decrease the complexity of the activity. For example, we can ask our learners to change the tense of the text or ask them to rewrite it from first person point of view to second person point of view (Roberts, 2014). While changing the personal pronouns warrant changes in terms of verbs and their inflections (*you – are/do; he – is/does*), changing the tense might just affect the tense of the verb (do-did-has done).

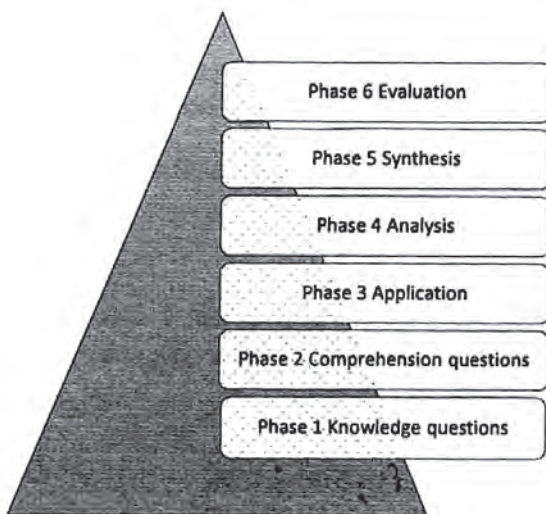
15.5.6 Elaborative interrogation

Understanding and interpretation meaning(s) is not a straightforward process. In order to comprehend a text, the student has to answer several questions. While answering fact-based questions is relatively easy, to infer meanings that are appropriate to the context of reading is deeper and require the students to answer “why” questions. Teachers can intervene in the process of text understanding by asking students specific questions. As mentioned, critical reading is not straightforward; the teacher can ask students to justify and elaborate their answers, which can be done through “why” questions. During the process of elaboration and justification students tend to look into the text/information deeper. In other words, teacher asks students not only confirmatory questions of the passage, but also questions which require them to justify and explain their answers with reference to the reading.

15.5.7 Comprehension Questions

One of the time-tested activities we usually administer in our reading classes is the multiple-choice items (MCQ), which precede or follow the reading. For example, course materials such as textbooks and workbooks as well as other renowned testing services

such as IELTS administer MCQs. The focus of MCQ items is usually on skimming and scanning, on guessing the meaning of words in context. Anat Shapira (Shapira, 2007) suggested an effective way to conduct a reading class using Bloom's taxonomy and the principle of 'reading in phases'. This principle requires teachers to administer reading questions in several phases. Instead of giving away all the questions in one go, we give students sets of graded questions—"beginning with knowledge questions and going through comprehension, application, analysis and synthesis, up to evaluation".



After we share questions (around 4 items) with students, we give students ample time to figure out the answers. In the meantime, we walk up to the weak learners and check their progress. Finally, we identify students to answer the questions.

Very often, we realize that the reading comprehension questions cover only a few parts or the whole reading texts. Sometimes, we wish to have more questions/statements or item types (yes/no type, true/false type, fill in the blank type).

15.5.8 Collaborative think aloud activities

Often while reading alone we miss out on some details crucial for the understanding of the text. In collaborative activities, where each individual student reads the text in his/her own way, there is ample scope to read and discuss the text together. In this process, they discuss the main ideas, identify problems related to unknown words and try to guess their meanings, provide different perspectives etc.,

If the teacher wants to increase the complexity of reading, he/she can focus on 'critical dispositions'. Students can be asked to not only to explore the logical connections within the text, but also to study the author's dispositions such as empathy towards other views,

scepticism towards ambiguity and motives of the writer. In this context, for example, teachers can ask students to analyse the use of specific reporting verbs such as *state*, *say*, *claim*, and *suggest* that report the critical position of the writer. Also, teachers can ask students to examine in the reading text both adverbs and adjectives which usually signal the attitude of the writer.

15.6 Activating the background knowledge of the student

While bottom-up reading strategies of going from letters to syllables, syllables to words, words to phrases, from phrases to clauses and clauses to text would be very useful for students who are below the threshold level of proficiency, when we are training students to cope with challenging reading tasks, and when the reading texts are unknown to readers and include low frequency vocabulary items, we need to help our students to use their background knowledge in understanding the meaning potential of the texts.

Students bring to class their real-life experiences. Their world knowledge is particularly useful in understanding a reading text. In *top-down* process approaches to reading, a student's background knowledge helps him to predict or guess the content beforehand. It is also important, in formal reading contexts, we help the student activate this knowledge before he reads the text. Furthermore, this prior knowledge enables the reader to read longer texts in shorter time. Helping students to predict the meanings of unknown words through context, to guess what comes next in the reading text, and to analyse the key words of the text, ease the process of understanding. We can use questioning as a strategy here to guide the students activate their knowledge about the context.

15.7 Recognizing the structure of the text

Text is more than information packed into paragraphs. Texts are communicative events. When people desire to communicate their ideas, they follow certain conventions of organizing them; and each communicative event is different from the other in terms of content, context, relationship between people, and modality (written or spoken). However, each text organizes information in a manner that is appropriate to the context. We call them genres. Genres are the ways we structure information. When we produce "instances" of a particular genre (novel, short story, email message, cover letter, research paper), we tend to organize the information in specific moves. For example, a *narrative* generally involves the following "moves" (Moves from Suzzane Eggins' Introduction to SFL)

Orientation: indicating a narrative is about to be told

Setting: giving the time and place of the event

Action: events leading up to the main action

Complicating Action: the pivotal drama of the story

Resolution: the outcome of the drama

Evaluation: reactions to the story

Coda: wrapping up and finishing off

When students understand the organization of the moves or stages, they understand how much they have read and what is left. They will also be able to connect the various steps in the text to get a coherent picture of it. Our reading texts can have different organization structures: *narration, order of importance, chronological, problem-solution, cause-effect, and advantage-disadvantage*. And once the students understand these structures, their ability to analyse and understand texts gets better.

15.7.1 Discourse and Genre Approaches to Reading

John Swales in the early 1970s produced a series of activities which required the students to analyse a series of reading passages/paragraphs. As the students analyse the passages they needed to identify the purposes of both the paragraphs and the sentences that constituted the passage. This approach was popular among the teachers teaching in technological institutions (English for Science and Technology).

Task 7: Read the passage and the analysis given below.

A water tap is a device for turning on and off a flow of water. Its most important parts are a rod with a handle on the top and a washer which is fixed to the bottom of the rod, the metal parts of a water tap are usually made of brass because brass resists corrosion. The washer is made of flexible materials such as rubber or plastic.

(water tap diagram)



When the handle is turned the rod either rises or descends because of the spiral thread. The column descends until the washer fits firmly in its 'seat'. (this position is shown in the diagram) The tap is now closed and water can flow out of the pipe.

Exercise: Cross out the wrong alternatives (S = sentence)

1. the description consists of 1/2/8 paragraphs.
2. The first paragraph describes a tap/explains how it works.
3. The second paragraph describes a tap/ explains how it works.
4. The first sentence is / is not a definition.
5. S2 describes the main moving parts of a tap/ the main fixed parts.

do you notice how different the text and methodology in this activity was? This ‘specific purpose’ (could be general academic, specific academic, or professional purpose reading) reading materials or activities aim at helping students understand and produce language in a specific manner. The underlying objectives of the activities not only focus on text understanding but also on enriching the knowledge of vocabulary knowledge (context-specific words, technical vocabulary, collocations, context-specific meaning senses) grammatical structures appropriate to the content and context, and the presentation and organization of the ideas within a text.

Activities that specifically enrich learner reading within specific academic and professional contexts (English for business purposes, emails, reading PPTs, reading research articles) require the students to be familiar with the context and content knowledge: why do some people write or communicate the way they communicate. This knowledge about the texts (move structure in genres) helps students comprehend the texts easily.

15.7.2 Genre Approach to Reading - CARS model activities (Advanced Level)

Similar to the example cited above we can introduce our students to model/authentic texts where each move or step (a functional, not a formal, unit) has a specific purpose. For example to help understand the “introductions” of research articles in Social Sciences (SS), John M Swales introduced a 4 move-sequence

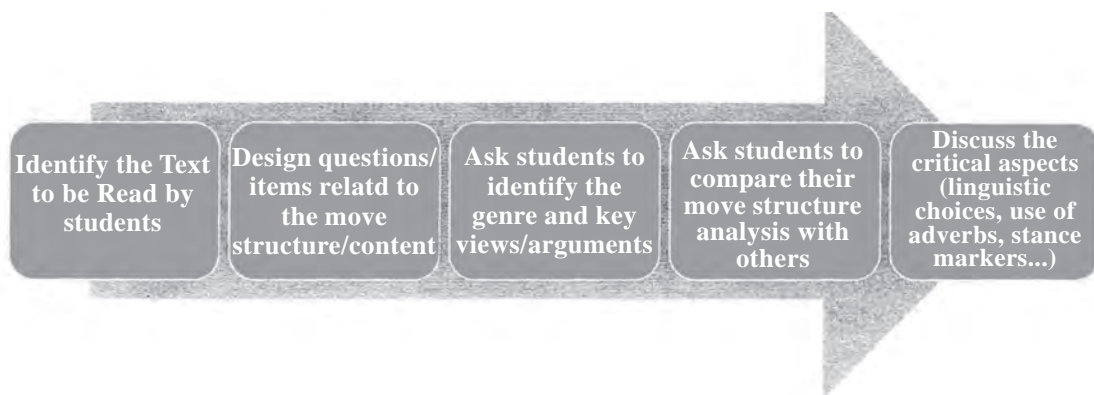
Move 1 Establishing the Field

Move 2 Summarizing Previous Research

Move 3 Preparing for Present Research

Move 4 Introducing Present Research

It is expected that any writer who is producing research papers for SS should adhere to the above conventions, with a few exceptions. In other words, the writers who produce these scholarly articles generally include information related to these four steps in their introductions. While designing RC activities we can focus on these four moves and design items (comprehension check, jigsaw, critical reading...). This process can be captured in the following diagram



15.7.5 Critical Reading activities

The complexity of the task can also be determined by the focus. In top-down and bottom-up processing models of reading, the strategies used are usually text-centric. The reader, in a classroom situation, is generally asked to decipher, understand or explicate the intended meaning of the writer whereas in a reflective-critical approach to reading, the readers is asked to “respond to the text critically”. While in both contexts reader’s background knowledge plays a crucial role in comprehending text, the goal of reading goes beyond skimming and scanning to critical evaluation of the text. In this process of critical reading, according to Wallace, the reader is asked to explore the various socio-political dimensions of the text. For example, the activities will:

- question the existing the inequalities in society and how the text represented those inequalities,
- extend the scope of reading to other similar or related contexts or view points
- observe and critique the gaps in the text (which can be interpreted from certain theoretical perspectives, for example, analysing GT method and its drawbacks from the point of view of TBLT)

The activities we design generally consider texts which are socially relevant and open up for multiple viewpoints and arguments. Controversial and debatable topics are more appropriate than narratives which describe and present a series of events. This brings us to the next aspect of reading: texts and genres.

15.8 Transcribing Text into Visuals

Understanding means to process and retain information in different forms. Even a narrative can be transcribed or presented in the form of a chart or a picture. When students translate their understanding into pictures, graphs, and diagrams they are giving it a new shape. This process of analysing and organizing a text in the form of visuals needs students to

comprehend the text thoroughly. Once the student transfers information into a diagram such as Venn diagram, a pie chart or a flow chart, he remembers it longer.

15.9 Dictionary use

When students read authentic texts, which often contain words from different levels of frequency, it is challenging to understand them. Sometimes, authentic texts are lexically dense (too many content words) and pose comprehension challenges. Dictionaries are extremely useful tools here. However, using a dictionary itself is a skill to be mastered. For example, many high frequency words such as *take, get, make, gain, give* when used with specific prepositions take on specific meanings. Similarly, some texts use highly technical words—*schemata, plosives, discourse, codify*—which are usually found in specific fields, which need to be understood. Effective dictionary use enables the students to become independent readers. Various dictionary activities that focus on the spelling, meanings, grammar, collocations, and examples of word can be used. For more activities on dictionary skill look up Adrian Underhill’s website on pronunciation and vocabulary (<https://www.adrianunderhill.com/pronunciation-resources-links-resources/>)

Task 8

While focusing on strategies is important at the macro level text comprehension, we need to extend our focus to help students learn the micro level aspects. Some guided activities are very useful. Have you ever used such exercises?

15.10 Guided activities

Sometimes, asking students skimming (for general information) and scanning (specific details) questions won't help them to navigate through the texts. We may have to exercise some additional effort in channelling their thinking processes. It means, we may have to use a series of small-tasks or exercises that guide their path of learning through guided activities such as:

- getting students to guess about someone/something (meanings of unknown words),
- narrating real events to generate opinions,
- questioning or asking students to figure out which of the options would best fit in,
- blanking out some sentences and adding a distractor to the options,

inserting appropriate linkers, and asking students choose the appropriate supporting detail/ thesis statement from options.

In a 60-minute reading class where the students have to understand a daunting quantum of reading material, it is practically unproductive to use a long text (1000-word texts) for intensive reading practice. If you desire to use longer texts, it is important you bring contexts and texts that, to a large extent, are familiar to students. Newspapers are everyday contexts that cover a wide range of social-cultural contexts that most of our learners are familiar with; also, they are usually written in a style accessible to common literate readers. In terms of length, they provide us with a range-paragraph to a few thousand words. While lead articles, written by expert writers such as doctors, lawyers, and political analysts, range between 800 to 2000 words, the regular reports of events are between 50 to 500 words. Moreover, they are authentic and use a range of vocabulary and grammatical structures-reporting verbs, defining and non-defining relative clauses, concession adverbials among others. An advantage is that the texts are supported by photographs and other visual media-charts, graphs, maps-that facilitate reading.

Put simply, we choose texts from specific sources or we write texts in a specific style not only because we want to expose our students to rich language in context, but also because they engage reader's attention, they are relatable, and, more importantly, they guide the reading processes effectively.

Task 9

While discrete activities with a focus on specific aspects of reading can be useful once we establish the purpose of a reading lesson. However, we need to understand the fact that we teach reading skills within a course and within a program. While designing activities for courses, we need to consider what the research says about reading skills. Can you make a guess what are some reading research findings?

15.11 What does research say about reading comprehension?

We can accomplish our reading instruction goals effectively if we understand our dilemmas and conceptualize our plans accordingly. William Grabe and Fredricka L. Stoller's (Grabe & Stoller, 2011) conceptual map highlights some factors that can guide our approaches to developing effective reading materials. While some aspects refer to external aspects of reading (text length, choice of vocabulary, genre type, themes), some indicate to

internal aspects (background knowledge of the reader, recognition vocabulary, metacognitive strategies (knowledge about how knowledge is constructed), motivation levels).

- a. We need to thoroughly understand the context factors such as students' background knowledge and his/her ability to read in L1 and L2 (proficiency) before designing activities.
- b. Whether or not the students have achieved a degree of automaticity in processing spellings, words and phrases and structures (reading fluency and rate of speed).
- c. We also need to understand what strategies our students are able to apply while reading different texts:
 - previewing texts,
 - paying attention to text structures or genres,
 - using discourse markers to check internal cohesion and overall coherence of the texts,
 - identifying the frequently occurring linguistic expressions and their general meaning potential (negative or positive)
- d. It is believed that to comprehend a reading text effectively one must be familiar with at least 90-95% of the words used in the text. If you want your students to be fluent readers, you should give texts which are within the range or competence of the students. Competence here refers to one's receptive knowledge of vocabulary (how many words does she/her know in English), grammatical structures, and awareness of the genre structures.
- e. Attitude and motivation levels of learners is another aspect that affects our reading tasks
- f. Before we design a reading activity, we need to understand our "purpose of reading". William Grabe identifies several reading purposes such as reading to skim, to learn, to integrate information, to write, to critique, and for general comprehension.
- g. Once we identify the purpose, we can direct the focus of the activity to any one or more purposes through instructional practices such as: vocabulary building, strategy training, teacher modelling, extensive reading, and content-based instruction.

15.12 Extensive Reading

Extensive reading is an approach to teaching reading. Its goal is to let the students read texts for pleasure and understanding. There are generally no intensive language practice

activities that evaluate your level of comprehension. Stephen Krashen's notion of comprehensible, however, can help us identify the type of text that best help our students with extensive reading practice. According to his theory, we must encourage our students to read texts that are within his proficiency range. If the text is too difficult, the student may not fully benefit from reading it; moreover, complex texts affect reading fluency. Paul Nation's website has a good number of reading texts for extensive reading. Please look up his website for downloadable e-books for level-specific extensive reading practice.

Paul Nation/ I. S. P. Nation (<https://www.wgtn.ac.nz/lals/about/staff/paul-nation>)

15.12.1 e-books

An e-book is a computer file of a book or a text. Ever since computer and mobile technology has taken over the physical copies of the books, several websites are sharing for free books in the e-format. Interestingly, many e-books on devices such as Kindle help the readers with difficult vocabulary by supplying the meanings of words. All we need to do is to click on the word, it throws up its definition. Also, e-books can help you navigate through pages quickly and easily. Students with vision problems can magnify or enhance the print size almost double the size. In fact, e-copies are cheaper than the physical copies, while they are also permanent. Some of the useful websites for e-books are given below

Electronic Teacher Tap: <http://eduscapes.com/tap/topic93.htm>

Scholastic: <http://teacherexpress.scholastic.com/>

Internet Archive <http://archive.org/about/about.php>

Project Gutenberg <http://www.gutenberg.org/>

Ebooks: <http://www.ebooks.com/>

15.13 Conclusion

Reading is an interactive process and depends largely on why someone is reading something (image, text, symbols...). It also depends on the purpose of teaching reading, as Harmer rightly said. If you are teaching a reading course which is designed to develop the reading comprehension skills of students (helping students to move from intermediate to advanced reading) you have tasks that can help you; if your focus is specific purpose reading such as reading for academics, where the texts are specific characteristics conventionally practices, we have activities for that as well. Also, if you are trying to motivate students to read for pleasure, which some researchers believe, will improve both the breadth and

depth of language knowledge, you have different activities (extensive reading, using graded readers such as the ones Paul Nation has designed).

Designing reading activities should, above all, consider the learners and their needs. An activity that was successful in one context may not work in the other. Therefore, one must always rely on strategies or small activities that help achieve the goals of reading.

15.14 Review Questions

1. Create your own definition of reading and justify it with reasons.
2. Having gone through the strategies of reading for different purposes, what strategies would you recommend for a student in Class X in a Bangla-medium school? He/she is preparing for the examinations.
3. You have taught an interesting story to students in Class VIII. Other than asking comprehension questions, what alternate strategies can you use to assess their understanding?
4. How many types of reading are you familiar with? If you are asked to teach a novel how would you teach it and what skills of reading will it promote?
5. How do you help your students cope with difficulties in vocabulary without affecting their fluency in reading?

15.15 References

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Unit - 16 □ Activities for Writing Skills

Structure

- 16.1 Introduction
- 16.2 Objectives
- 16.3 The Basic Units for Teaching Writing
- 16.4 Aspects of Writing
- 16.5 Materials and Activities for Teaching Writing
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- 16.7 Genre-based Writing Activities
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- 16.9 Conclusion
- 16.10 Review Questions
- 16.11 References

16.1 Introduction

For many students in English as Second Language (ESL) contexts, writing is a challenging task. Because the exposure to the printed English word outside the formal schooling is minimal, many of them are deprived of adequate practice. It has been found that only 10-15% of Indians can use English fluently in India. In other words, schools have to take up this responsibility of improving the writing skills (literacy skills) of all young people in our nation.

Task 1

Although speaking and writing are called production skills, they are different in many ways. What do you think are the major similarities and differences between speaking and writing skills?

16.2 Objectives

After going through the unit, learners will be able to:

- a. Know how writing skills can be learnt

- b. Understand how to teach the basic units of writing
- c. Understand the different aspects for developing writing

16.3 The Basic Units for Teaching Writing

Unlike speaking skills, which can be mastered through consistent and qualitative exposure to various forms of spoken input such as television and other internet-based media, writing skills require the students to consciously put in a lot of effort. Students' have to master, among other aspects such as spelling and word-formation, a range of other additional skills (notetaking/note making, dictionary use, reading the printed page).

Writing therefore is not a mere representation of speech. For example, while sharing our views orally with friends, family and colleagues, we think and act spontaneously; however, while writing down something (an essay, a short story, a report, or even a grocery list), we tend to not only translate our speech sounds into visible 'graphemes' (letters and words), but also follow certain conventions in organizing those graphemes into words, phrases, clauses and sentences, and genres. Like a skilled mason, we put our words together and cement them into texts appropriate for the purpose. In addition, to convey meanings effectively, we use punctuation marks (colon, comma, question mark) and specific organization patterns (grocery list is organized vertically in terms of nouns and measuring expressions while the essays are written horizontally into paragraphs). Many of these aspects of writing are absent in speaking. Therefore, we must distribute our focus equally on all the key aspects to help our students master the skill.

Use of punctuation marks changes the meaning of the sentences.

The policeman said the boy broke the window.

The policeman, said the boy, broke the window.

The policeman, said the boy broke the window.

The policeman said the boy, broke the window.

Source: (Hyon, 2018)

For many students, both understanding the printed word and producing written texts, following certain conventions (wording with punctuation marks, paragraphing, using appropriate grammatical structures, indentation and referencing), are important. For the students to produce written texts, they must first learn the basic units that constitute writing

Alphabet → Syllables/Words Word-formation Lexico-grammar → Text

When we are developing writing courses, we need to organize our activities around specific writing needs of the students based on their level of proficiency. If the learner is an adult who has started learning English, we need to focus on the system of English first (letters, words, word-formation); however, if the learner is admitted to an undergraduate programme in a university, we design activities for academic language needs (essay writing and term-paper writing). Depending on the course requirements and learner proficiency, we design our activities.

Teacher's beliefs about language teaching usually interfere with the teaching. Some teachers believe in the view teaching writing means teaching grammar and vocabulary; some others believe both meaning and form are equally important. However, research indicates to the view both *meaning* (writing purposes) and *form* are equally important. We must not forget the fact that writing is a skill that only develops through conscious learning; it cannot be acquired, without practice, naturally like the way we acquire our mother tongue speech.

Task 2

Did your teachers, in school or college, make you write in the classroom? What kind of writing did you practice? (Writing short notes, answering questions at the end of each lesson, writing in the examinations, writing letters/e-mails).

Whether it was an English class or a History class, we all had responded to teacher's prompts in writing. Some of our responses were in the form of 'answering questions after a reading passage' or 'filling the blanks with appropriate words'. Sometimes we would also practise writing short notes/phrases or sentences, and occasionally paragraphs. Sporadically, we would also focus on spelling and punctuation while other times we wrote longer texts such as stories or speech presentations.

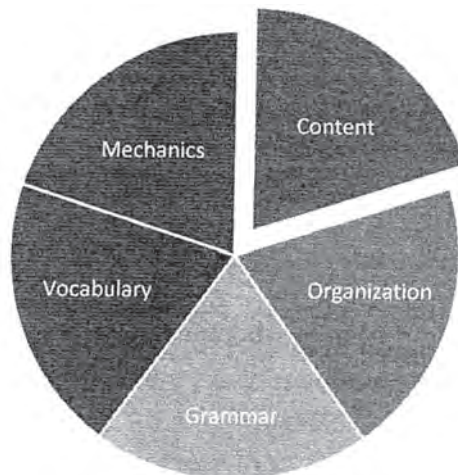
Task 3

Do you consider this 'writing practice' in the form of short notes or responses useful for writing development? What kind of writing activities helped you learn 'writing' better?

16.4 Aspects of Writing

Whether we write short notes or long essays, every single attempt helps us understand and practise an aspect of writing. However, it is important that we should know what constitutes good writing. To understand that, we must look at some good writing courses. If we consider a proper writing course, all the aspects are embedded and well-organized into several units across the textbook/ course materials. While some courses emphasize more on sentence structures (grammar) such as simple, complex, and compound sentences, some courses encourage students to write freely. The latter is a model of writing that is popular in countries like America, where English is the mother tongue of students.

In many non-native contexts (ESL and EFL writing), however, teachers encourage students to go through a series of steps before they write independently. They call it *step-by-step* writing. There are also courses, at an advanced level, which teach writing through model texts (see below genre-based writing). By analysing and emulating model texts or expert texts, the students practice and learn their writing. Although different models of writing exist, most writing courses focus on at least five important aspects of writing.



These five major aspects of writing help us devise pedagogical activities. We can integrate all the five aspects in one “process approach” activity, which requires the students to produce drafts of writing, or we can also design separate activities for each aspect. For example, if our focus is on mechanics, we can design activities exclusively on using appropriate punctuation marks, using numbers in writing, or on using capitalization. In this module, we will look at these activities from different perspectives.

Task 4

Although we have various activity types available to address specific writing concerns of our students, before we start teaching a writing course, we need to be aware of the needs of our students. Think about three questions you would ask to understand the needs of your students.

As teachers of English, the first question we usually ask in a writing class is “who are my students?” (Kindergarten or preschool, primary, secondary/high school, or college going students.) This question helps us to understand our learners, their entry-level proficiency in the language and their language background (whether they can write anything). Once we size up the class and understand their strengths and weaknesses, we then closely examine the writing syllabus we are required to teach. This examination of a writing syllabus will help us with the focus: what has to be taught on the course (writing words or the alphabet, writing simple sentences, writing paragraphs, writing stories, writing essays or writing research papers...).

As Amy Lightfoot (Lightfoot, 2010) puts it, we should focus on some questions about student needs:

- What are the learning outcomes that the course will need to address?
- What are the students’ current strengths and weaknesses?
- What type of language or skills do they need to learn?

Task 5

Once you read through the syllabus for writing instruction, you would generally think about materials to teach the skills. What kind of materials/activities did your teachers use to give you practice in writing skills? Which activities you think helped you with your writing skills?

16.5 Materials and Activities for Teaching Writing

The focus of instructional activities can be classified into two major purposes: *writing to learn* and *writing to write*. Writing to learn activities focuses on helping students practice specific aspects of writing, such as the use of tenses and use of punctuation. Writing to write, however, gives importance to the audience, who will be reading the

text you produce. In other words, writing to write is purpose-driven that the activities focus more on the authentic (real-life writing) contexts to be written by the students.

Any writing teacher is expected to strike a balance between these two purposes to make students achieve the writing objectives. For example, if the writing syllabus of a course requires students to write effectively *a five-paragraph essay*, you need to first define the nature of a five-paragraph essay (the aspects of writing which constitute the production of a five-paragraph essay: a thesis statement, writing examples, using data to support the claims, writing an appropriate conclusion etc.,). Once you define the basic focus of writing, you then design or choose those activities that focus on the different aspects. To understand this idea, let us now take a look at some activities.

Task 6

Take a look at the following ‘writing to learn’ activities and explain to yourself what their focus/purpose in terms of writing.

- a. Fill in the blanks in the following passage with words used in the reading text 1 on “Health Benefits of Meditation”. Yoga pose has lots of health benefits that we can take _____. It calms our mind and body which is beneficial to those individuals who are disturbed. When you are disturbed, both your mind and body experiences _____. Your thinking triggers reaction on your body. So, a pleasant or not so pleasant ____ is just a result of the content of your thoughts.
- b. *Rewrite the composition, in the present tense. Your first sentence will read: Minu, the monkey lives in a small village with her big family.* Minu, the monkey lived in a small village with her big family. She was different from the other monkeys in her clan. While the other monkeys snatched and stole food from passers-by, Minu sat outside the grocer’s shop waiting for children to give her pieces of sweet or salty snacks of their own free will. Minu knew there was something missing in her life, but she didn’t know what it was until the grocer’s daughter, Pinky started school. The grocer’s house was behind the shop.
- c. *Picture Description:* Take a look at the picture and write at least 5 sentences using *be*-forms (am, is are) or in the present tense. (supported by a picture)
For example:

There are/There is... in the line.

These activities are modelled on the principle of **controlled composition**. If you use controlled composition activities, you will be guiding students through a series of independent steps which, when mastered, can lead them to the overall mastery of the skill. These activities focus on ‘accuracy’ aspects (being grammatically correct) through ‘text manipulation’. For example, in the preparation stage of the lesson, you teach the students ‘tense consistency’ or ‘writing stories in the past tense or in the present tense’; in the practice stage, you provide students with *hands-on* practice through / *controlled practice* exercises. Guided activities, instead of asking the students to create a new text, make them “manipulate or convert” a given text, let’s say from simple present to simple past. While working on the activity, the students do not have to **create**, for example, any characters, events, logic, or storyline. They need to simply follow the rules of grammar and change the tense of the verbs (example b).

In order to reduce or increase the difficulty level of the activity, the teacher or the textbook-writer ‘controls’ some aspects (choice of words, punctuation marks, grammar) of the input. For example, the teacher may use only singular third person pronouns (*he, she, it*) to ease the process of conversion (activity b), or she might provide example model sentences, as in the activity **a**, and ask students to make similar sentences. In all these activities, there is a greater amount of control exerted on what the students will be writing.

Task 7

Do you think these controlled or guided activities, which focus more on the grammar and vocabulary aspects, constitute a comprehensive writing course? Or do you think, every writing activity should include a social purpose as well?

We certainly need activities that help us 'study writing'. Because writing skills include a range of conventions such as capitalization, use of pronouns (referencing), paragraphing, and using transitions, and teaching them is important. So, asking students to:

- a. join two clauses (one dependent and one independent) using a comma;
- b. read a text and identify the words that have to be capitalized;
- c. use appropriate pronouns to refer to specific nouns/noun phrases within the text (endophoric reference);
- d. change the tense of an event;
help them with the conventions or the basics of writing skills.

We can have different types of exercises where a degree of flexibility in terms of student writing is possible. For example, Sharwood-Smith's experimental formats of exercises describe an activity which encourages the students to creatively supply "sentence sequences" or fill in the blanks. Unlike the mechanical drills that only require students to replace a word or tense with another word or tense, here students can come up with responses appropriate at the text level. An activity Sharwood-Smith suggested is given below.

Exercise 1

INSTRUCTIONS:

Fill in each of the following blanks with a full sentence. Make sure it fits into the story as a whole. Do not repeat words unnecessarily as in *The wind was strong. I fought against the wind.

Write: _____ I fought against it.

"It was a typical winter morning. _____ We had to have the lights on in the classroom. _____ The teacher was two or three minutes late. Suddenly Tomek said: " _____ " We all agreed to ask the teacher. _____ He looked pale and tired. _____ He thought for a moment about her suggestion. _____ Seeing our faces he smiled and then said with a note of apology: " _____ "We all protested in vain. _____ "If you really want to invite me to coffee, we can go when the lesson is over." _____ !"

Teaching the conventions of writing alone won't be enough if our aim is to make them write socially relevant texts: e-mails, reports, essays, and research papers. Real-life writings should be situationally relevant. Relevance here refers to achieving a social purpose: to purchase a product, to entertain a reader, to share one's feelings or emotions, or to report an event. Tasks such as writing an email, writing an academic essay for a course, writing examinations, and writing a story for publication are called "writing for writing".

Task 8

Take a look at the following activity designed by Sandra L McKay and compare the **context** of the activity, **input** (the language choices), and the expected **outcome** of it with the *a*, *b*, and *c* guided activities above.

a. **Situation: The Traffic Officer**

You are a traffic officer. As part of your job you have to file a report of the accidents you cover while on duty. Yesterday you were on the scene of a car accident which took place on a single lane country road. You now need **to file a report** of that accident. *Activity:* Write a report of the accident. The following information what you scratched down in your notepad. Use this information to write your report of what happened yesterday. Be certain to make clear the sequence of events.

Time: 7.20 a.m. April 14th

Place: highway 652, two miles south of the city

an overturned Volkswagen on the shoulder of the southbound lane

skid marks leading from the southbound lane to Volkswagen

a pickup truck blocking the north bound lane of traffic...

This activity is different from *a*, *b* and *c* activities that it does not ask the student to produce any ‘random’ sentences that confirm to grammar rules only. It requires students to write sentences ‘appropriately’ within a context (writing an accident report); it has a specific communicative purpose. What do we mean by writing sentences appropriately? Being appropriate refers to the notion of ‘readers’ who will read the text. So, when a student, who was a witness to an accident, writes the report, it is important he/she writes the report in a style (formal or informal) that is accepted normally by people (may be police!) who read it. In other words, this writing involves the skill of knowing how to use language within a particular situation.

Although this activity is in some sense controlled (in terms of input and expected output) in its nature, there is a degree of autonomy conferred on the writer. It does not explicitly demand the writer to use any specific grammatical structure although it indirectly guides the writer to report an event that had already occurred. The writer enjoys a degree of freedom in organizing the sequence of ideas, events or arguments (*schematic structure* of what goes into every stage or part of the text) to achieve the goal of writing. Similar activities (with a little more input) include:

- Write an email to your teacher requesting an extension for the submission of the assignment.
- For a newspaper review, compare the latest mobile phone series from *Apple* and make recommendations to prospective buyers.

In these activities you are required to provide the students with guidance as to what the context is, who the text is addressed to, what ideas to be included, and what language choices to be used (vocabulary and grammar).

For advanced level students, we can focus on how writers achieve *coherence* and *cohesion* in longer essays. While coherence in writing refers to the way the clauses or sentences relate to the context, cohesion refers to the text internal aspects, i.e., the way we relate or tie together bits of our text, says Michael Halliday. For example, to teach text cohesion, we can ask students to analyse how the writers organize different pieces of information using different adverbials (*however, therefore, consequently, on the other hand*) and conjunctions (*although, if, and, or, so*).

16.6 e-genres and Writing

Conventionally, writing activities focused on certain genres such as story writing, essay writing and email writing. Our textbooks generally opt for tasks or activities which give importance to writing sentences, paragraphs, and essays. Students are encouraged to write appropriate and concise thesis statements and support them with relevant details in the form of examples and explanations. These days, however, the nature of writing has evolved. A wide range of tech or internet-based e-genres have become increasingly popular. Blog writing (personal and professional), web posting, online reviews, messages, and chats (on the social media such as Twitter and Facebook) are predominantly used written genres. These genres too have specific goals (*requesting* someone for detailed information as in email messages, *describing* something that has impressed you as in blog writing, and *sharing your opinion* about an event, idea or a person as in Tweeting).

Much of the internet-based writing is interactive and synchronous. For example, real-time interactive writing on *WhatsApp* requires the writers to be spontaneous and appropriate. Adrian Doff calls this type of writing as ‘write then write interactive activities.’ Similar to real-time chat, students in these activities are assigned specific roles. Working in pairs, students prepare a message—news item, email, plan—and send it across to another pair. The other pair has to now work together and write a response to the message. As a follow up, we can have skill-integration activities.

When we use writing activities which require students to spend a considerable chunk of time (about 30-50 minutes), it is challenging for them to sustain their motivation to

write. Especially, in contexts where students’ proficiency and the skills of writing are weak, the task of writing a complete text, even if it is short in length, will be difficult. However, when we know that students should be able to write a specific type of text, we tend to integrate the writing component with other skills. In some of these *integrated interactive/communicative activities*, we consider writing skills, not only as an end product or the goal of the activity, but as a means to achieve other goals: making a classroom presentation (speaking), making/taking notes for future reference, collecting ideas from a group for an oral presentation, and writing out answers to reading.

Some activities for writing

Aspect	Activities
Content Organization	<p>Peer-discussion or brainstorming activities which encourage students to discuss and explore ideas relevant for the writing Flipped reading that is relevant for the writing task. Students read a text at home and discuss their analysis with peers before they identify ideas;</p> <p>Cohesion and coherence activities: can focus exclusively on specific aspects</p> <p>Coherence Generic coherence: rhetorical structure (jumbled sentences; jig saw exercises; write the correct topic sentences; identify the appropriate evidence to support the thesis statement from the options; delete the odd sentence from the passage</p> <p>Cohesion Textual cohesion: use of transition words appropriately (fill in the blanks or MCQ type or CLOZE) Grammatical cohesion: Use of parallel structures in writing; use of appropriate pronouns (referencing— anaphoric and cataphoric)</p>
Grammar	<p>Cross comparison of genres: Take two different genres (one spoken and one written) and compare the use of grammar structures throughout; Explicit grammar practice through multiple examples (example to rule); Complete the blanks with appropriate clauses</p>
Vocabulary	<p>Word-formation exercises (syllabification, use of prefixes and suffixes); use of collocations (fill in the blank with suitable words); MCQ (what does the word in bold mean?)</p>
Mechanics	<p>Read the text above and use punctuate its summary; Rewrite the jumbled words into meaningful sentences using punctuation marks; Read the text and capitalize the words that are given in lower case</p>

16.7 Genre-based Writing Activities

Genre: Genre is a staged, goal-oriented, purposeful activity, or genre are how things get done, when language is used to accomplish them (Hyon, 2018). There are a range of written genres: literary genres (novels, sonnets, short-stories), popular written genres (newspaper articles, recipes, magazine reports), educational genres (lectures, examinations, essays), and e-genres (blogs, *WhatsApp* chats, emails). And these genres have specific purposes: tell stories, exchange opinions, and chat with friends. While achieving their communicative goals, people/writers use language in a manner that is appropriate to the context, similar to the example given below.

If someone has the purpose of sharing a recipe, he knows its purpose: to instruct the people who might be interested in preparing the dish. Once he is aware of his goal, he should also be aware of the way the purpose is realized in terms of the genre or the ‘schematic structure’ of organizing information in stages. Generally, the schematic structure or the stages of a recipe includes:

- a. Title (Purpose: to differentiate individual recipes from each other)
- b. Enticement (purpose: to tell why you should bother to make this dish)
- c. List of ingredients (purpose: to tell what you need to add)
- d. Method (purpose: how to make the dish)
- e. Serving quantity (purpose: to tell how many the dish will feed)

Stage	Lexico-grammatical patterns
Title	A nominal group or a noun phrase <i>Benganbartha</i>
Enticement	A complete sentence with positive attitudinal words <i>The traditional dish of Indian origin offers an easy to cook delicious vegetarian meal</i>
List of ingredients	Nominal group or noun phrases of numbers and measuring words <i>500 grams of eggplant</i>
Method	Clauses in the imperative mood (expressed as orders) <i>Cut the bengan to small pieces. Boil two spoons of mustard oil in a skillet. Use of action-oriented verbs (heat, wash, slice...)</i>
Serving quantity	An elliptical declarative <i>This dish serves 4.</i>

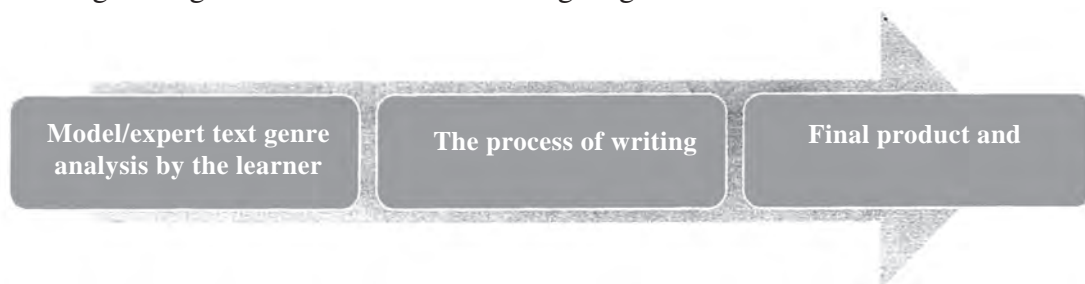
The content for the schematic structure is drawn from Suzanne Eggin's work of Systemic Functional Linguistics.

If the writer is aware of the 'broad shape the text takes' prior to writing it, along with the language choices such as vocabulary and grammar, it makes the process of writing easier. Tony Lynch states it is important to be aware of the product, its social purpose, and the order in which this purpose is achieved, prior to the process of writing. Knowledge of how and in what order people communicate is particularly important. *Language-awareness activities*, which focus on 'how the context of writing shapes a piece of writing' can help learners with writing.

Task 9

If texts have specific social purposes and use specific linguistic choices such as vocabulary and grammar to realize these purposes, how do we go about teaching specific genres?

Once the student analyses the genre of an expert text, it then becomes clearer as to what should be done. In other words, the student should become a discourse-analyst first before he produces the text. So, in order to apply the genre-approach the teacher can think about organizing instruction in the following stages.



Model text-analysis can provide novice writers with models from authentic contexts—well-known cookbooks, newspaper articles and blogposts. Writers of these texts tend to use specific lexical and grammatical choices to coherently organize their texts. When our students analyse them, they become aware of how language is in the production of texts, which serve specific purposes. For example, Douglas Biber shows us how different text types or registers make use of specific features in realizing their goals of writing. He shows how the language of the textbook differs from other genres (Biber et al., 1999; Shin, 2016).

- a. Impersonal voice
- b. Uses weak verbs with minimal lexical meaning (*have, is, be*)
- c. Long and complex noun phrases (*the attitudes of the persons in charge of the internal control system*)
- d. Academic vocabulary (*significant, analysis, concept, provide*)

Some texts such as feature articles published in newspapers or magazines are similar to what we generally come across in academic contexts; they have multiple stages and include variety of goals: *description, narration, compare and contrast, analysis* and more importantly *persuasion*. To persuade the readers, for example, the writers subscribe to a variety of devices such as humour, puns, dialogues, satire, and metaphors. Each of these devices can be the focus of genre-based instruction. In other words, our activities and materials can focus on three distinct aspects (Chiu, 2013; Morgan, 2012) of the genres.



Activities

Compare and contrast activities: Students will be given two different texts which have the same purpose. For example, *sales promotion letter* and *Job application cover-letter*. Both the texts are part professional registers and are instances of ‘promotional genre’. They both share the communicative purpose and their participants have similar role-relationships; however, the way they realize their purpose linguistically is different. Student, either working in pairs or groups, compare the texts for its moves/schematic structure and linguistic choices. Once they identify the following structure, they compare each other’s analysis for the aspects mentioned in the diagram above.

According to Vijay K Bhatia, the schematic structure of both the text types is similar (Bhatia, 1993).

1. Establishing the credentials
2. Introducing the offer
3. Offering incentives
4. Enclosing documents
5. Soliciting response
6. Using pressure tactics, and
7. Ending politely

Theme-focussed activities: Theme-focussed activities are organized around a theme. For example, different registers—magazines, blogs, and research article—which deal with the same theme could be analysed by the students. Themes such as *obesity and health risks*, *education and technology*, and *food and culture* can be considered for genre analysis.

In theme-based activities, there can be greater variation in terms of genres. It means, the purposes as well as genres can be different, although the topics are the same. When students analyse two texts on the same theme/prompt, they will be able to understand the variations in terms of role-relationships between the participants, nature of examples and evidence, style of definitions, and formality of the registers with reference to the genres.

Rhetorical device/creative writing activities: Sometimes the writers have the freedom, within specific genres such as *creative writing* and *journalistic writing*, to present their ideas in a unique manner. They use literary devices such as metaphors and similes. Some awareness-raising activities can exclusively ask students to identify such uses of linguistic devices in writing.

Rhetorical consciousness-raising activities can also focus on text organization. Once the students analyse an authentic expert text, the teacher can reinforce text-analysis with text-organization tasks such as *jig-saw activities*. A text (preferably longer than a paragraph) can be cut into pieces (moves). The students will be asked to assemble the text and justify the order.

Once the students develop ‘genre analysis’ skills, they will be able to write better essays. Although text/genre analysis helps students understand the moves, sometimes students need some language support to produce similar genres. Customized feedback can be especially useful in these contexts.

16.8 Feedback activities

The correction of students’ work is an important part of a teacher’s job. However, teachers can make the students become autonomous through peer-feedback activities. These peer-feedback activities can be classified into meaning-focussed and form-focussed. In meaning focussed activities, the reviewer or the peer verifies the text for its content (appropriacy of the content or ideas, thesis statement, use of appropriate supporting ideas such as statistics and examples, and text-organization or moves); in the form-focussed activities they look -grammatical choices and the use of written codes (*V* for vocabulary, *Sp* for spelling, *G* for grammar, etc.).

16.9 Conclusion

The nature and scope of writing activities have evolved over decades from being grammar-centric to purpose-centric. In the past, we believed teaching grammar would directly affect students’ writing skills. In this module, we have shown how different activities can help students with different aspects of writing. When we teach writing, we need to ensure that we use a range of activities, which not only teach students the language, but also make them understand use the language appropriately. Similarly, while teaching writing, we must also consider how different registers and genres achieve specific social purposes through writing.

Student needs, writing styles, course requirements, textbooks, resource materials, and time are only a few aspects that affect the design and implementation of a good writing course. However, if we desire to improve students writing, we must include a variety of activities that cater to different styles of learning. We may have to provide grammar practice, share vocabulary appropriate to the context, offer feedback both on grammar

and content, and perhaps, we give students an assessment rubric to crosscheck their writing quality. Teaching writing skills require us to do a lot more than just assigning a topic prompt and awarding grades for writing.

16.10 Review Questions

1. How is writing different from speech, though both are productive activities? Give some examples based on your experience with your mother tongue.
2. You have seen several activities in this unit. How many of these can you use in your class? If you cannot use a few, can you give reasons for the same?
3. Look at the report writing exercise (policeman reporting an accident). If you were to use this with your students in Class X, what changes will you make to it?
4. If you are teaching writing to a group of intermediate students, how much of grammar support will you give? How do you choose these items of grammar?
5. What are some of the rhetorical devices? How does an understanding of these make our writing better? Give an example.

16.11 References

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Methods and Concepts in ELT-2 (Grammar, Vocabulary, Literature)

Module -1 □ Importance of Grammar

Unit : 1 □ Grammar

Structure

- 1.1 Introduction
- 1.2 Objectives
- 1.3 Types of Grammar
- 1.4 Definitions of the Basic Types
- 1.5 Modern Concepts and Values in Grammar Study
- 1.6 Real-World Uses of Grammar
- 1.7 Grammar Studies for ELT
- 1.8 Traditional Grammar vs. Theoretical Grammar
- 1.9 Descriptive Grammar vs. Theoretical Grammar
- 1.10 Lexicogrammar
- 1.11 How Words and Grammar Are Interdependent
- 1.12 Lexicogrammar and Corpus Linguistics
- 1.13 Summary
- 1.14 Review Questions
- 1.15 References

1.1 Introduction

Grammar Word Origin

The word *grammar* comes from the Greek word ‘*grammatike techne*’, meaning “craft of letters”, etymologically from the root, ‘*gramma*’[*letter*]. It is metaphorically an apt description. During the Middle Ages, grammar was often used to describe learning in general, including the magical, occult practices popular among the scholars of the day. People in Scotland pronounced grammar as “glam-our,” and extended this association to meaning *magical beauty*. In the 19th century, the two versions of the word went their separate ways, so that our study of English grammar today may not be quite as glamorous as it used to be.

In any language, grammar signifies:

- the systematic study and description of a language (as compared with usage).
- a set of rules and examples dealing with the syntax and word structures (morphology) of a language.

Cutting across all its ramifications or varieties, the term *grammar* at its basics signifies the gamut of principles and rules, that governs the structure of language, given that the word 'structure' encompasses phrasing, grammatical collocation, morphological formulation according as the placement of a word demands syntax and sentence, elliptical or finished. Intensive reading of and listening to a second or foreign language are the most comprehensible accesses to the sense of grammar. Grammar seems to be the expressive or communicative sense in a coherent manner rather than cramming a set of rules, which slips through the fingers like a fluid when it comes to speaking or writing L2 or FL. Therefore, it is highly recommended that L2 learners get themselves exposed to and familiar with conversational and reading sessions rather than get glued to a grammar book.

1.2 Objectives

When we just start learning a second language, here obviously it is English, we need to know some basic rules of the language. Developing a good awareness of how grammar works in the English language not only helps us create our own sentences correctly but also make it easier to improve our communication skills in both spoken and written English. [Here we might have written 'start to learn' and 'help us to create...'; but these expressions are ungrammatical and contrary to usage as well. Yet these expressions are getting into vogue these days, and in course of time they will be accepted grammatically.]

We study, learn and practise grammar in order

- To build up an elementary sense of phrasal and sentential form and their meanings or significations in speech performances or discourse settings, be they academic or professional, or dialogical
- To identify and understand grammatical structures in text and speech and how these structures moderate meanings and their effects on readers or audience
- To suggest corrections and modifications in grammatically faulty expressions

- To variegate the form of expression without affecting meaning, in other words, to compress or expand an expression according as the context warrants with none of ungrammatical forms that may intrude for lack of attention to grammar and may produce an adverse impression on the discerning readers or listeners
- To integrate syntax and semantics, in other words, to harmonize word-order and intended meaning
- To achieve a sense of confidence in handling words and organizing them into a flexible, lucid and easy-to-understand structure; we must understand that ‘language performance’ is largely psychological.

For a better understanding of grammar in its quintessential sense we may take David Crystal’s extremely pertinent and incisive view into our account for a think over it and proceed to study grammar to make the most of its application to comprehending and speaking/contextualising language:

Two steps can usually be distinguished in the study of grammar. The first step is to identify units in the stream of speech (or writing, or signing) – units such as ‘word and ‘sentence’. The second step is to analyse the patterns into which these units fall, and the relationships of meaning that these patterns convey. Depending upon which units we recognize at the beginning of the study, so the definition of grammar alters. Most approaches begin by recognizing the ‘sentence’, and grammar is thus most widely defined as ‘the study of sentence structure’. A grammar of a language, from this point of view, is an account of the language’s possible sentence structures, organized according to certain general principles. (Crystal, 88)

1.3 Types of Grammar

Within the broad spectrum of grammar study, there are two distinct applications of the term ‘grammar’, one *specific* and the other *general* (Crystal, 88). In the specific sense of grammar, it is a subject related to the analytical study of the structure of language, traditionally followed in the teaching of school boys, with special emphasis on syntax and morphology. The comprehensive and general sense of grammar was popularized by Chomsky. Chomsky’s concept includes within the ambit of grammar an interactive and mutually subservient study of phonology, morphology, syntax and semantics. In the general sense of grammar, emphasis is laid on vocabulary and usage problems as well,

which are admittedly important segments of semantics. In any case, across the wide variety of approaches to English grammar, common focuses are on how to use a particular structure and how errors are to be avoided. In the brief compass of this module on grammar, correlated issues such as ‘formality, ‘slang’, nature of Standard English and dialects are not addressed. But it is advisable for the advanced ELT students to study and be aware of these areas alongside grammar.

Linguists are ever ready to remind us that there are different types of grammar, that is, there is a variety of ways for conceptualizing and analysing the functions and structures of language.

Basic types of grammar discourse are *six* in number, in David Crystal’s view:

1. *Descriptive Grammar*
2. *Pedagogical Grammar*
3. *Prescriptive Grammar*
4. *Reference Grammar*
5. *Theoretical Grammar*
6. *Traditional Grammar*

On top of these six basic types, one easy-to-understand approach to grammar is *Practical/Functional/Communicative Grammar*, which is our focus in this Module. This particular approach is the combination of all the different approaches in grammatology, and is in tandem with the patterns and forms of usage. L2 learners may look up a good book on the practical aspects of grammar titled *Practical English Usage* by Michael Swan, (Fully Revised International Edition, 2017).

It is in place to mention here that through the expansion of linguistic studies over the last few decades several variants of grammar studies have developed, viz., Comparative Grammar, Generative Grammar, Mental Grammar, Transformational Grammar, Performance Grammar, Case Grammar, Relational Grammar, X-bar Theoretical Grammar, Montague Grammar, Phrase Structure Grammar, Realistic Grammar, Systemic Grammar, Universal Grammar and Network Grammar. Predictably more approaches to grammar studies are in the offing.

1.4. Definitions of the Basic Types

- a. **Descriptive Grammar:** It studies and presents constructions that are grammatically correct vis-à-vis incorrect in an objective manner without any prescriptive suggestions or judgements. The standard norm of Descriptive Grammar is to investigate and describe in detail the patterns adopted in a corpus of materials, written and spoken.
- b. **Pedagogical Grammar:** Pedagogical Grammar is specifically designed for teaching and learning a second or foreign language. This type of grammar is popular in school level teaching, and textually mediated to L2 learners through setpiece lesson plans and testing.
- c. **Prescriptive Grammar:** Prescriptive Grammar is a manual of prescriptive rules for socially accepted usage of language, and was a major influence in the academies throughout the whole of Europe and America in the 18th and 19th centuries. It survives in our contemporary times in the form of handbooks for practical usages and their governing rules in such books as *A Dictionary of Modern English usage* by Henry Watson Fowler (1926) and *Practical English Usage* by Michael Swan, (Fully Revised International Edition, 2016).
- d. **Reference Grammar:** Reference Grammar is self-explanatory in the sense that any clarification of grammaticality of phrasing, usage, syntax or sentence structure is consulted or looked up in a comprehensive grammar book that covers all features and facets of grammar between its two flaps. It is used in the same way a dictionary of words, rather a book of ‘reference lexicon’ is used by one interested in the grammatical correctness of language.
- e. **Theoretical Grammar:** Theoretical Grammar is concerned with the linguistic universals that are not confined to any particular language but characteristic of all human languages or dialects, spoken or written. It is more an analytical and scientific approach to language study as a set of principles manifested in speech and textual mechanism, a phenomenon underscored by an innate rational organisation as in any other phenomenon of natural growth or constructs. “Theoretical grammar or syntax is concerned with making completely explicit the formalisms of grammar, and in providing scientific arguments or explanations in favour of one account of grammar rather than another, in terms of a general theory of human language.” (Antoinette Renouf and Andrew Kehoe, 2009)

- f. **Traditional Grammar:** Traditional Grammar refers to the entire historical gamut of grammar studies originating from the classical Greek and Latin works of grammar and intensifying through the Renaissance epochs and reaching its apogee in 18th century prescriptive grammar books and manuals.

1.5. Modern Concepts and Values in Grammar Study

Let us consider the word *interface*. A descriptive grammarian would have observed, among other things, that the word is a mix of the prefix (*inter-*) and a stem word (*face*) and that it can be used as both a noun and a verb. The prescriptive grammarian, however, would be more interested in deciding whether or not it is “correct” to use *interface* as a verb.

The study of grammar provides us with a clearer understanding of how language works. It helps us with greater control over the way we shape words into sentences and sentences into paragraphs. Descriptive grammarians generally advise us not to be overly concerned with matters of *correctness*: language, they say, is neither good nor bad; it simply *is*. As the history of the glamorous word *grammar* demonstrates, the English language is a living stream of communication, a dynamic and evolving phenomenon. Within a generation or two, words and phrases come into fashion and fall out again. Over centuries, word endings and entire sentence structures can change or disappear.

Prescriptive grammarians prefer giving restrictive advice as to using language in all possible correctness. They dish out hard and fast rules to preserve the **grammatical sanctity** of language by avoiding errors. They view grammar as the mover of language. It would simply make no sense without grammar. Language users must function in a fixed system in order to understand one another. In other words, a language without grammar is like a pile of bricks without mortar to hold them together.

The British linguist David Crystal tells us that “grammar is the study of all the contrasts of meaning that it is possible to make within sentences. The ‘rules’ of grammar tell us how. By one count, there are some 3,500 such rules in English.” Even though we do not know all the lexicographical terms and pedantic minutiae involved in the study of grammar, we may take a whiff of hope from the noted novelist and essayist Joan Didion: “What I know about grammar is its infinite power. To shift the structure of a sentence alters the meaning of that sentence.” Grammar is actually something all of us begin to learn in our

first days and weeks of life, through interaction with others. From the moment we are born, language—and the grammar that makes up that language—is all around us. We start learning it as soon as we hear it spoken around us, even if we do not fully comprehend its meaning yet. Although a baby does not have a clue to the terminology, they begin to pick up and assimilate how sentences are put together (syntax), as well as figure out the pieces that go into making those sentences work (morphology).

“A pre-schooler’s tacit knowledge of grammar is more sophisticated than the thickest style manual,” explains cognitive psychologist, linguist, and popular science author Steven Pinker. “[Grammar should not] be confused with the guidelines for how one ‘ought’ to speak.”

1.6 Real-World Uses of Grammar

Of course, anyone who wants to be an efficient speaker or writer must have at least a basic grasp of grammar. The further beyond the basics we go, the more effectively and clearly we will communicate in any situation.

“There are several applications of grammatical study in modern-day language schools:

- (a) A recognition of grammatical structures is often essential for punctuation.
- (b) A study of one’s native grammar is helpful when one studies the grammar of a foreign language.
- (c) A knowledge of grammar is a help in the interpretation of literary as well as non-literary texts, since the interpretation of a passage sometimes depends crucially on grammatical analysis.
- (d) A study of the grammatical resources of English is useful in composition, in particular. It can help us evaluate the choices available when we come to revising an earlier written draft.”[*An Introduction to English Grammar* by Sidney Greenbaum and Gerald Nelson]

In a professional setting, advanced knowledge of grammar can help us interact efficiently and easily with our colleagues, subordinates, and superiors. Whether it is giving directions, getting feedback from seniors or juniors, discussing the goals of a project, creating marketing potential for merchandise, an ability to communicate effectively and correctly is extremely important.

1.7. Grammar Studies for ELT

Teachers generally hang on a course of *pedagogical grammar* while instructing English language learners. Students still in our academies have to deal with the nuts-and-bolts of *prescriptive* and *traditional* grammar (such as making sure verbs and subjects *agree* and to put *commas* at the right places in a sentence), linguists keep on focussing on the infinitely more complex aspects of language. They study how people acquire language and debate whether every child is born with a concept of universal grammar, examining everything from how different languages compare to each other (comparative grammar) to the variety of permutations within a single language (descriptive grammar) to the way in which words and usage interrelate to create meaning (lexicogrammar). ELT students are advised to explore and put to uses while teaching L2 learners the following approaches to grammar:

- Case grammar
- Cognitive grammar
- Construction grammar
- Generative grammar
- Lexical-functional grammar (LFG)
- Mental grammar
- Theoretical grammar
- Transformational grammar

Here follows a brief discussion on the different approaches to grammar studies.

In linguistics, generative grammar is the set of language rules that indicates the structure and interpretation of sentences that native speakers of a language accept as belonging to their language.

Adopting the term *generative* from mathematics, linguist Noam Chomsky introduced the concept of generative grammar in the 1950s. This theory is also known as transformational grammar, a term still used today.

In *Linguistics for Non-Linguists: A Primer With Exercises*, Frank Parker and Kathryn Riley argue that generative grammar is a kind of unconscious knowledge that allows a person, no matter what language she speaks, to form “correct” sentences. They continue:

“Simply put, a generative grammar is a theory of competence: a model of the psychological system of unconscious knowledge that underlies a speaker’s ability to produce and interpret utterances in a language ... A good way of trying to understand Noam Chomsky’s point is to think of a generative grammar as essentially a definition of competence: a set of criteria that linguistic structures must meet to be judged acceptable,” (Parker and Riley 2009).

- Generative grammar is a theory of grammar, first developed by Noam Chomsky in the 1950s, that is based on the idea that all humans have an innate language capacity.
 - Linguists who study generative grammar are not interested in prescriptive rules; rather, they are interested in uncovering the foundational principles that guide all language production. • Generative grammar accepts as a basic premise that native speakers of a language will find certain sentences grammatical or ungrammatical and that these judgments give insight into the rules governing the use of that language.
- Principles of Generative Grammar

Proponents of the universal grammar believe that children, when they are very young, are not exposed to enough linguistic information to learn the rules of grammar. That children do in fact learn the rules of grammar is proof, according to some linguists, that there is an innate language capability that allows them to overcome the “poverty of the stimulus.”

Generative grammar is a “theory of competence,” and is concerned with what is called *grammaticality judgment task*. The main principle of generative grammar is that all humans are born with an innate capacity for language and that this capacity shapes the rules for what is considered “correct” grammar in a language. The idea of an innate language capacity or a “universal grammar” is not accepted by all linguists. Some believe, to the contrary, that all languages are learned and, therefore, based on certain constraints.

This involves presenting a native speaker with a series of sentences and encouraging them to decide whether the sentences are grammatical (acceptable) or ungrammatical (unacceptable). For example: “Man is a mortal being” vis-à-vis “Mortal man is a being”. A native speaker would judge the first sentence to be acceptable and the second to be unacceptable. From this, we can make certain assumptions about the rules governing how parts of speech are ordered in English sentences. For instance, a linking ‘Be-verb’

that links the subject [a noun] to a subject complement [be it just an adjective] must follow the subject and precede the subject complement in an assertive form. Generative grammar includes the rules determining the structure and interpretation of sentences that speakers accept as belonging to the language. “Simply put, a generative grammar is a theory of competence: a model of the psychological system of unconscious knowledge that underlies a speaker’s ability to produce and interpret utterances in a language” (F. Parker and K. Riley, *Linguistics for Non-Linguists*. Allyn and Bacon, 1994).

Mental Grammar is the generative grammar stored in the brain that allows a speaker produce language that other speakers feel quick to understand, is mental grammar. “All humans are born with the capacity for constructing a Mental Grammar, given linguistic experience; this capacity for language is called the Language Faculty (Chomsky, 1965). A grammar formulated by a linguist is an idealized description of this Mental Grammar” (Culicover, 2003).

Pedagogical Grammar is the analysis and instruction designed for L2 learners. *Pedagogical grammar* is a slippery concept. The term is commonly used to denote (1) pedagogical process—the explicit treatment of elements of the target language systems as part of language teaching methodology; (2) pedagogical content—reference sources of one kind or another that present information about the target language system; and (3) combinations of process and content” (D. Little, “Words and Their Properties: Arguments for a Lexical Approach to Pedagogical Grammar.” (Odlin, 1994).

Performance Grammar is the description of the syntax of English as it is actually used by speakers in dialogues. “Performance grammar . . . centres attention on language production; it is my belief that the problem of production must be dealt with before problems of reception and comprehension can properly be investigated” [Carroll, 1985].

Reference Grammar is the description of the grammar of a language, with explanations of the principles governing the construction of words, phrases, clauses, and sentences. Examples of contemporary reference grammars in English include *A Comprehensive Grammar of the English Language*, by Randolph Quirk et al. (1985), the *Longman Grammar of Spoken and Written English* (1999), and *The Cambridge Grammar of the English Language* (2002).

Theoretical Grammar is the study of the essential components of any human language. “Theoretical grammar or syntax is concerned with making completely explicit the

formalisms of grammar, and in providing scientific arguments or explanations in favour of one account of grammar rather than another, in terms of a general theory of human language” (Renouf and Kehoe, 2003).

Traditional Grammar is the collection of prescriptive rules and concepts about the structure of the language. “We say that traditional grammar is prescriptive because it focuses on the distinction between what some people do with language and what they ought to do with it, according to a pre-established standard. . . . The chief goal of traditional grammar, therefore, is perpetuating a historical model of what supposedly constitutes proper language” (Williams, 2005).

Transformational Grammar is a theory of grammar that accounts for the constructions of a language by linguistic transformations and phrase structures. “In transformational grammar, the term ‘rule’ is used not for a precept set down by an external authority but for a principle that is unconsciously yet regularly followed in the production and interpretation of sentences. A rule is a direction for forming a sentence or a part of a sentence, which has been internalized by the native speaker” (Bornstein,1984).

1.8. Traditional Grammar vs. Theoretical Grammar

“What generative linguists mean by ‘grammar’ should not be confused, in the first instance, with what ordinary persons or non-linguists might refer to by that term: namely, a *traditional* or *pedagogical grammar* such as the kind used to teach language to children in ‘grammar school.’ A pedagogical grammar typically provides paradigms of regular constructions, lists of prominent exceptions to these constructions (irregular verbs, etc.), and descriptive commentary at various levels of detail and generality about the form and meaning of expressions in a language (Chomsky 1986a: 6). By contrast, a *theoretical* grammar, in Chomsky’s framework, is a scientific theory: it seeks to provide a complete theoretical characterization of the speaker-hearer’s knowledge of her language, where this knowledge is interpreted to refer to a particular set of mental states and structures.

1.9. Descriptive Grammar vs. Theoretical Grammar

“A *descriptive grammar* (or *reference grammar*) catalogues the facts of a language, whereas a theoretical grammar uses some theory about the nature of language to explain why the language contains certain forms and not others.” (Baker, Hardie, and McEnery, 2006)

1.10. Lexicogrammar

Lexicogrammar, also called *lexical grammar*, is a term used in systemic functional linguistics (SFL) to emphasize the interdependence of vocabulary (lexis) and syntax (grammar). The term, introduced by M.A.K. Halliday, is an amalgamation of the words “lexicon” and “grammar.” Adjectival derivation is *lexico-grammatical*. “The advent of corpus linguistics,” notes Michael Pearce, “has made the identification of lexico-grammatical patterns much easier than it once was,” (Pearce 2007).

Lexicogrammar is not simply a combination of two fields of study but a spectrum that contains aspects of lexical studies and aspects of grammatical studies. “According to systemic functional theory, lexicogrammar is diversified into a metafunctional spectrum, extended in delicacy from grammar to lexis, and ordered into a series of ranked units,” (Halliday 2013).

What M.A.K. Halliday and John Sinclair want us to understand is that in lexicogrammar, grammar and lexical patterns do not carry the same weight. “Lexico-grammar is now very fashionable, but it does not integrate the two types of patterns as its name might suggest—it is fundamentally grammar with a certain amount of attention to lexical patterns within the grammatical frameworks; it is not in any sense an attempt to build together a grammar and lexis on an equal basis ... Lexico-grammar is still firmly a kind of grammar, laced, or perhaps spiked with some lexis,” (Sinclair 2004).

Lexicogrammar is still just grammar. Halliday, goes on to further explain why, if lexicogrammar can really just be considered a branch of grammar and vocabulary is not as significant as syntax; he gave it a new name. “The heart of language is the abstract level of coding that is the lexicogrammar. “I see no reason why we should not retain the term ‘grammar’ in this, its traditional sense; the purpose of introducing the more cumbersome term *lexicogrammar* is simply to make explicit the point that vocabulary is also a part of it, along with syntax and morphology.” (*Language of Early Childhood*. Halliday 2006).

1.11. How Words and Grammar Are Interdependent

The flexibility of verbs, Michael Pearce suggests, proves that grammar and vocabulary are mutually dependent. “Vocabulary and grammatical structures are interdependent; so much so that it is possible to say with some justification that words have their own

grammar. This interdependency of lexis and grammar is evident everywhere in language. For example, lexical verbs have valency patterns: some verbs can be used with a direct object (*I **made** some oven gloves*), or with both a direct object and an indirect object (*The government **awarded** them a pay rise*), others need no object at all (*The Colonel was **laughing***)." (Pearce 2007).

1.11.1 Lexicogrammar and Semantics

Lexicogrammar captures the big picture of language better than the study of grammar or lexicon alone. And in so doing, it also provides a stronger understanding of meaning-making in communication, otherwise known as semantics. "Just as lexis and grammar are considered to form a single stratum, Halliday considers that the lexicogrammar is not a separate system or 'module' apart from semantics, but is rather an underlying component of the meaning-making system of a language.

The stratum of semantics is thus not thought of as an abstract or logical structure, but rather as the medium through which humans use language to interact in their social and cultural context. A consequence of this is that the language, and in particular the lexicogrammar, is structured by the expressive and communicative functions it has evolved to convey," (Gledhill 2011).

1.12. Lexicogrammar and Corpus Linguistics

Researching the role of lexicogrammar in the formation of language is only so useful when we ignore considering how language is *actually* used rather than just how it's used in theories and models. This is where corpus linguistics, the study of real-world language, comes in, and what author of *The Lexicogrammar of Adjectives: A Systemic Functional Approach to Lexis* Gordon Tucker advocates for.

"Generalizations on the structure of language tell us little about how people actually use the language, and consequently how a language really is. The patterns of structural and lexical behaviour are not revealed by the linguist's introspection or from a few examples chosen to fit the pattern. This is the conclusion that increasingly is being drawn from a growing body of linguistic research on large computer corpora or databases. It is only when we come to investigate a language from samples of millions of words of running text that we can really begin to understand how words and structures behave and interact...

A theory of language or a model of a particular language ... has to account for use as attested by corpus linguistic research. If such a theory purports to give rise to language description, it must have the potential to incorporate the vagaries and idiosyncrasies of lexico-grammatical behaviour and the cryptotypical phenomena which are uncovered by the observation of language use on a significantly larger scale,” (Tucker 1999).

1.12.1 Universal Grammar

Universal Grammar is a comprehensive system of categories, operations, and principles shared by all human languages and considered to be innate. “Taken together, the linguistic principles of Universal Grammar constitute a theory of the organization of the initial state of the *mind/brain* of the language learner, that is, a theory of the human faculty for language” (Crain and Thornton, 2000). Languages are fluid systems and in all likelihood newer grammar approaches are emerging all the time. There’s word grammar, for instance. And relational grammar. Not to mention case grammar, cognitive grammar, construction grammar, lexical functional grammar, lexicogrammar, head-driven phrase structure grammar and many more, more in the queue up over the coming year. But no single grammar approach can possibly ever encompass the whole of language as an evolving flux.

The system of categories, operations, and principles shared by all human languages is considered to be innate. “Taken together, the linguistic principles of Universal Grammar constitute a theory of the organization of the initial state of the mind/brain of the language learner—that is, a theory of the human faculty for language” (S. Crain and R. Thornton, 2000).

1.13 Summary

In conclusion, it may be said that a strong grounding in grammar sense is a necessity for L2 learners as well as teachers, of course more importantly, to identify that a ‘form’ is ‘correct’ or ‘incorrect’. For examples, it is a common practice in the English of the L2 speakers/writers to say or write, ‘You have been nominated/elected/selected/ appointed as a member of this committee’, or *less people* instead of *fewer people*, or *Ihavemet him yesterday* instead of *I met him yesterday* or *We should stress on/emphasize on the fact...*

instead of *We should stress/emphasize the fact...* They are prone to using ‘double negatives’ or forms like *ain’t*, which do not occur in standard language. Knowing grammar helps us tide over these slips and mistakes. [In the US variant of English, we would have used ‘...helps us to tide over these slips and mistakes’.]

1.14 Review Questions

- a. How do we define grammar and what is its role in language learning?
- b. How many types of grammar are you aware of? Are there any differences between and among these types?
- c. What are some of the modern concepts in grammar that you have become aware of? Do they disturb you? Explain.
- d. What is Lexicogrammar? How does this branch account for word grammar?
- e. What are the major differences between traditional grammar and modern grammar?
- f. ‘Through the expansion of linguistic studies over the last few decades several variants of grammar studies have developed’. Mention these variants.
- g. ‘A strong grounding in grammar sense is a necessity for L2 learners as well as teachers’. Justify.
- h. Summarize the scope of Universal Grammar.
- i. ‘Words do have their own grammar’. How would you justify this statement?
- h. Alongside semantics or study of word-meaning, mention two other studies that may effectively contribute to the second language acquisition.

1.15 References

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Unit - 2 □ Communicative / Functional Grammar

Structure

- 2.1 Introduction
- 2.2 Objectives
- 2.3 Sentence
- 2.4 Clausal Classification of Sentence
- 2.5 Three Kinds of Dependent or Subordinate Clauses
- 2.6 Secondary Types of Sentence
- 2.7 Parts of Speech or Word Classes
- 2.8 Structure Words
- 2.9 Basic Components of Sentence
- 2.10 Forms of Subjects
- 2.11 Understanding Structures of Sentences
- 2.12 Duality of Sentences: Values
- 2.13 Summary
- 2.14 Review Questions

2.1. Introduction

Communicative / Functional Grammar as we look at the subject, presents a set of theoretical aspects as well as demonstrative/illustrative aspects. Theoretically it is part of Systemic Functional Grammar (SFG). It is a form of grammatical discourse that owes its origin to Michael Halliday. It is a development out of a social semiotic approach to language called *systemic functional linguistics*. The term *systemic* refers to the view of language as “a network of systems, or interrelated sets of options for making meaning” (Halliday, M.A.K. 1994. *Introduction to Functional Grammar*, 2nd ed. London: Edward Arnold. p. 15). The term *functional* refers to Halliday’s view that language is as it has been shaping itself through its evolution. Halliday refers to the multidimensionality of language. Language “reflects the multidimensional nature of human experience and interpersonal relations.” (Halliday, 1994).

2.2. Objectives

By going through this unit we will come to know

- a) how grammar operates rationally in a flexible, more flexible way
- b) explore content words, structure words and
- c) about formation of sentences from a describable set of options.

2.3. Sentence

Let us, at this point, review what a grammatically complete sentence stands for or signifies. A sentence is a meaningful, ordered string of words that forms a statement, question, command, request, feeling, abstraction or ideation, condition or/and hypothesis. To put it more adequately, a sentence is not a random grouping of words but a meaningful structure of word classes, governed by the laws of agreement among its different components at syntactical levels and giving expression to the whole gamut of human emotions at the syntactic levels.

Naturally, the sentence is not homogeneous and static in type. It is a variable verbal arrangement or system. Its structural character may be Simple, Complex and Compound or a mix of Complex-compound. But as a unit of expression it is still more various and polytypic. The range of sentences is spread over many types to accommodate the entire scale of human responses in verbal or lexical medium.

Sl. No.	Primary Types of Sentence	End-marker/sign	Semantic Value
1	Assertive or Declarative [Expressing a statement] Examples: He lived a happy life till the end and breathed his last peacefully.	. [Full-stop/Period]	Positive [+]
2	Interrogative [Verb + subject type or Wh-type] [Asking questions for answer to come to the rest of affirmation] Examples: Are you happy with what you have? Who did you meet yesterday?	? [Question mark]	Negative[-] or Positive [+]
3	Exclamatory [Expressing strong feeling] Examples: What a piece of work it is! Lo and behold, the sun set is marvellous.	! [Exclamation mark]	Positive [+]
4	Imperative [Expressing command, advice, request] Examples: Please help me out of the situation. Get me my bow of burning gold.	. [Full-stop/Period]	Positive [+]
5	Subjunctive or Optative [Hypothesis, Condition with wish verbs 'had', 'were'] Examples: I wish I had this car. I wish I were a king.	. ! [Period/Exclamation]	Positive [+]

2.4. Clausal Classification of Sentence

Simple Sentence: is a unitary construction of sentence with only one subject and a matching verb with or without any phrasal extension that may include object, object complement, subject complement and/or adverbials. Example: *My father has been living a sedentary life after his retirement from service.*

Complex Sentence is a sentence split into a principal or independent clause that has the nature of simple sentence, but upon it there has to be one or more dependent/subordinate clause – dependent on the principal clause for meaning. Example: *My father has been living a sedentary life after/since he retired from service.* Or, *After his retirement from service my father has been living a life which is sedentary.*

Compound Sentence is a sentence that must have at least two independent clauses connected by a conjunction like ‘and’, ‘or’, ‘but’ and ‘otherwise’ with or without any subordinate clause(s). Example: *My father retired from service and since then he has been living a sedentary life.*

Complex-Compound Sentence is a sentence which must have at least two principal clauses with at least a subordinate clause or more. Example: *My father retired from service and since then he has been living a life which is sedentary.*

[Italicized parts indicate principal or independent clauses]

2.5. Three Kinds of Dependent or Subordinate Clauses:

1. Relative/Adjective Clause: indicative of the qualifying property of an Adjective
2. Adverbial Clause: indicative of the modifying property of an Adverb
3. Noun Clause: indicative of the Noun/Nominal property of a NP. It is also called ‘that-clause’.

ELT students may profit from reading the chapter on clause analysis in any standard grammar book

2.6. Secondary Types of Sentence

- | |
|---|
| <ol style="list-style-type: none">1. Formulaic: Greetings2. Block: Specific Communicative purpose3. Passive: Stress on the thing done rather than the doer with BE + Past Participle + By/ With/To as in differing contexts.4. Quasi-passive: Stress on the thing done rather than the doer in intransitive use of Verb. |
|---|

Defining the Secondary types

FORMULAICS: A nucleic focus is maintained and projected. The sentence is truncated to a point of focus to make cryptic and catchy reference to a particular information, idea, or activity. These elliptical formulaic expressions serve the specific purposes of Responses, Greetings and Farewell messages, Approval and Disapproval, Encouragement etc. These structures do not follow the normal pattern and sequence of subject and predicate.

Examples:

Formulaic response type

- No room, please.
- Only for the asking.
- May I help.
- Sorry, can't.
- Take a seat
- Here you are

Formulaic greetings type:

- Hello[formal] or Hi[informal]!
- Good day.
- See you.
- Bye.

Approval and Disapproval type:

- Yes, you can.

- Okay.
- Thanks.
- Well done.
- Damn it.
- To hell with it.

Encouragement type:

- Buck up.
- Three Cheers.
- Thumbs up.

Blocks: Blocks are set-piece expressions.

- Stolen idol recovered.
- A silent war against AIDS.
- Massacre that wounded peace.
- Tender for survey of gas pockets.

2.7. Parts of Speech or Word Classes

Across both the primary and secondary types of sentence, as we understood them from the definitions already given, certain components or constituent parts of sentences are necessarily to be there to frame a sentence of any type. They are popularly called *Parts Of Speech* or *Word-Classes*.

The traditional and long-standing popularity of the Parts of Speech in classroom teaching and L2 courses can be gauged from the Rhyme cited below:

It is a rhyme written by David B. Tower & Benjamin F. Tweed, that teachers used in earlier days to help students learn the parts of speech. Why the song leaves out the pronouns is a mystery. Maybe, as proxies of Nouns, Pronouns are dismissed from this song. A writer from Richland, Washington, suggests “*A pronoun replaces any noun: / he, she, it, and you are found. It has been set to music, but we’ll leave that to you to discover or create for yourself*”:

*Three little words you often see
Are ARTICLES: a, an, and the.*

*A NOUN's the name of anything,
As: school or garden, toy, or swing.*

*ADJECTIVES tell the kind of noun,
As: great, small, pretty, white, or brown.*

*VERBS tell of something being done:
To read, write, count, sing, jump, or run.*

*How things are done the ADVERBS tell,
As: slowly, quickly, badly, well.*

*CONJUNCTIONS join the words together,
As: men and women, wind or weather.*

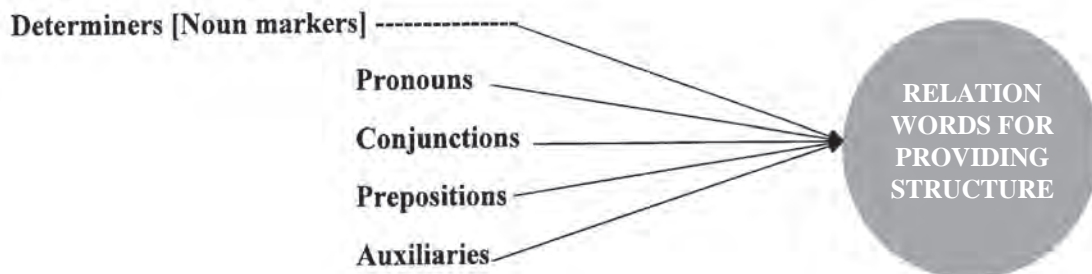
*The PREPOSITION stands before
A noun as: in or through a door.*

*The INTERJECTION shows surprise
As: Oh, how pretty! Ah! how wise!*

The whole are called the PARTS of SPEECH,

2.8. Structure Words

2.8. Structure Words



Structure words have no word-equivalents or lexical definitions unlike content words. Some of the structure words are: I, THE, AT, AND, CAN. So dictionaries give meanings for ‘content words’ and uses for ‘structure words’. Content words have ‘a substance of meaning’ representable by other words or even by pictures, whereas structure words are marked by definitive uses. If structure words produce any meanings, they come from relationships with content words, indicating Reference, Association, Particularity, Time of action, and in the process transmuting the meanings of content words.

An Example : I will never go abroad.

With the removal of the structure words – ‘I’ and ‘will’, the meaning of the sentence is transmuted into something quite different: ‘*never go abroad*’. So the totality of the sentence-meaning or sentential meaning emerges from the combination of content words and structure words. In other words, the meaning of a sentence comes from the interpenetration and dovetailing of ‘lexical item’ and ‘structure item’.

2.9. Basic Components of Sentence

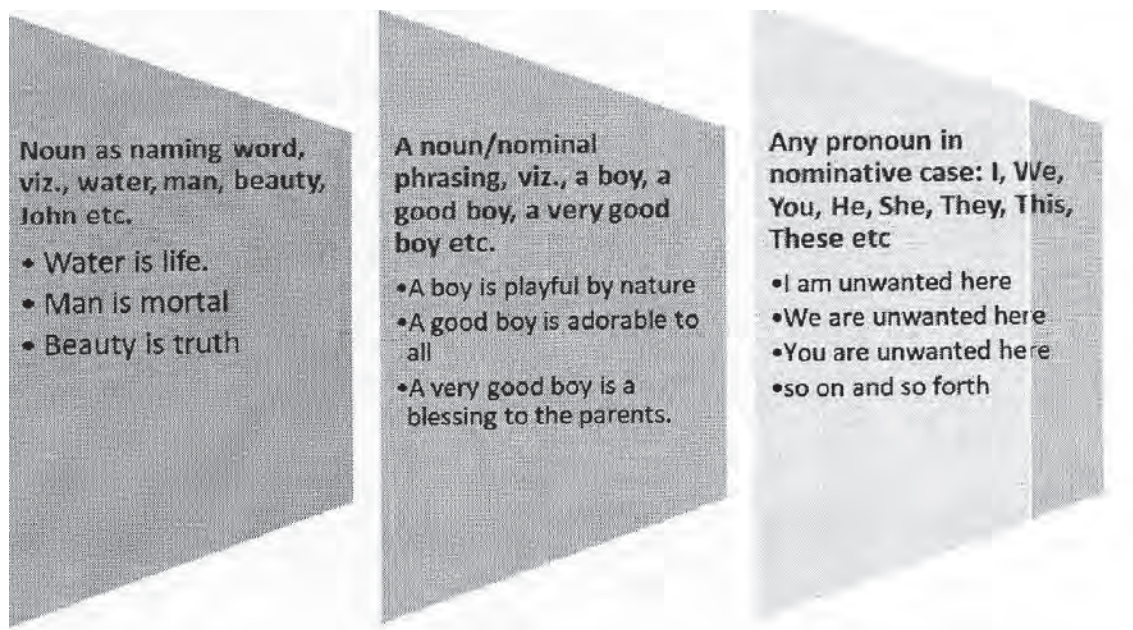
A sentence in order to be *grammatically a complete sentence* must have an ensemble of two parts: *Subject and Predicate*. A Predicate may be a single lexical verb with *not necessarily any post-verb adjunct* whatsoever, or a lexical transitive* verb *necessarily with object* (one object in case of Mono-transitives, two objects, one Direct Object and the other Indirect in case of Di-transitives, and one Object and one Object Complement in case of Complex Transitives) or a Lexical/Non-lexical *Link Verb with necessarily a Subject Complement*.

A Predicate may spill beyond a mere verb, depending on the nature of the Verb and add on to other components like Complements, Objects of any types, Adverbials and Appositive. It again hinges on the nature of the Verb used, that is, whether the Verb-in-use allows for such additions if wanted by the speaker or writer. For this structural importance of verb, English is called a predominantly Verb-based language.

In this part of the Module on Grammar, different uses and forms of Verbs will be treated in a separate segment. But in point of the axial relationship between Subject and Verb, a cursory view of which can be grammatically entitled to forming the Subject Component of a sentence may be expedient, and conducive to our understanding of Sentence.

2.10. Forms of Subjects

2.10.1 NOUN PHRASE [NP] as Subject



2.10.2. ING-Subject [Gerundial Subject]

denoting the *presentness* of action implied in subject

Examples:

Smoking is injurious; please quit it.

• Here 'smoking' is not futurity, but a present reality.

Swimming is all-out exercise; good that you are doing it.

2.10.3. To-infinitive Subject

denoting the futurity of action and advice implied in subject

Example:

To smoke is injurious; never take to it.

• Here 'To smoke' is a future probability, and it is an advice.

To swim is an all-out exercise; try it.

Here 'To swim' is a future probability, and it is an advice

2.10.4. WH-Subject:

denoting a suggestion or suspicion as subject

Examples:

Who did the mischief is an open secret.

Why he married into an upstart family is none of our concerns.

2.10.5. Verbal Noun as Subject

denoting subject as process or performance being done

Examples:

Nationalization of banks was a good step towards economic betterment.

Corporatization seems to be shrinking private space in an individual's life.

2.10.6. That-Clause or Noun Clause as Subject

Examples:

That elegy is a formal type of the lyric should be known to a student of literature.

That corruption is mounting drains away the economic benefit of this welfare scheme.

2.11. Understanding Structures of Sentences:

How they are formed: Looking at the Components of Sentences in English

As we are going to comprehend the intricacies of grammar, we may choose a quick-to-understand tabular form of approach. And to do that we need to be familiar with a few abbreviations of **Sentential Components**.

List of Abbreviations of Sentential Components for the Tables of Sentence Structures:

1. NP-S = *Subject* [NP and any other of the subject components as listed in 1.4]
2. AV = *Auxiliary Verb* as predicate opener/ subject-quantifier
3. LMV = *Lexical Main Verb* as meaningful agent of work, further broken down into:
4. ILV = *Intransitive Lexical Verb*, requiring no object at all.
5. MTLV = *Mono-transitive Lexical Verb* requiring an object to follow.
6. DTLV = *Di-transitive Lexical Verb*, requiring Indirect Object [IO] and Direct Object [DO] to make a complete meaningful sentence.
7. CTLV = *Complex Lexical Verb*, requiring an Object and Object Complement to make a complete meaningful sentence.

8. PAV = *Primary Auxiliary Verb* that takes the dual roles of Auxiliary and Lexical Main verbs [AV + LMV]
9. MAV = Marginal Auxiliary Verb that denotes tense, aspect, number of Subject to ensure agreement between Subject and Verb
10. MOV = Modal Auxiliary to Main Verb, denoting the mode and tone of speech/ speaker
11. LV = *Link Verb* [both lexical and non-lexical/functional] between Subject and Subject Complement
12. AOE = *Adverb or Adverbial(s)* as verb-modifier/intensifier of adjective or any other adverb as *Optional Extension*
13. NP = *Noun, Pronoun, Noun Phrase* [Noun, Pronoun, Adj+ Noun/ Article+ Adj+Noun/ Article+Adv+Adj+Noun]
14. ADJ = *Adjectives* as attributive (prenominal) or predicative (postnominal) qualifier/ modifier/quantifier
15. ADV = Adverb, free-floating qualifier/modifier/intensifier/quantifier; always non-additive attribute to Noun/Pronoun
16. ADVL = Adverbials, lexical chunk performing as Adverb
17. G = *Verb-ing* used as Subject or Object, as Gerund
18. TI = *To-infinitive* as To + Stem Verb in Present tense, used as both Subject and Extension Predicate to Verb.
19. O = Stem *Object*: DO = *Direct Object*: IO = *Indirect Object* [all subject components can be used as the components of object; only in the uses of pronouns, Cases of Pronouns change from the Nominative to the Objective. i. e. from 'I' to me, from 'she' to 'her', from 'he' to 'him', from 'they' to 'them', from 'you' to 'you'.
20. SC = *Subject Complement*[an adjective only or a NP or ING or To-infinitive or Past Participle]
21. OC = *Object Complement* [an adjective only or a NP or ING or To-infinitive or Past Participle]
22. N = *Negatives* as 'No'/'Not'/'Never'/'Hardly'/'Scarcely'/'Seldom'

As Halliday says so wisely that language is a free-choice system as far as its functionality and meta-functions are concerned, we will now study in tabular forms a few of the systems that operate in language. But as a prelude to the table forms of complete sentences, we take into account the multidimensional uses of ING-FORM of verbs in phrasing and sentences. Only a selective few are being discussed here. If we say, *learning grammar*

is difficult, we are absolutely correct. Here the gerundial subject ‘learning’ takes its own object ‘grammar’ to make a NP-subject ‘Learning grammar’. But the expressions such as ‘Learning of grammar’ or ‘The learning grammar’ should be wrong choices. There is another choice which is grammatical and correct: ‘The learning of grammar is difficult’. We may now proceed for the tables of sentential forms, which again are not exhaustive. Unless we get familiar with the listed abbreviations above, we may not understand the Tables. So let us remember the abbreviations and get going with language system as presented in the following tables.

Table 1

NP-S	AV	PAV	MOV	LV	N	LMV	SC	O	AE
NP/G/TI	VERB	VERB	VERB	VERB		VERB	ADJ/NP	NP/G	AE
John [UK]	-	has	-		no	-	books	-	on birds
John [US]	does	-	-	-	not	have	-	books	on birds
He			may/ might	-	not	accept	-	this offer	-
I	do	-			not	enjoy	-	swimming	
I [UK]	-	have	-	-	no	-	-	pet dog	-
I [US]	do	-	-	-	not	have		a pet dog	-
You	-	-	should	-		shun		evil company	right now
Man	-	-	-	is			mortal		
He						told		me	not to go
Walking				is			good for health		
She				looks			prosperous		

Table 2

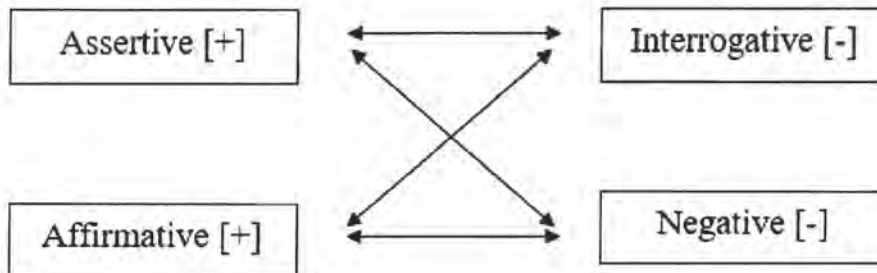
NP-S	LMV	ING	SC	TI	O	OC	AOE
I	want	-		to see	the work	done	by tomorrow
I	want	-		to get	it	going	steadily
He	saw	-		-	the old man	limping	badly
She	came down	humming	-		a sweet strain	-	joyfully
They	discovered	-	-	-	Him	dead	in the wee hours of morning
They	want	being	served	-	-	-	-
The wind	blows	-	-	-	-	-	fiercely

Note: S + LMV+ IO +DO is the general syntactical organization. IO is the recipient of action, and DO is the instrument of action. IO generally precedes DO. If and when their placements are inverted, that is, DO comes before IO, a relation word, usually the preposition ‘to’, at times ‘for’ is interposed between them. For examples, “He gave me a book...” will be “He gave a book to me”. “He did me a great help” will turn into “He did a great help for me”.

Table 3

NP-S	LMV	SC	IO	DO	O	OC	AOE
He	claims	-	-	-	that he is honest	-	-
They	made	-	-		him	their team leader	-
The selection committee	appointed	-	-	-	him	an assistant teacher in English	with effect on and from Jan. 2, 2021
The boy	looks	shabby	-	-	-	-	-
It	rained	-	-	-	-	-	heavily yesterday
He	gave	-	me	a good novel	-	to read	
That he is honest	seems	a fake claim	-	-	-	-	speaking honestly
He	called	-	-	-	me	a fool	harshly

2.12. Duality of Sentences: Values



Case I: Assertive + Negative = Interrogative + Affirmative [by cross-multiplication]
 [+] [-] [-] [+]

Illustrative Example 1: I did not advise you. → Did I advise you?
 Negative[-] Assertive[+] Affirmative[+] Interrogative[-]

Illustrative Example 2: I never said this. → Did I ever say this?
 Negative[-] Assertive[+] Affirmative[+] Interrogative[-]

Case II: Assertive + Affirmative = Interrogative + Negative [by bottom-up alignment]
 [+] [+] [-] [-]

Illustrative Example 1: I advised you. → Did I not advise you?
 Affirmative[+] Assertive[+] Negative[-] Interrogative[-]

Illustrative Example 2: I told you this. → Did I not tell you this?
 Affirmative[+] Assertive[+] Negative[-] Interrogative[-]

2.13 Summary

Taking a cue from this way of looking at the different types of sentence we may conclude that every sentence in English is a dual entity, in terms of form and content rolled together.

Indeed, we can and should study language as a natural phenomenon, and like any other natural phenomenon it has also an underlying logic or rationale beneath the surface. If we can grasp it, a large number of our problems with teaching and learning English as a second or foreign language will be effortlessly solved.

2.14 Review Questions

- a. Give the definition of a sentence and compare your answer with the several definitions given in the unit. How is your definition different?
- b. How many types of sentences do we have? Give an example for each and explain why you have labelled it so.
- c. What are clauses, and why/how are these important in making different types of sentences?
- d. What do you understand by parts of speech? Is this classification complete? Is there something missing when we mention eight parts of speech?
- e. What is the role of phrases in sentences? How many phrases are there in English?
- f. 'Every sentence in English is a dual entity.' Justify.
- g. Differentiate between 'to-infinitive subject' and 'gerundial subject.'
- h. Compare the uses of Direct Object [DO] and Indirect Object [IO]. How should they be used in passivized form of sentences?
- i. Write a note on Adverb and Adverbials.
- j. Discuss the varieties of Noun Phrase.
- l. Give as many examples as possible of Verb Collocations.
- m. 'Language is a free-choice system as far as its functionality and meta-functions are concerned.' How would justify this observation?

2.15. References:

1. Halliday, M.A.K. (1994). "On the 'Architecture' of Human Language". in *On Language and Linguistics*, Volume 3

2. Carroll, John. (1985). "Promoting Language Skills." *Perspectives on School Learning: Selected Writings of John B. Carroll*, ed. by L. W. Anderson. Erlbaum.
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7. Greenbaum, S., and Gerald Nelson. (2016).*An Introduction to English Grammar*. New York: Routledge.
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Exercises introduce the L2 learners to a process of imbibing a second/foreign language through drilling and repeating the problem areas and working them out through exercises. It is a kind drilling for mental grammar, without taking an elaborate stock-taking of the theoretical aspects of language. At a level, language becomes an automotive response pattern through a sustained activity or work-through in grammar exercises.

Unit - 3 □ Grammar Exercises - Types and Uses

Structure

- 3.1 Introduction
- 3.2 Objectives
- 3.3 Verbs
- 3.4 -ING Forms
- 3.5 Interrogatives
- 3.6 Exercises on Sentence types
- 3.7 Exercises on Clause Analysis
- 3.8 Exercises on Phrases in Sentences
- 3.9 Summary
- 3.10 References

3.1. Introduction

Grammar Exercises introduce the L2 learners to a process of imbibing a second/foreign language through drilling and repeating the problem areas and working them out through exercises. It is a kind of drilling for mental grammar, without taking an elaborate stock-taking of the theoretical aspects of language. At a level, language becomes an automatic response pattern through a sustained activity or work-through in grammar exercises.

3.1. Objectives

The obvious objectives of Grammar Exercises are to master the target second/foreign language to the level of spontaneous linguistic reflexes and responses, without any significant departure from the grammar rules or patterns. This is achievable only through vigorous grammar exercises. Through practices of error-identification and knowing the linguistic logic behind the identified errors, gradually all individual eccentricities, assumptive uses and wrong impressions received earlier and nurtured over time are purged from the L2 learner's expressive idiom and vocabulary alongside structural command of the acquired second language. The prime objective of Grammar Exercises is to inculcate on the learners a high level of correctness in the spoken and written forms of the target language which is here English.

3.2. Verbs

Verbs are the central element in the English sentence. Let us begin with verbs.

Basically, English verbs are of two types: *lexical* [having a meaning of its own] and *non-lexical* [functional for structuring a sentence, having had no meaning of its own]. For examples, in the sentence, “Mr John is a simple man” the linking be-verb “is” connects the subject “Mr John” to the subject complement ‘a simple man’. It is working as a functional, non-lexical verb, while tempering the sentence with no meaning of its own. But, if we say, “Mr John seems a simple man”, ‘seems’ presents itself as a Linking Lexical Do-verb tempering the sentence with its own meaning. The meaning becomes: Mr John is seemingly a simple man. Again between the two statements, there is a distinction: “She is beautiful” and “She looks beautiful”. Let us find similar distinctions in the following:

Exercise 1 :

- A. She hails from an elite class.
She appears to have hailed/to be hailing/to hail from an elite class.
- B. He is angry.
He seems angry.
- C. He is dead tired.
He turns dead tired.
Distinguish the three pairs of sentences given above in terms of structure and meaning.

3.4. -ING Form:

-ING form of a verb in its present base form is variously used in English sentences. Let us review this briefly in the following examples:

- a. -ING makes a continuous aspect of verb across present, past and future, with an aux. be-verb before it. For examples:
 - 1. He *is sleeping* a deep sleep.
 - 2. He *has been sleeping* a deep sleep.
 - 3. He *had been sleeping* a deep sleep before he woke up, being disturbed by the noise.

4. On taking this sleeping pill, he *will be/must be/ should be/would be sleeping* deeply.
- b. -ING makes a gerund, verbal noun, gerund, participle and play the roles for NP subject and Gerundial subject, attributive participial adjectives, verbal absolutes, nominative absolutes and adverbials also with a sense of contemporaneous action implied in it.

Exercise

Identify the grammatical uses of -ING in the following examples:

1. Drafting this letter is not easy.
2. The drafting of this letter is not easy.
3. Swimming is an all-out exercise of the body.
4. Is life only day-dreaming?
5. I want your joining the project.
6. She leapt down from the running bus singing a fascinating song, thus inciting her friend to mimic her and fall over on the road.
7. He will come out with flying colours.
8. The flying and fluttering flags on the barking borders show that humanity is falling apart.
9. The sun sinking/ having sunk, we hastened back to the hotel.
10. Arriving at the spot, the police lathicharged and dispersed the mob.

3.5. Interrogatives

Interrogatives are tricky structures. The forms that we hear or see so frequently are Interrogatives opening with Prepositions, with a shifting pattern of verbs to follow. This happens particularly with Wh-questions.

Exercise

Do you think the following are grammatical? If not, reframe/reconstruct the correct forms. Answer and address each question from the viewpoint of syntax.

1. In which book did you read this story?
2. With whom did you discuss this topic yesterday?
3. In which form of poetry do we get tonal unity?
4. In which city was King Asoka born?

5. To what, doctors say, are you allergic?
6. In which place riots broke out over this incident?
7. With what is this name associated?
8. To which country Lal Bahadur Shastri travelled and died there?
9. At what time the sun sets in the month of July?
10. Is he a pleasing personality to talk and work? [Verb-led question]

Answers to Exercise 3.5: Questions with deferred prepositions:

1. Which book did you read this story in?
2. Who did you discuss this topic with, yesterday?
3. Which form of poetry do we get tonal unity in?
4. Which city was King Asoka born in?
5. What, doctors say, are you allergic to?
6. Which place did riots break out in, over this incident?
7. What is this name associated with?
8. Which country did Lal Bahadur Shastri travel to and die there?
9. What time does the sun set at, in the month of July?
10. Is he a pleasing personality to talk to and work with? [Verb-led question]

Appendage: The interrogatives that begin with prepositions are in popular usage and we may go with them in spoken English. But when it comes to textualization, it is better to avoid this ‘Begin-with-Preposition’ types of interrogation.

For exhaustive Grammar Exercises, L2 learners may look up Michael Swan’s *Practical English Usage*, Fully Revised International Edn. OUP, 2016.

Important areas for grammar exercises are diverse forms of verb uses and verb collocations, uses of prepositions as relation words, uses of determiners and noun markers, uses of articles, varieties of passivization, uses of appositives [apposition], different uses of Auxiliaries – Modal, Primary and Marginal – and extensive applications of adverbials among other items. A study of Swan’s *Practical English Usage* will effectively supplement the deficiency of our Grammar Exercise Studies in the short span of our Module.

3.6 Exercises on Sentence types

1. The north wind blows fiercely/ in a fierce manner.

Q. Identify the sentence type from all possible angles, and in every case nomenclature the components that form the sentence.

Ans. Clues

- i. An affirmative and assertive sentence.
- ii. The wind:NP-subject[NP-S].
- iii. Blows: Intransitive lexical verb [ILV].
- iv. Fiercely: Adverb [ADV] of manner modifying the verb, 'blows'. Structure :
- v. In a fierce manner: Adverbial [ADVL]

Q. Taking cue from the above, identify structural contents of the following:

1. I saw the tottering old man cross the road with the help of a traffic guard.
2. I saw the tottering old man crossing the road with the help of a traffic guard.
3. I saw the tottering old man to have crossed the road with the help of a traffic guard.
4. How would you distinguish the differences of meaning among the above three sentences?
 1. I noticed him seated on the park bench lost in thought.
 2. To just breathe and live is holy in the grand design of God.
 3. A book twice carefully is better than reading two books in haste.
 4. She came down the staircase humming a song.
 5. Why did you not advise him on this matter in time
 6. He gave me a good book on cosmology to read.

3.7 Exercises on Clause Analysis

Q. Identify clausally/in clause segmentation the given sentences. Reframe each, then, into a different type without affecting meaning, be it simple, compound or a complex one.

1. I saw the tottering old man when he was crossing the road with the help of a traffic guard
2. I noticed him seated on the park bench and he was lost in thought.
3. To just breathe and live is holy as it is in the grand design of God.
4. To a book a book twice carefully is better than reading two books in haste.
5. She came down the staircase humming a song
6. Why did you not advise him on this matter in time?
7. He gave me a good book on cosmology to read.
8. Corona virus is aerosol turning out to be a pandemic affecting almost all continents.

9. Vocabulary study plays a large part in a second language acquisition
10. Rabeya was a simple and poor woman who used to sleep on a floor-mat with her head placed upon a brick as pillow.

3.8 Exercises on Phrases in sentences

2.9. Q. Write out ten different structures of sentence that should be syntactically correct and in your examples you are to identify the constituent parts and *types of phrases* keeping in view the *list of phrases* discussed in CC 2 Unit 2.9- Basic Components of Sentence, and *abbreviations* given in section 2.11 -Understanding Structures of Sentences.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

3.9 Summary

This unit is a revision study of the structural components and variations in phrasing and collocations that go into the making of text and speech in the English language. This revision study purports to drill a prospective teacher or a learner of English as a second language by a systemic analysis and repetitive exercises. The appendage of the tail-ending review questions are meant to be a spur to activating learner-interest in richness and fluidity of English as a language of scholarly discourse and everyday communication that is globally accepted or acceptable. This unit has been arranged in an organized and well-orchestrated way to begin from sentence patterns/syntax and proceeding to a consummate perception of the constituent parts in terms of lexical chunks, phrases and differing sentential expressions, not excluding se-piece expressive idioms and *formulaics* that form an integral part of language study.

3.10 References

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3. Halliday, M.A.K. *Halliday's Introduction to Functional Grammar*. 4th ed., Routledge, 2013.
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Unit - 4 □ Grammar Games and Activities

Structure

- 4.1 Introduction
- 4.2 Objectives
- 4.3 Games for Grammar and Vocabulary Learning
- 4.4 Grammar Games for Adults
 - 4.4.1. Would You Rather?
 - 4.4.2. Taboo
 - 4.4.3. Role Playing Grammar Games
 - 4.4.4. Online Grammar Games
- 4.5 Grammar Games for Kids through VLS
- 4.6 Shape Names: Worksheets
- 4.7 Flashcards Worksheet: Missing Letters
- 4.8 Review Questions
- 4.8 References

4.1.Introduction

Grammar seems a confusing subject, even for more advanced learners. Learning the basics with grammar games can make reading and writing lessons feel interesting. In the grammar games below, our students will explore parts of speech like nouns, verbs, and adjectives, and how to tell a complete sentence from a fragment sentence, and much more.

Grammar should not look daunting when we break it down and learn how each part of a sentence works. With games suited for kids of all skill levels, our collection of grammar games will help our children strengthen their understanding of concepts they have learned, as well as challenge them to discover new ideas and push their writing to the next level. We can show our younger students the basic building blocks of sentences, like nouns and verbs, and let them see how descriptive adjectives and adverbs can add spice to their writing. For more advanced learners, let them experiment with using transition

words and commas as road signs in stories, spot fragment sentences and build complete sentences of their own, and even master the tricky concept of subject-verb agreement. Grammar games help our learners develop ‘tools’ to make correct grammatical expressions with confidence and excitement for writing and speaking acts.

A “grammar game”, then, is essentially any technique for memorising or practising a particular aspect of grammar – be it verb conjugations, sentence structure, spelling and punctuation, or any other feature of the target language – with more fun than tedious memorisation. Grammatical game approach is the prompt emotional involvement of L2 learners at primary specially to grasp the target language via “look, cover, write, check”. The category could include group games to be played in a classroom or with a language partner. Grammar review games can be played online or on Android/i-phone systems. Grammar practice games can be played mentally in spare moments with a fictitious language exchange partner or tutor.

4.2. Objectives

Generally a second language learning course is intimidating to the L2 learners, especially to the beginners. For them the native language interference is a barrier for imbibing a quite different tonal, phonological, morphological and syntactical pattern of expression or articulation. In order to tide over the psychological and verbal factors that distance the L2 learners grammar games are devised to make the learning of a second/foreign language attractive and interesting.

The objective of this unit is to make the prospective language teacher aware of the types and patterns of grammar games that are likely to induce and induct the L2 learners into a fun way of learning the second language.

4.3. Games for Grammar and Vocabulary Learning

4.3.1. Sketching a Person

Give everyone a piece of paper, and nominate one person to be the “describer” or “sketcher”. It is their task to think of someone they know, or a famous person (it should be more interesting if they pick someone who is in the room), and then to word-sketch that person’s appearance.

At lower levels this helps practise simple adjectival phrases like “he is lanky “ or “she has auburn hair”, and the descriptions can get more suggestive and complex with practice.

More advanced learners could describe what someone is wearing or what their personality and mannerisms are like.

As the nominee gives more detail, everyone draws on their piece of paper what they think the person being described looks like. When they have been given enough detail, they are to try and guess who they have drawn. The word-sketcher then discloses who they have been thinking of, and all are to show their drawings to the rest of the class to see how well they have done it. This last step often produces huge laughter, since most of the drawings may appear ludicrous caricatures of the real person.

4.3.2. Twenty Questions

This is a game that works as follows: Let one [key player] pick a celebrity or an object, and the other players have to figure out who or what it is. To gain information, they are allowed to ask “yes or no questions” (a maximum number of twenty, the key player can pick whatever arbitrary limit s/he likes) to try and narrow down the possibilities: “Are you male? Are you American? Are you an actor? A singer?”, and so on.

A variant on this game was made famous by the film *Inglourious Basterds* where it is played in a bar by Allied spies and an unwitting SS Officer (just watching the movie will make sense). In this version, everyone writes a celebrity’s name on a piece of paper and passes it to the person on her or his left, who then sticks the paper to their own forehead so that everyone except him or her can see what it says. Now instead of the group asking questions to figure out who it looks like, the key player will ask the group questions to figure it out.

Whichever version this game plays, it is a good way to practise forming and answering questions. To expand the range of potential grammar practised thus, the key player can permit questions that require more in-depth answers than mere “yes” or “no”.

S/he can also insist that the questions-answers exchanges be dished out in full sentences each time – “Are you male?” “Yes, I’m male” – which helps the practice of switching between different forms of the same verb and closer.

The round goes on until the key player replies to their questions with “it’s dinner time!” and chases the players back to where they started. If Mister Wolf as the key player catches another player before the starting line of the next round, that player becomes Mister Wolf for the next round of the game. This is just one classic game that children love and that has the side effect of teaching them a bit of grammar.

There are plenty of other children's games we can improvise in this way. "Simon Says" is a game, for example, to deal with *imperatives*, while "I Spy" teaches us the sense of *spelling*.

Now that we have covered grammar games for kids, let us take a look at some grammar games for adults.

4.4. Grammar Games for Adults

Some of the games might seem too simplistic, but grammar should not become boring just because we are adult learners. Here are some grammar games we may play as adults:

4.4.1. Would You Rather?

This is a classic game that some of us have probably played before. One person poses an interesting and/or ridiculous choice between two options – *would you rather fight 100 duck-sized horses or one horse-sized duck?* Then each person in the group gives her or his respective answer and a corresponding brief explanation of why that choice is made.

As well as it prompts some thoughtful discussion, these types of questions are a good way to practise some less commonly-used verb forms like the conditionals, and can be adapted to any language.

4.4.2. Taboo

Taboo is a classic parlour game where we have to help our teammates correctly guess the word written on our card without saying the word itself or any of the other words on the card.

For example our chosen word might be "car", but we are not allowed to say "car", "vehicle", "drive", "transport", "road", or "travel" or any other words associated with "car".

Taboo is a great way to build vocabulary, not just because it represents exactly what we should say exactly when we need to say something in a foreign language but do not know the word: this is called *stick within the target language* and through this game we try to get our point across in other words, rather than immediately blurting it out in English and asking for a translation.

As well as vocabulary, Taboo helps our grammar, because when the most obvious words are not available to us, the only alternative is often a winding, roundabout sentence with a complicated structure. For example, if we do not know the exact word, ‘bicycle’, we may refer to the bicycle as “It is a big metal thing we sit in/on and press the pedals with our feet to travel faster than walking from one place to another.”

4.4.3. Role Playing Grammar Games

Role-playing games with a language partner simulates a real-world encounter we are likely to face in real life. Some everyday situations might want us to practise while we check into a hotel, introduce ourselves to new people, asking for directions, and ordering something over the telephone. We can think of many more situational set-piece expressions called *blocks* and *formulaics* to cope with real-life communication problems.

Role-playing game ideas are suggested below:

- **Fortune teller.** One person is the fortune teller, and the other has come to get their fortune read. What does the fortune-teller see in their crystal ball? How does the other person feel about it? This is a good way of practising the future tense.
- **Alibi.** The police suspect you for a crime, and they want to know if you do have an alibi. Where were you on Friday night? Who were you with? What were you doing? The suspect will not be able to talk his way out of this situation unless he has got a good grasp on the different types of past tense.
- **Late for work.** One person is the boss, and the other is an employee who is just shown up late. What’s their excuse? The boss should question the employee’s story, pick holes into it, and try to figure out the possible causes of his delay. Or if he is simply lying. In the process, the boss practises asking different kinds of questions (why? how? when? who?), while the employee will practise answers and the past tense.

4.4.4. Online Grammar Games

If we go to Google or to the Android or Apple App Stores, type in the name of our target language, we will probably find a zillion free grammar games (and lots of paid ones too).

A detailed list of available games for every language users are beyond the scope of this unit of a Module, but two digital resources are worth mentioning here:

4.4.5. Duolingo

Duolingo is one of the most popular language-learning downloadable Apps, and it offers free courses in over 20 different languages. Duolingo gradually introduces you over time to new grammatical concepts and provides detailed explanations of how to use them. Duolingo is no substitute for real face-to-face speaking practice, but it can make a nice supplement.

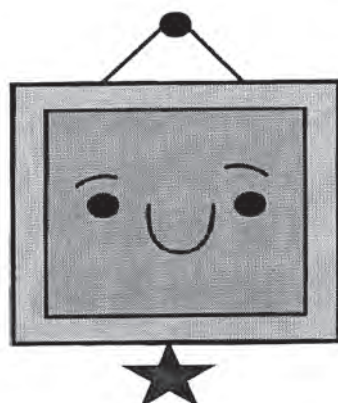
4.4.6. Anki

Anki is a proponent of using spaced repetition systems – more commonly known as “flashcards” – to learn languages, and the most popular digital SRS tool. Anki lets you create customisable flashcards on whatever topic you like (not just languages!), and if you do not feel like creating your own there is an enormous directory of pre-made contents on their website where you can download flashcards that other people have created. The most basic benefit of using SRS is to learn vocabulary; create flashcards with English words (or pictures) on one side and your target language’s translation of those words on the other side.

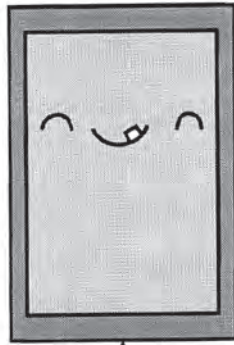
4.5. Grammar Games for Kids through Visual Learning System [VLS]

Common Shape Names: Visual Learning System [VLS]

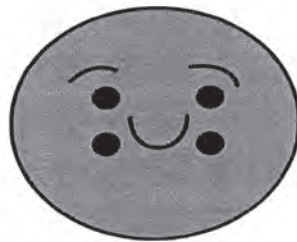
Note: This method is best suited to the needs of L2 learners at the primary/rudimentary stage. Lessons are to be projected to the beginners and young learners in a lively, colourful picturesque and catchy manner in order to impress the lessons on their tender minds. This free downloadable worksheets include vocabulary for different shapes:



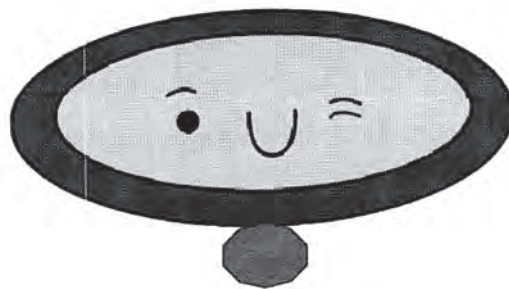
This picture frame is a **square**.



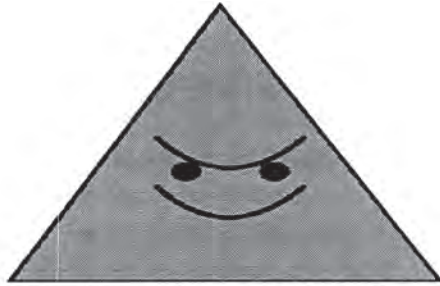
My TV is a **rectangle**.



The clock is a **circle**.



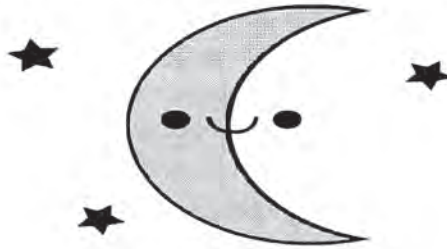
The rug is an **oval**.



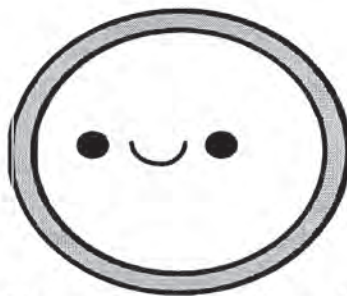
Tortilla chips are **triangles**.



I use a **semicircle** ruler in maths class.



The moon is a **crescent**.



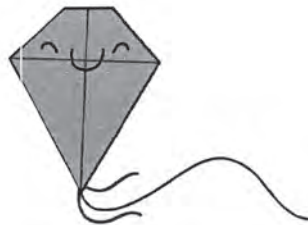
Rings are... ring shaped!



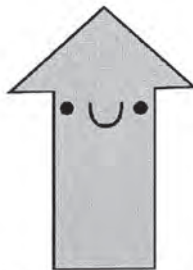
A **heart** is the shape of love.



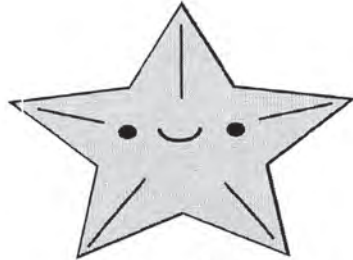
Across means 'NO'.



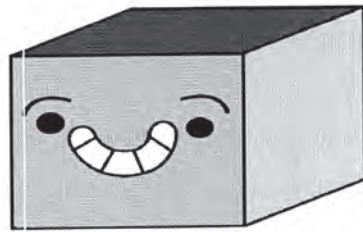
I like to fly **kites**.



Arrows show us the way.



Stars are bright.



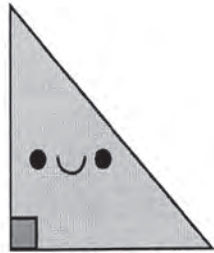
Cube: Boxes are cubes.



Apples are **spheres**.



Pipes are **cylinders**.



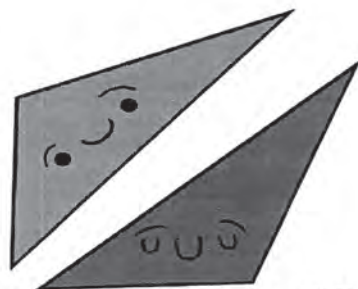
A **right triangle** has a 90 degree angle.



An **isosceles triangle** has 2 equal sides.



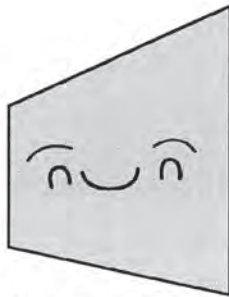
An **equilateral triangle** has 3 equal sides.



A **scalene triangle** has all 3 sides at different lengths.



My eraser is a **parallelogram**.



Gold blocks have a **trapezoid** shape.



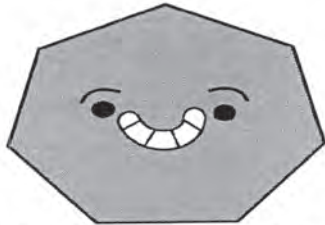
Rhombuses look like **diamonds**.



The **pentagon** is an important building in the USA.



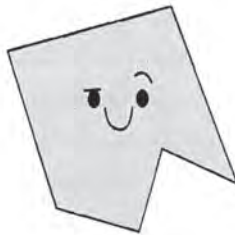
Honeycombs are **hexagons**.



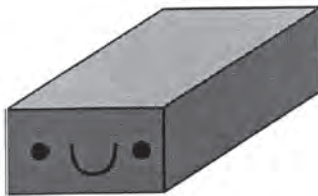
Heptagons have 7 sides.



Stop signs are octagons.



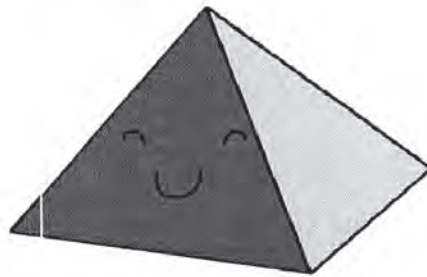
A **polygon** can have many sides of different sizes.



Bricks are used to make houses.



Cones are great to put ice-cream in!



The Egyptians built **pyramids** a long time ago.

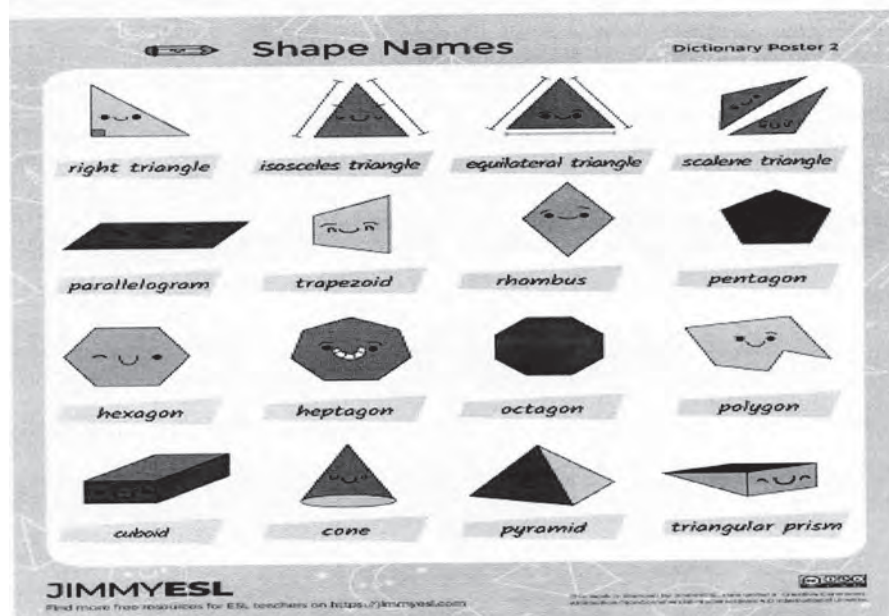
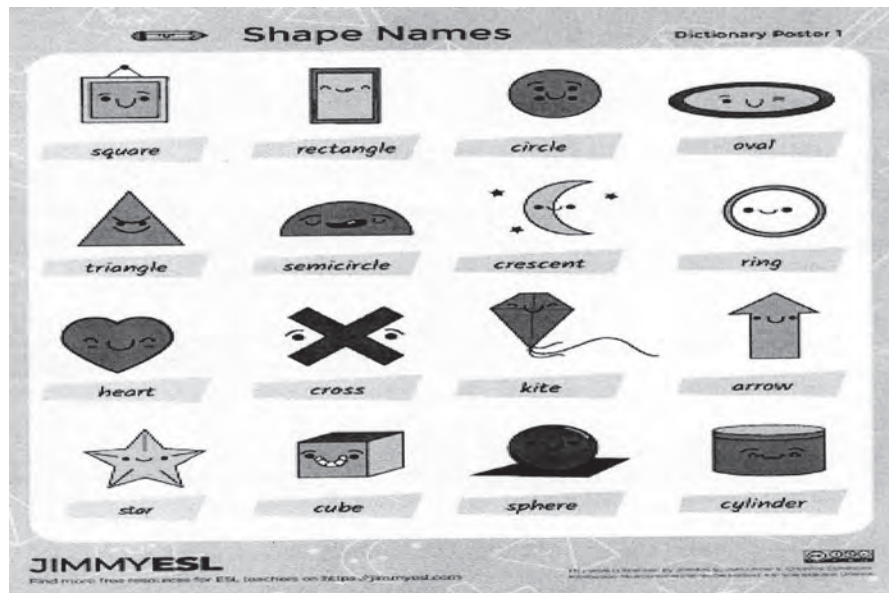


A wedge of cheese is a **triangular** prism.


4.6 Shape Names: Worksheets

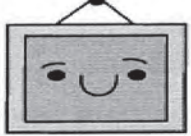


Dictionary Poster

The Dictionary Poster lists the names of the shapes. Print it and attach it to your classroom wall!




Teach the shape names vocabulary with flashcards.




 **Shape Names** Printable Flashcards 1

	<i>square</i>
	<i>rectangle</i>
	<i>circle</i>

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 **Shape Names** Printable Flashcards 2


	<i>oval</i>
	<i>triangle</i>
	<i>semicircle</i>

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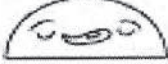


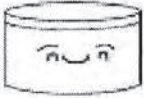



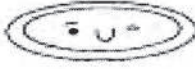


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4.7 Flashcards Worksheet: Missing Letters

Let your students fill in the missing letters to complete the shape names and colour in the illustrations.

 **Shape Names** Missing Letters 1

Fill in the missing letters to complete the words.

	s _ _ _ e	c _ _ _ e	
r _ _ a _ _ e			c _ _ s
	t _ _ _ e	c _ _ _ t	
s _ _ c _ _ e			k _ _ e
	h _ _ t	c _ _ _ r	
s _ _ r			r _ _ g
	a _ _ w	a _ _ l	
s _ _ _ e			c _ _ e

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Shape Names

Fill in the missing letters to complete the words

Missing Letters 2

r _ _ _ t   l _ _ _ s
 t _ _ _ e  p _ _ _ l _ _ _ m r _ _ _ s 
 t _ _ _ e _ _ _ d   p _ _ _ n
 h _ _ _ n e _ _ _ l 
 c _ _ _ d   h _ _ _ n
 o _ _ _ n p _ _ _ n 
 p _ _ _ d   s _ _ _ e
 t _ _ _ n _ _ _ r  t _ _ _ e
 p _ _ _ m c _ _ e

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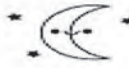



Let your students assign the shapes to their names by drawing lines.

Shape Names

Draw lines to connect each item with its name.

Assign the Words 1

circle

cube

cross

cylinder

semicircle

square

crescent

triangle

rectangle

heart

sphere





arrow

oval

kite

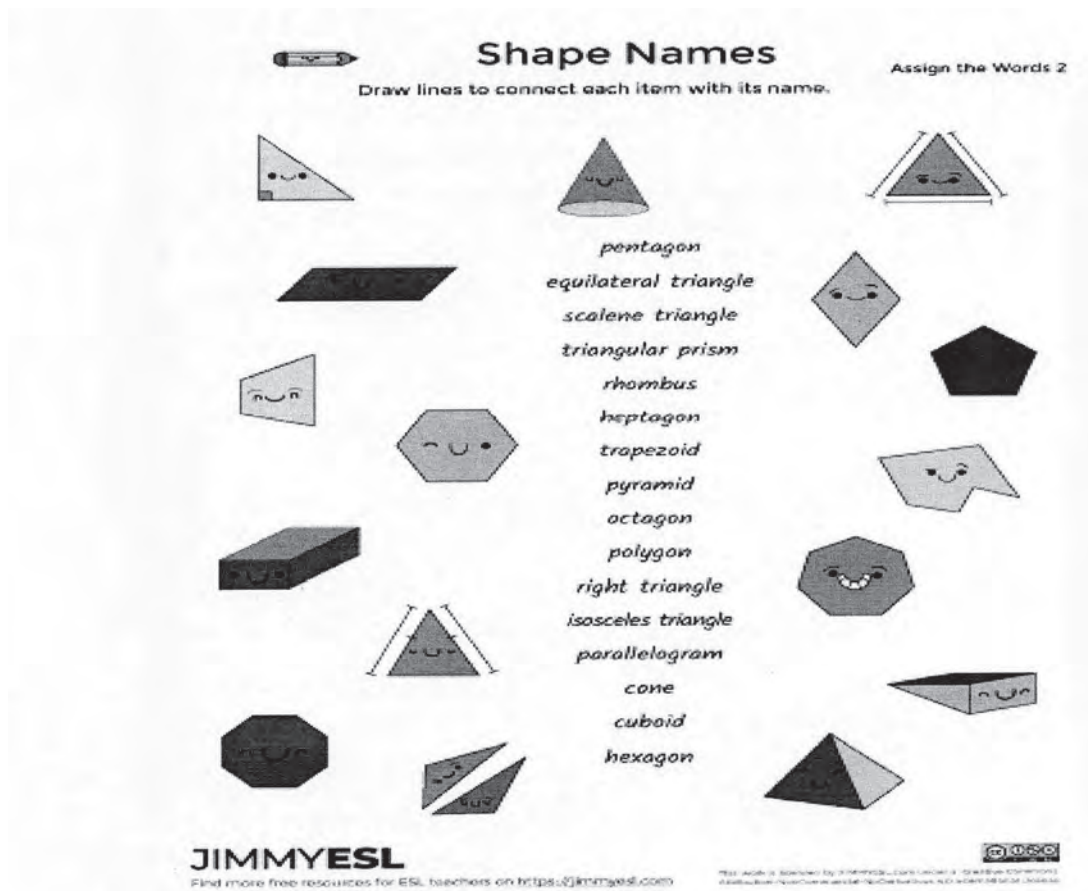
star

ring

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Certification of Achievement

Reward your students for their effort with a personal printable certification.

ACKNOWLEDGEMENT:

ADAPTATION SOURCE: <https://jimmysl.com/shape-vocab/>

4.8 Review Questions

- 'Learning the basics with grammar games can make reading and writing lessons feel interesting.' Do you think this statement is oversimplified. If so, give reasons.
- Write a review on role-playing game ideas.
- Twenty Questions** is a game. What are its features?

- d. How effectively can **Sketching a Person** contribute to vocabulary study?
- e. Conservative paradigms of language teaching dismiss Grammar Games as a waste of time.
Do you subscribe to this view?
- f. Write a short note on the grammar game '**Would You Rather?**'.
- g. Write a short note on the grammar game '**Taboo**'.
- h. The film *Inglourious Basterds* uses the variant of a grammar game. What is the name of the game? How was it represented in the film?
- i. What is **Duolingo**?
- j. Discuss the scope and uses of VLS [Visual Learning System]
- k. What is Flashcards worksheet? How is it worked out?

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Module -2 : □ Vocabulary

Unit - 5 □ Vocabulary and its Importance

Structure

- 5.1 Introduction
- 5.2 Objectives
- 5.3 What is Vocabulary?
- 5.4 Aspects of Vocabulary Knowledge
- 5.5 Criteria for Vocabulary Selection
 - 5.5.1 Collocation
 - 5.5.2 Familiarity
 - 5.5.3 Range
 - 5.5.4 Frequency
 - 5.5.5 Learnability and coverage
- 5.6 How to work on developing vocabulary in a classroom?
 - 5.6.1 Lesson plan
- 5.7 Conclusion
- 5.8 Review Questions
- 5.9 References

5.1 Introduction

In your own language, there are many words that you use regularly when speaking or writing. These words are part of your active vocabulary. And then there are many words that you understand when you listen to them, on television for example, but do not use in your everyday speech or writing. These words are part of your passive vocabulary. In our own individual vocabulary, there is a difference between words that we understand and use (our active vocabulary), and the words that we understand but do not or cannot use (our passive vocabulary). This is true of native speakers as well as learners of a second language.

5.2 Objectives

This unit introduces the learner to

- Vocabulary and its importance
 - Vocabulary selection for SL Teaching
 - Aspects of vocabulary: form, meaning and use
-

5.3 What Is Vocabulary?

As we begin learning vocabulary, let us stop to find the definition:

Task 1

- | |
|---|
| |
| <ul style="list-style-type: none">• My definition(s) of English vocabulary: |
| |
| |

Vocabulary can be defined as the words of a language, including single items and phrases or chunks of several words which convey a particular meaning, the way individual words do. The noun vocabulary refers to the collection of words used in a language.

The word vocabulary can have at least three different meanings:

1. All the words in a language. e.g. New words are constantly being added to the vocabulary of English.
2. Words used in a particular context. For example,
If you want to do an MBA you need to improve your business vocabulary.
My neighbour is a doctor, so he has an extensive medical vocabulary.
I've just bought a book on the vocabulary of slang.
3. The words an individual person knows. e.g. The teacher says that my vocabulary is good.

When learning a foreign language, our individual vocabulary in that language is one of the most important components to develop. Of course, all other components like grammar, vocabulary and pronunciation are also important. But it is far more difficult to communicate with no vocabulary than with no grammar.

5.4 Aspects of Vocabulary Knowledge

Vocabulary represents one of most important skills necessary for teaching and learning a foreign language. It is the basis for the development of all the other skills: reading comprehension, listening comprehension, speaking, writing, spelling and pronunciation. Vocabulary is the main tool for the students in their attempt to use English effectively. When confronted with a native English speaker, when watching a movie without subtitle or when listening to a favourite English song, when reading a text or when writing a letter to a friend, students will always need to operate with words. In what follows, the focus of this introductory unit is on why vocabulary is important, on what makes words difficult, on the main reasons for which students often forget the words they learn and on some techniques which help them remember the vocabulary.

By the beginning of 1970s, there was a major change in teaching English. The focus turned from the Direct Method and Audio-lingualism to the Communicative Approach which emphasized the importance of teaching vocabulary. Students were exposed to diverse vocabulary and speaking activities. Many words began being introduced during such courses and students were encouraged to express themselves as much as possible.

The concept of a word can be defined in various ways, but three significant aspects teachers need to be aware of and focus on are **form, meaning, and use**. According to Nation (2001), the form of a word involves its pronunciation (spoken form), spelling (written form), and any word parts that make up this particular item (such as a prefix, root, and suffix). **An example for word parts can be seen with the word uncommunicative, where the prefix un- means negative or opposite, communicate is the root word, and '-ive' is a suffix denoting that someone or something is able to do something. Here, they all go together to refer to someone or something that is not able to communicate, therefore uncommunicative.** Nation (2001) stated that meaning encompasses the way that form and meaning work together, in other words, the concept and what items it refers to, and the associations that come to mind when people think about a specific word or expression.

Use, Nation noted, involves the grammatical functions of the word or phrase, collocations that normally go with it, and finally any constraints on its use, in terms of frequency,

level, and so forth. For form, meaning, and use, Nation (2001) declared there is both a **receptive and productive dimension**, so knowing these three aspects for each word or phrase actually involves 18 different types of lexical knowledge, as summarized in Table 1.

Table 1. What Is Involved in Knowing a Word?

Aspect	Component	Receptive knowledge	Productive knowledge
Form	Spoken	What does the word sound like?	How is the word pronounced?
	Written	What does the word look like?	How is the word written and spelled?
	Word parts	What parts are recognizable in this word?	What word parts are needed to express the meaning?
Meaning	Form and meaning	What meaning does this word form signal?	What word form can be used to express this meaning?
	Concepts and referents	What is included in this concept?	What items can the concept refer to?
	Associations	What other words does this make people think of?	What other words could people use instead of this one?
Use	Grammatical functions	In what patterns does the word occur?	In what patterns must people use this word?
	Collocations	What words or types of words occur with this one?	What words or types of words must people use with this one?
	Constraints on use(register, frequency . . .)	Where, when, and how often would people expect to meet this word?	Where, when, and how often can people use this word?

Source : Adapted from Nation (2001, p. 27)
NSOU • PGEL-1&2

When teachers teach vocabulary to build students' knowledge of words and phrases, helping them learn any and all of these different components assists them in enhancing their English vocabulary knowledge and use. Unfortunately, vocabulary teaching has not been enough responsive to such problems, and teachers have not recognized the tremendous importance of helping their students to develop an extensive vocabulary. If we look back in the past, we discover that for a long time, English used teaching approaches such as Audio-lingual approach which emphasized the primary importance of teaching grammatical structures. Since the accent was on grammar, few words were introduced in such courses and most often, they were limited and related to the grammar structures taught.

After you have looked through Table 1, which is to consider your students' particular strengths and weaknesses with English in terms of these three aspects of vocabulary knowledge.

<p>Task 2</p> <p>•Impression of students' strengths and weaknesses with English vocabulary:</p>	
Strengths	Weaknesses

By the beginning of 1970s, there was a major change in teaching English. The focus turned from the Audio-lingual approach to the Communicative Approach which emphasized the importance of teaching vocabulary. Students were exposed to diverse vocabulary and speaking activities. Many words began being introduced during such courses and students were encouraged to express themselves as much as possible.

Nowadays, there is more freedom in choosing the methods to be used during English classes. The English syllabus is organized around both vocabulary and grammar structures.

Since there is a certain number of classes allotted for each item in the syllabus, teachers usually have the necessary time to insist on teaching and practising vocabulary. Vocabulary is no longer treated as an add-on and teachers become more aware of the importance of vocabulary and attention is paid to the grammar of words, to collocations and to word frequency. Nevertheless, students still have difficulties in expressing themselves fluently and still consider speaking tasks exhausting.

5.5 Criteria for Vocabulary Selection

Teachers of foreign languages should be aware of the fact that teaching vocabulary is one of the most important and difficult aspects in teaching process. Even the choice of vocabulary which is to be taught to the learners does not belong to the simplest decisions. Most of classes are heterogeneous hence, every student is not the same. Essentially, teachers should accept that particular situations differ from each other and vocabulary components that are critical in some circumstances might be absolutely useless in other situations. However, one fact remains unaltered, namely, while selecting vocabulary the teacher should take account of several criteria. These benchmarks are frequency, need and level, cultural factors, expediency, and also an aspect of learnability and coverage (McCarthy 1990: 66).

5.5.1 Collocation

This term means the words or types of words which co-occur with particular other words. According to experts, collocations “teach students expectations about which words go with which ones. Students will not go about reconstructing the language each time they want to say something”. Taylor (1990, p. 2) says that collocation means knowing the syntactic behaviour associated with the word and also knowing the network of association between that word and other words in the language. It shows the relationship between words. For example, we can say heavy rain, but not heavy sun.

5.5.2 Familiarity

How often some words are used? According to experts, it is better to start off with the words with which learners are familiar with in order to give the learners a basic set of tools for communication. For example, the words tardy, tardily and tardiness will hardly sound familiar to the learners because they are familiar with the synonym of tardy which means slow and not refined. The familiarity depends on how frequently a word occurs in our daily use of language.

5.5.3 Range

Range denotes the extent to which a word occurs in the different types of texts. Some words are relatively frequent but restricted in the range of situations or registers in which they are used. Words which are used in various situations are more useful, though often words of greater range also have greater frequency.

5.5.4 Frequency

To start with, the educator should think about the number of occurrences of words in the target language. According to McCarthy (1990: 66), “[i]t seems self-evident that the most frequent words in any language will be the most useful ones for the learners of that language, and therefore, the best to start off with, in order to give the learner a basic set of tools for communication.” The more iterated a word is, the more useful it becomes. Nation (1990: 18) suggests that word-frequency counts may help mentors and course designers in some ways. First and foremost, they may help the teacher build up a feeling about which words are valuable and should be given attention and which are uncommon. As a result, they can contribute to creating word lists for teaching, for designing vocabulary tests, and for preparing graded courses and reading texts. Unluckily, frequency does not always promise usefulness. That is to say, a word of low regularity may be essential if it is either hard to find its synonym or it is the only item that represents a specific semantic value. Very often useful and important words do not appear in the first or second 1000 words of frequency counts. It commonly happens that these words are concrete nouns, for example, a stomach, a bath, and stupid (Nation 1990: 20).

5.5.5 Learnability and coverage

The last two aspects which should be taken into account while choosing vocabulary to be learnt in the classroom are learnability and coverage. According to McCarthy (1990: 86), learnability of vocabulary is not unconnected with the notion of frequency, hence, the most repeated words will presumably be absorbed and learnt because they occur routinely. However, words may be easy or difficult for a variety of other causes and also may need specific attention or focus in teaching. Next, the author describes the problems connected with learning new words. Firstly, he tells about spelling difficulties which may be troublesome even to native speakers of English. Secondly, words may present phonological problems, either because they consist of awkward clusters of sounds, or because spelling conflicts with perception of what the sound is. Additionally, some

words may be perceived as very close in meaning by the student, and as a result, difficult to separate one from another. For instance, ‘make’ and ‘do’ are prominent in this respect of English (McCarthy 1990: 86).

5.6 How to work on developing vocabulary in a classroom? (Activity based)

The three phases of applying tasks based on Willis, 1996, are:

Pre-task	Task cycle	Post-task Practice
<ul style="list-style-type: none"> • Introduction to task 	<ul style="list-style-type: none"> • Report 	<ul style="list-style-type: none"> • Analysis
<ul style="list-style-type: none"> • Planning 		

Let us take an example from Task-based technical vocabulary teaching in the experimental group.

5.6.1 Lesson plan

Topic: Indian writing in English

A sample lesson might be presented in this study as lesson 1: Indian writing in English. One of the objectives of this unit was to teach the students the technical vocabularies related to the topic in English using the Task-based approach. This lesson contains the pre-task, the task and the post-task phases.

Pre-task

1. In pre-task phase in order to activate students’ schemata the teacher asks questions based on the topic of the reading passage. For example:
 - Who can talk about the history of Indian Writing in English tradition?
 - Can anyone name some of the famous writers?
 - What was the style of these Indian English writers?
2. Look at the text and try to guess the meaning of the words. Don’t worry if you do not understand them. Context will help you to understand the meaning of the word. The impact of western civilization, which began to affect life in India in the course of their stay, did not leave its literary tradition untouched.
3. Cooperative dictionary use: A group work based on trying to work out definitions of words. Students go through the new words in pairs and have dictionaries/e-dictionaries at their disposal to check meaning.

During tasks

1. Negotiation of meaning: Divide the class into A and B groups of 5 students in a group. They sit facing each other. Each group has the word with definitions; they try to ask each other.
A asks: what is the meaning of literary tradition?
B replies: literary beliefs, customs, and styles
A asks: what is the meaning of poetical expression?
B replies: the way a poet uses to show his feelings, opinions
2. Information-gap task: Student A would have the vocabulary words written on strips of paper and student B would have the definitions of those words. Working together, they pair words and definitions to learn new vocabulary (the words used may not necessarily be adapted from any Indian Writing in English piece. Words used are only to understand).

Student A	Student B
Adaptability	The ability to adjust
Wage	To begin and carry on a war
Genuine	original, real

3. The teacher writes three new vocabularies on the board and then describes the meaning of one of them; students in group should guess which word is described and say aloud the correct one.
4. Guessing: What is it? After you hear the teacher's description, try to figure out what is described and write down on the paper. Then the teacher asks groups to check the correct answer.
For example: Person acting as one's substitute or representative (deputy)
5. Matching: students work in groups. In the blank they should write the correct letter to match items on the right column.
 1. Amateur a. a very skilled person
 2. Nationalism..... b. the roles of pattern and sound in poetry
 3. Prosody..... c. the ability to change so as to be suitable
 4. Court..... d. an artist who is not paid for his art
 5. Prose..... e. love for one's own country
 6. Adaptability..... f. poetical expression
 - g. the official home of a king or queen
 - h. written language in its usual form

Post-task

1. Read the text again and find the vocabularies which seem problematic to you. Then ask the teacher for help.
2. The teacher considers students' performance on different types of tasks and finds problematic areas to be worked or practiced.
3. Fill in the blanks with words at the end.
 1. The rules of pattern and sound in poetry are
 2. Although he is only an/a, he is a first class player.
Lines, structure, prosody, constitution, intellectual, attitude, Amateur, waged, vicissitude, poem
 3. Britain is governed with unwritten
 4. A few of the Iranians participate in Persian literature Conference.
 5. A battle was against the enemy.
 6. Literature has important role in political and social of nation.
 7. The ancient..... of Persian literature was changed in the course of 19th century.
 8. The writer composes
 9. Western civilization caused fundamental change in the of the poet toward his art.
 10. In court poetry, most of the poets works on traditional
poetry, wage, vicissitude, innovatively, remarkable, constitution, poetically, western, attack, genuine, evolve, entirely.

5.7 Conclusion:

English vocabulary is complex, with three main aspects related to form, meaning, and use, as well as layers of meaning connected to the roots of individual words (Nation & Meara, 2010). Teaching vocabulary is not just about words; it involves lexical phrases and knowledge of English vocabulary and how to go about learning and teaching it, which the next unit explores.

5.8 Review Questions

A. Teaching Vocabulary Quiz

You can do this quiz online or print it on paper.

1. The majority of vocabulary acquisition occurs
 - a) independently by learners studying word lists
 - b) incidentally through oral and written exposure

- c) intentionally through formal classroom instruction
2. Which of the following is NOT a word learning strategy?
a) chunking b) choral reading c) contextual analysis
 3. Vocabulary acquisition tends to happen more quickly when a student's L1 and L2 share
a) inflection b) cognates c) diphthongs
 4. Match this definition to the correct vocabulary teaching strategy: Students encounter the same word in a variety of contexts
a) multiple exposure b) multisensory approach c) multiword verb introduction
 5. In the word *development* the letters “-ment” form the
a) root b) suffix c) prefix
 6. Which sentence is an example of a figure of speech called “hyperbole”?
a) I asked him a million times.
b) Her voice is as sweet as candy.
c) There was a deafening silence in the room.
 7. When the direct object of a separable phrasal verb is a pronoun, it
a) MUST go after the two parts
b) MUST go between the two parts
c) can go between or after the two parts
 8. A group of words with a meaning not deducible from the individual words is called
a) an idiom b) a proverb c) onomatopoeia
 9. Phrases that help learners perform everyday tasks, such as giving advice or apologizing, are often called
a) surviving language b) language c) self-access language
 10. When a teacher uses language games to encourage students to acquire an interest in words, students are more likely to develop
a) whole language b) vernacular style c) word consciousness

B Review Question

1. What are some deliberate vocabulary learning activities that you do in the classroom?
2. Why do students have difficulty to describe the concepts in social studies courses?
3. What is the best way to learn new vocabulary with flash cards?
4. Which areas of vocabulary teaching do you prefer as more effective than others ?
5. Can you think of any studies that justify the inclusion of collocations (alongside single-word items) in L2 vocabulary lists?
6. How should a teacher activate students' schemata in the pre-task phase ?

7. What are the different types of lexical knowledge ?
8. Define the terms with examples: a) inflection b) cognates c) diphthongs
9. Define the terms with examples: a) an idiom b) a proverb c) onomatopoeia
10. What is meant by 'self-access language'? How best can it be acquired?

C Illustrative questions(i.e. Questions followed by hints or short answers)

1. What is the effect of stories on adult learners' vocabulary retention?
2. What are the reasons of using stories to teach vocabulary?
3. How can we memorize new vocabulary?
4. How can we improve drafting skill with rich vocabulary?
5. What are the essential stages of teaching a vocabulary lesson ? Explain each stage briefly
6. Draw a lesson plan for vocabulary teaching.
7. Write a note on an effective learning strategy for vocabulary acquisition.
8. Write notes on the following: a) chunking b) choral reading c) contextual analysis.
9. Draw an 'activity-based' exercise on developing vocabulary in a classroom?
10. What does the term, 'collocation' signify ? How important is it in second language acquisition?

5.9 References

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Unit - 6 □ Qualities of a word

Structure

- 6.1 Introduction
- 6.2 Objectives
- 6.3 Word-level Grammar
- 6.4 How to Identify Parts of Speech in Paragraphs
- 6.5 Activities for teaching Sentence-level Grammar
- 6.6 Components of the Lexicon
 - 6.6.1 Meaning
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 - 6.6.3. The Pedagogical Implication
- 6.7 Pronunciation
 - 6.7.1 Teaching Pronunciation in ESL classes
 - 6.7.2 ESL Pronunciation Phonology Charts
 - 6.7.3 Pronunciation Practice
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6.1 Introduction

Grammar is the way we arrange words to make proper sentences. Word level grammar covers verbs and tenses, nouns, adverbs etc. Sentence level grammar covers phrases, clauses, reported speech etc. We will learn about them in this unit.

6.2 Objectives

After going through this unit, the learners will be able to:

- Classify words according to their grammatical categories
- Identify the word grammar based on their contextual use.
- Associate meanings with their grammatical functions
- Distinguish word grammar based on its pronunciation
- Plan a lesson for teaching vocabulary in a comprehensive way.

6.3 Word-level Grammar

These are the words that we use to make a sentence. The nine types of word-level grammar are:

- a) **Verbs and Verb Tenses:** Action verbs, express what is happening (do, work). State verbs express a situation (be, have).
- b) **Nouns:** Nouns represent people (teacher, Mary), places (town, Asia) and things (table, music).
- c) **Adjectives:** An adjective is a word that tells us more about a noun (big, red, expensive).
- d) **Adverbs:** Adverbs tell us more about verbs, adjectives or adverbs (loudly, really, extremely).
- e) **Determiners:** Determiners are words like the, an, this that start a noun phrase.
- f) **Prepositions:** A preposition expresses the relationship of a noun or pronoun to another word (at, in, from).
- g) **Pronouns:** Pronouns are small words like you, ours, some that can take the place of a noun.
- h) **Conjunctions:** Conjunctions join two parts of a sentence (and, but, though).
- i) **Interjections:** Short exclamations with no real grammatical value (ah, dear, er)

6.4 How to Identify Parts of Speech in Paragraphs

Being able to identify parts of speech in paragraphs is an important tool that can help a student to better understand what he reads. Knowing which words are which parts of speech and which parts of speech should modify those words will also help a student to write clearly and correctly. There are eight parts of speech: verbs, nouns, pronouns, adjectives, adverbs, prepositions, conjunctions and interjections. The parts of speech are the foundation for all writing and reading, so it will benefit a student greatly to gain a strong grasp of the parts of speech.

- a) **How to identify the verbs in the paragraph.** Every sentence requires at least one verb. A verb is a word that expresses action, occurrence or being. Verbs have different tenses such as past, present and future. Verbs include “run,” “see,” “is,”

“bought,” “came,” and “drove.” It is important to know that many words that are verbs can also be other parts of speech such as adverbs and nouns. The word “exit,” for instance, can be a verb or a noun depending on its usage within the sentence: In the sentence, “Please exit through the back,” “exit” is a verb. In the sentence, “We couldn’t find the exit,” “exit” is a noun.

- b) How to identify the nouns in the paragraph. A noun is a person, place, thing or idea. A noun usually acts as the subject of the sentence, but it can also act as a direct object, indirect object, appositive or complement. Some examples of nouns include “Peter,” “China,” “table,” and “happiness.” Nouns can be singular or plural. Note that every sentence will contain at least one noun because every sentence must have a subject.

Identify the pronouns in the paragraph. Pronouns take the place of nouns and function just as nouns do. Examples of pronouns include “her,” “I,” “we,” and “him.” Note that “his” or “your” are considered possessive adjectives.

- c) How to identify the adjectives in the paragraph. Adjectives modify, qualify or describe nouns and pronouns in the sentence. Adjectives will answer the questions, “Which one?”, “What kind?”, and “How many?”. Some examples of adjectives include “that,” “blue” and “seven.”
- d) How to identify the adverbs in the paragraph. Adverbs are words that modify verbs, adjectives and other adverbs. In the sentence, “She ran quickly,” “quickly” is the adverb that modifies “ran.” Note that not all sentences will contain an adverb. Other words that act as adverbs include “unfortunately,” “therefore” and generally any word that ends in “-ly.”
- e) How to identify the prepositions in the paragraph. A preposition links nouns, pronouns and phrases to other words in the sentence. Examples of prepositions include “of,” “in,” “at,” “from,” “to,” “since,” “up” and “with.” Prepositions generally indicate a spatial, temporal or logical relationship between the prepositional phrase and an object in the sentence. Note that not all sentences will contain prepositions.
- f) How to identify the conjunctions in the paragraph. Conjunctions are words that connect other words, phrases and clauses. The words “and,” “but,” “or,” “for,”

“nor,” “yet” and “so” are conjunctions. Note that not all sentences will contain conjunctions.

Task 1 Parts of Speech Quiz

Look at the following sentences and identify the category to which each word belongs:

1. I bought a beautiful dress at the mall.
a) preposition b) adjective c) noun
2. What did she ask you to do?
a) conjunction b) preposition c) pronoun
3. I left my shoes under the kitchen table.
a) adjective b) preposition c) pronoun
4. If we finish our work quickly we can go to the movies.
a) adverb b) conjunction c) verb
5. On Saturdays I work from nine to five.
a) verb b) preposition c) adverb
6. I want to go to a university in the United States.
a) adjective b) preposition c) noun
7. I’m sure I’ve met your girlfriend before.
a) verb b) preposition c) interjection
8. Well, I don’t think I’ll be home before 6.
a) interjection b) preposition c) pronoun
9. Andy knocked on the door but nobody answered.
a) adverb b) adjective c) conjunction
10. After lunch let’s go out for a coffee.
a) pronoun b) preposition c) verb

6.5 Activities for teaching Sentence-level Grammar: Phrases (Phrases Quiz)

1. Phrases are grammatical units that consist of
 - a) one or more words
 - b) more than one word
2. A noun phrase with more than one word can consist of a noun and words that
 - a) replace the noun
 - b) qualify the noun
3. "The tour includes three Asian countries." Which is a noun phrase?
 - a) The tour
 - b) three Asian countries
4. A verb phrase consists of a main verb and its
 - a) auxiliary verbs
 - b) phrasal verbs
5. "She has been studying all day." Which is a verb phrase?
 - a) studying all day
 - b) has been studying
6. An adjective phrase can be a single adjective or a group of words built around
 - a) an adjective
 - b) a single noun
7. "Cats are playful pets, but dogs are very loyal as well." This sentence has
 - a) one adjective phrase
 - b) two adjective phrases
8. Which sentence has an adverb phrase?
 - a) She sings very nicely.
 - b) She sings very nice songs.
9. A prepositional phrase consists of a preposition and its
 - a) object
 - b) subject

Your Score is: _____

10. "We always play football after work." Which is a prepositional phrase?
 - a) always play football
 - b) after work

CORRECT ANSWERS:

Your Score is:

Task 2 Linking, Intransitive and Transitive Verbs Quiz

1. What do all verbs have?
a) a subject b) an object
2. A linking verb connects a subject with a noun or adjective that tells you about
a) the object b) the subject
3. In which sentence does a linking verb connect the subject to a noun?
a) My daughter is a teacher. b) My daughter teaches English.
4. “Daniel looks tired.” The linking verb connects the subject to
a) an objective b) an adjective
5. Intransitive verbs don’t have
a) an object b) a subject
6. “Katy runs every morning.” In this sentence “run” is
a) an intransitive verb b) a transitive verb
7. In which sentence is “run” used as a transitive verb?
a) She runs slowly. b) She runs a business.

8. "They bought a new car." The verb is
 - a) monotontransitive
 - b) ditransitive
9. "They bought their son a new car." The verb is
 - a) monotontransitive
 - b) ditransitive
10. Which is a list of di-transitive verbs?
 - a) give, show, tell, lend
 - b) want, like, eat, kill

CORRECT ANSWERS:

Your Score is:

To understand sentence construction, we need to know Direct Object. The direct object receives the action of the verb directly.

Task : 3-Direct Object Quiz

1. The order of an English sentence is normally
 - a) Subject Verb Object
 - b) Subject Object Verb
2. Which performs the verb's action?
 - a) the subject
 - b) the object
3. Which receives the verb's action
 - a) the subject
 - b) the object
4. If the object receives the action directly from the subject, it's called
 - a) an indirect object
 - b) a direct object

5. "David writes the best songs." The direct object is
 - a) the best songs
 - b) David
6. If a verb's action is directed at a direct object, it must be
 - a) an intransitive verb
 - b) a transitive verb
7. Which sentence has a transitive verb and a direct object?
 - a) Maria came in and sat down.
 - b) Then we watched a movie.
8. Which cannot be used with direct objects?
 - a) linking verbs
 - b) phrasal verbs
9. Pronouns that are direct objects must be in the objective case, as in
 - a) Do you like I?
 - b) Do you like me?

Your score is:
10. A direct object can be
 - a) a word, phrase or clause
 - b) a phrase or a clause

CORRECT ANSWERS:

Your Score is:

Next we come to Indirect Object. The indirect object receives the direct object.

Task - 4 Indirect Object Quiz

1. The indirect object is something or someone who receives
 - a) the direct object
 - b) the main verb
2. "Sue passed Ann the ball." The direct object is
 - a) Ann
 - b) the ball

3. “Kelly sent her friend an email.” The indirect object is
 - a) an email
 - b) her friend
4. The indirect object is always between the verb and
 - a) the direct object
 - b) the subject
5. If the indirect object is a noun phrase, it will contain
 - a) one word
 - b) one or more words
6. “She taught all her kids English.” The indirect object is
 - a) all her kids
 - b) kids
7. An indirect object can be rephrased and repositioned as part of
 - a) a noun phrase
 - b) a prepositional phrase
8. “She taught English to all her kids.” The prepositional phrase is
 - a) to all her kids
 - b) taught English to
9. To find the indirect object, ask yourself who or what received
 - a) the direct object
 - b) the subject
10. If you replace the indirect object “our friends” with a pronoun, it must be

Your score is:

 - a) they
 - b) them

CORRECT ANSWERS:

Your Score is:

Here is sthe structure that we use to “report” what another person has said.

Your score is:

CORRECT ANSWERS:



Your Score is:

Parenthetical Expression is words added to a sentence without changing its meaning or grammar. Let us find out how this can be learnt from the following quiz.

Task - 6 : Parenthetical Expression Quiz

1. A parenthetical expression is a word or words that
 - a) add details to a sentence
 - b) are essential to a sentence
2. A parenthetical expression doesn't change a sentence's basic
 - a) punctuation or length
 - b) structure or meaning
3. If a parenthetical expression is cut from a sentence, the sentence
 - a) won't make sense
 - b) will still make sense
4. "Global temperatures, as expected, are rising." The parenthetical expression is
 - a) as expected
 - b) are rising
5. In Question 4 above, which shows where the parenthetic begins and ends?
 - a) a set of quotation marks
 - b) a pair of commas
6. Which can separate a mid-sentence parenthetic from the rest of a sentence?
 - a) commas, round brackets or long dashes
 - b) commas, semi-colons or quotation marks

7. Which sentence includes a parenthetical expression?
 a) The traffic's terrible, as usual. b) It isn't always this bad, is it?
8. "She likes him very much – or so it seems." Which is the parenthetical expression?
 a) very much b) or so it seems
9. Which includes a correctly-punctuated parenthetical expression?
 a) Rock music (or rock-n-roll) began in America.
 b) Rock music, or rock-n-roll – began in America.

Your score is:

CORRECT ANSWERS:

Your Score is:

Grammatical Category includes number, case, gender, tense, aspect etc.

Task - 7 : Grammatical Category Quiz

1. Grammatical category is related to
 a) word indexation b) word agreement c) calligraphic form
2. Only _____ can be affected by the grammatical category known as "number".
 a) nouns b) adverbs c) adjectives
3. Possessive is a value of the grammatical category called
 a) number b) case c) gender

4. Modern English uses _____ gender.
a) grammatical b) political c) natural
5. The grammatical category “person” is a property of pronouns and has _____ values.
a) one b) two c) three
6. “Tense” is a grammatical category that applies to
a) verbs b) adverbs c) adjectives
7. Continuous and perfect are examples of the grammatical category known as
a) tense b) mood c) aspect
8. The subjunctive “mood” expresses _____ .
a) a statement of fact b) unreality c) something desired
9. “Voice” is a grammatical category affecting
a) transitive verbs b) intransitive verbs c) all verbs
10. _____ can be affected by the grammatical category known as “degree”.
a) gradable adverbs b) non-gradable adverbs c) all adjectives

Your score is:

CORRECT ANSWERS:

Your Score is:

6.6. Components of the Lexicon

An entry of a word in the mental lexicon includes its form and meaning. It means that, knowing a word needed to know its form and meaning which includes phonological form, orthographic form, morphological form, semantic knowledge and syntactic knowledge.

Schreuder and Flores d'Arcais (1989) describe the mental lexicon to stand for the store of all our knowledge related to words. In other words, the mental lexicon could be regarded as internalized knowledge of the properties of words.

6.6.1 Meaning

When a lexical item is retrieved from the mental lexicon (in the productive mode), this is done on the basis of its meaning, but in addition to the meaning, it contains syntactic, morphological, and phonological information (Levelt, 1989, p. 6). He believes that each item in the mental lexicon is a listing of four kinds of features. These are **meaning, syntactic properties, morphological specification of the item, and its phonology form**. Besides that, systematic relations are existed in its meaning, syntactic properties, morphological specification and phonology form. In that case, there exist two kinds of internal organization in the mental lexicon: one according to the meaning of items and the other one on the basis of their form properties.

According what has been discussed above, the word in the mental lexicon contains two main

components: 1) form which includes phonological and morphological information, and 2) meaning which contains semantic and syntactic information.

6.6.2 Form

Form includes phonological information, orthographic information and morphological information. To recognize a word, we need to know both phonological and orthographic form. However, given the fact that a speaker may have any one of a number of regional accents or that a written text may appear in any one of a number of different typefaces, there is existing variations of phonological and orthographic representations (Field, 2003, p. 12). Field (2003) regards the identification of a word as the result of a simple matching process. In other words, when encountering with the words in the speech, it is

required to match it to the phonological form of the word; when encountering with the words in reading process, it is required to match it with orthographic form of the word. Furthermore, the two are closely connected to the same unit of meaning. Besides the situation that different form sharing the same unit of meaning, there is still another kind of situation related to the homonymy. The same phonological form may have associated with different meanings. Take “way” for an example, it may mean a method, style or manner of doing something, or it may mean a route or road that you are taken in order to reach a place. Before considering precisely what it means to know a word, the question what constitute a lexical entry should be consider at first. It has been heated debated that all derived forms of a word should be regarded as an entry or as separate entries. According to Levelt (1989), the various inflections of a verb (e.g., eat, eats, ate, eaten, eating) are items belonging to the same lexical entry. The diacritic features for person, number, tense, mood, and aspect will take care of selecting the right item inflections (Levelt 2016). However, it is not the case for derivations; happy, unhappy, happiness, unhappiness, happily, etc. are different lexical entries (Field, 2003).

Thus, an entry includes the base form of the word and its entire range of inflections. In the mental lexicon, therefore, a lexical entry, includes the base form of word and its inflections. If we knew a word, we need to know the base form and all the inflections. Take “take” for an instance, we would need to know “took”, “takes”, “taken”, “taking”. Besides the inflections, it is still needs to know the derivations. Take “act” for an example, it is still need to know “action”, “activity”, “actor” and so on. All in all, both inflections and derivational morphology of a word should be associated with the base form of the word and stored in the mental lexicon.

6.6.3. The Pedagogical Implication

Ellis (1994) has proved that there are specialized modules, the input and output lexicons, which require the word forms and regularities of the surface form of language by implicit learning process. In other words, it means that the form of the mental lexicon seems to be learnt implicitly. And the learning of the form of the mental lexicon is related to the frequency, and regularity of the mental lexicon. According to the Ellis (1994), the meaning of the mental lexicon is likely to be learnt by explicit learning.

Furthermore, it is heavily affected by **depth of processing and elaborative integration with semantic and conceptual knowledge**. The form is learnt **implicitly**. In contrast, the meaning is learnt **explicitly**, however, form-learning is heavily affected by its frequency.

Albrechtsen, Haastrup and Henriksen (2008) suggest that the language learner could via repeated language exposure to constantly establish internal links between the lexical items in the mental lexicon. The word, therefore, was required to be repeated and increase its exposure, which would enhance the memory. At the same time, form-learning is related to its **frequency**. Therefore, the word needed to be reviewed which would make the word more impressed. Furthermore, form-learning is connected with its regularity. So, words need to be learned and reviewed regularly. It would be an effective way to enhance memorization. According to the Nagy and Herman (1987), Vocabulary knowledge—knowledge about word meanings—is both subset of, and highly correlated with, general knowledge. It means that the specific word is highly related with other general words they have already known. Therefore, the learner should be encouraged to build systematic links with words they already know. The more links are established, the more likely that the word is going to be retained.

When it comes to **teaching**, the instructions must aim at establishing explicit, deep, elaborative processing concerning semantic and conceptual representations that prevents the meaning of the word fading from memory. It would be much more effective for the vocabulary teaching, if the vocabulary instruction could contain: **multiple exposures to instructed words, the establishment of ties between instructed words and students' own experience and prior knowledge.**

6.7 Pronunciation

Pronunciation is important, but it is also difficult both to teach and to learn. Perhaps that is why every ESL teacher should make it a part of what they teach their students.

The International Phonetic Alphabet identifies approximately 25 consonant sounds and 18 vowel sounds that are used in the English language. The approximations are a result of the many different dialects of English including: i) American English, ii) British English, iii) Southern American English, iv) Cockney English, v) African American English and so on.

Teaching pronunciation can be intimidating, especially if you are technically teaching other areas of the English language. In order to improve your English pronunciation, it is important to understand a number of terms and concepts. This article introduces the most important components from smallest—a unit of sound—to largest—sentence level stress and intonation. A short explanation is given for each concept with links to more resources to improve, as well as teach, English pronunciation skills.

a) Phoneme

A phoneme is a unit of sound. Phonemes are expressed as phonetic symbols in the IPA (International Phonetic Alphabet). Some letters have one phoneme, others have two, such as the diphthong long “a” (eh - ee). Sometimes a phoneme may be a combination of two letters such as “ch” in “church,” or “dge” in “judge.”

b) Letter

There are twenty-six letters in the English alphabet. Some letters are pronounced differently depending on which letters they are with. For example, “c” can be pronounced like a hard /k/ or as an /s/ in the verb “cite.” Letters are made up of consonants and vowels. Consonants can be voiced or voiceless depending on the sound (or phoneme). The difference between voiced and voiceless is explained below.

c) Consonants

Consonants are the sounds that interrupt vowel sounds. Consonants are combined with vowels to form a syllable. They include: b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, z

Consonants can be voiced or voiceless.

A voiced consonant is a consonant that is produced with the help of the vocal chords. A good way to tell if a consonant is voiced is to touch your fingers to your throat. If the consonant is voiced, you will feel a vibration. / b, d, g, j, l, m, n, r, v, w/ are voiced consonants.

A voiceless consonant is a consonant that is produced without the help of the vocal chords. Place your fingers on your throat when speaking a voiceless consonant and you will only feel a rush of air through your throat. / c, f, h, k, q, s, t, x/ are voiceless consonants.

d) Vowels

Vowels are open sounds caused with the vibration of vocal sounds but without obstruction. Consonants interrupt vowels to form syllables. They include: a, e, i, o, u and sometimes y

NOTE: “y” is a vowel when it sounds as /i/ such as in the word “city.” “Y” is a consonant when it sounds as /j/ such as in the word “year.”

All vowels are voiced as they are produced using the vocal chords.

e) Minimal Pairs

Minimal pairs are pairs of words that differ in only one sound. For example: “ship” and “sheep” differ in only in the vowel sound. Minimal pairs are used to practice slight differences in sound.

f) Syllable

A syllable is formed by a consonant sound combining with a vowel sound. Words can have one or more syllables. To test how many syllables a word has, put your hand under your chin and speak the word. Each time your jaw moves indicates another syllable.

g) Syllable Stress

Syllable stress refers to the syllable that receives the main stress in each word. Some two-syllable words are stressed on the first syllable: table, answer — other two syllable words are stressed on the second syllable: begin, return. There are a number of different word syllable stress patterns in English.

h) Word Stress

Word stress refers to which words are stressed in a sentence. Generally speaking, stress content words and glide over function words (explained below).

i) Content Words

Content words are words that convey meaning and include nouns, main verbs, adjectives, adverbs, and negatives. Content words are the focus of a sentence. Glide over function words to stress these content words to provide the rhythm of English.

j) Function Words

Function words are required for the grammar, but they provide little or no content. They include helping verbs, pronouns, prepositions, articles, etc.

k) Stress-Timed Language

When speaking about English we say that the language is stress-timed. In other words, the rhythm of English is created by word stress, rather than syllable stress as in syllabic languages.

l) Word Groups

Word groups are groups of words that are commonly grouped together and before or after which we pause. Word groups are often indicated by commas such as in complex or compound sentences.

a) Rising Intonation

Rising intonation occurs when the voice goes up in pitch. For example, we use rising intonation at the end of yes/no questions. We also use rising intonation with lists, separating each item with a short rise in the voice, before a final, falling intonation for the last item in a list. For example in the sentence:

I enjoy playing hockey, golf, tennis, and football.

“Hockey,” “golf,” and “tennis” would rise in intonation, while “football” would fall.

b) Falling Intonation

Falling intonation is used with information sentences and, in general, at the end of statements.

c) Reductions

Reductions refers to the common practice of combing a number of words into a short unit. This generally occurs with function words. A few common reduction examples are: gonna -> going to and wanna -> want to

d) Contractions

Contractions are used when shortening the helping verb. In this way, two words such as “is not” become one “isn’t” with only one vowel.

6.7.1 Teaching Pronunciation in ESL classes

1 Listening First

It is virtually impossible for students to produce the right sounds for English words when they cannot hear and distinguish those sounds from one another first. So to teach pronunciation well means starting with teaching listening and making sure your students can distinguish the sounds they will soon be producing themselves.

2 The Phonetic Alphabet

I am a firm believer that every ESL student should know the phonetic alphabet. Rather than depending on spelling, it is used to transcribe the exact sounds in English words. Students who know the phonetic alphabet and whose teachers use it get additional input when they are learning the correct pronunciation of words. They not only hear the correct pronunciation, but they see it, too. Phonetic transcriptions show students, even those who are struggling to hear the correct pronunciation, exactly how an English word is supposed to sound.

3 Teach Minimal Pairs

Minimal pairs are words that differ in only one sound. When you teach English words in groups that point out differences as well as similarities, your students will be able to hear the differences and then produce the differences that distinguish words from one another.

4 Know Cultural Pronunciation Patterns

Speakers of the same native language often have mispronunciation patterns that are recognizable and predictable. Spanish speakers often struggle with the difference

between the long and short i sounds such as those in city and seedy. Speakers of Japanese will often struggle to hear and produce the difference between /l/ and /r/. If you know the common pronunciations your students are likely to struggle with, you can better prepare and instruct them in correct English pronunciation.

5 Let Your Students Look at Your Mouth

I know this may be uncomfortable for you, especially if you have never done it before, but it is important. The reason is this: speakers of different languages actually hold and move the muscles of the mouth in different ways. For correct pronunciation, students will have to hold their mouth properly. Additionally, some students will not be able to produce a sound simply because they can hear and identify it. They will need the visual input that comes from looking closely at you while you produce certain sounds. Once you have let your students look at your mouth as you pronounce certain words and sounds, have them look at their own mouths. You can do this with mirrors or with the reverse camera on most smart phones. If students can see how your muscles move as you pronounce English sounds and words, they can see if they are moving their muscles in the same manner and can hear if they are producing the same sound as you.

6 Group Students by Native Language and against Native Language

Grouping students with the same native language can be very helpful for correcting some of those predictable pronunciation struggles, so you should try it if you teach a class of internationals. They will often be able to help each other achieve more accurate pronunciation. It is also helpful to group students with speakers of different native languages. When students have to make themselves understood to someone not familiar with their accent, they will have to achieve more standard pronunciation to get their meaning across. So make sure when you group your students that you switch things up and sometimes group by native language and sometimes against it.

7 Let Them Mock You (and Others)

Well, mock may not be the right word, but mimic is. Have your students listen to what you say and repeat it like a good younger brother loves to do to older siblings. Don't stop with your own speech, though. Have students copy the speech of newscasters, actors, and English speakers who are not also teachers. When they do, they will ingrain correct pronunciation and intonation into their own spoken English.

8 Combat Anxiety with Games

Games make everything more fun, don't they? And you will want to make pronunciation instruction as fun for your students as possible. They will need it since working on correct pronunciation is stressful and can cause anxiety in even the best students. So make sure you have some great pronunciation games you can play as you work with your students. If you are stuck for ideas, Busy Teacher has lots of ideas to share.

9 Record and Re-record Your Students

It may come slower than they would like, but your students will make progress in their pronunciation of English. You can give them clear cut evidence of their progress if you take the time to record them reading the same English passage at the beginning of your school year, in the middle, and again at the end. When you record your students' pronunciation, you can play the tapes one after another to show their progress. This is important for increasing your students' confidence and bolstering their self-esteem. If your students are like most language learners, they will need encouragement and boosts to keep going when it feels like they are making no progress at all. Your recordings can do just that. In addition, it gives you material on which to base their grade when it comes to their final evaluations on pronunciation.

10 Don't Get Hung up on Accent

Teaching good pronunciation skills in English is not the same thing as eradicating a first language influenced accent. ESL teachers walk a fine line when addressing pronunciation issues of English. Ultimately, the goal is for your students to speak so they can be understood by native English speakers. For some students, they will be able to communicate clearly even if they retain part of their native accent, and your students may want it there. When the accent becomes too strong, however, it becomes a barrier to communication. So focus more on communication rather than perfect pronunciation, and you and your students will both be happy.

6.7.2 ESL Pronunciation Phonology Charts

Students and teachers of English as a second language often find ESL pronunciation phonology charts helpful. Aside from the all-important semantic and syntactic aspects of language learning, it can be argued that the most crucial task for second language learners is to grasp proper English pronunciation. If students have mastered all the rules of English grammar, yet still speak with a heavy dialect influenced by their native language, much of their grammar proficiency will be overlooked in daily conversation.

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2018)

CONSONANTS (PULMONIC)

© 2018 IPA

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Symbols to the right in a cell are voiced, to the left are voiceless. Shaded areas denote articulations judged impossible.

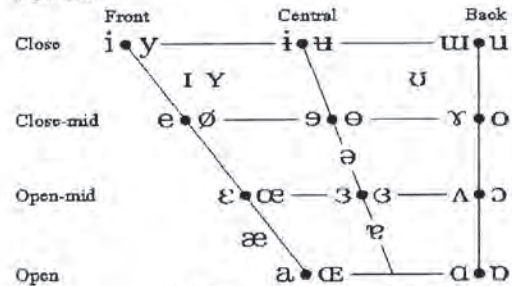
CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
⦿ Bilabial	ɓ Bilabial	ʼ Examples:
Dental	ɗ Dental/alveolar	pʼ Bilabial
! (Post)alveolar	ɟ Palatal	tʼ Dental/alveolar
‡ Palatoalveolar	ɡ Velar	kʼ Velar
Alveolar lateral	ɠ Uvular	sʼ Alveolar fricative

OTHER SYMBOLS

- | | |
|---|---|
| ʍ Voiceless labial-velar fricative
ʋ Voiced labial-velar approximant
ɥ Voiced labial-palatal approximant
ʜ Voiceless epiglottal fricative
ʕ Voiced epiglottal fricative
ʡ Epiglottal plosive | ɕ ʑ Alveolo-palatal fricatives
ɺ Voiced alveolar lateral flap
ɧ Simultaneous ʃ and x
Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary. |
|---|---|

VOWELS



SUPRASEGMENTALS

- ˈ Primary stress ˌ Secondary stress ː Long ˑ Half-long ˚ Extra-short
- ◌̥ Minor (foot) group
- ◌̨ Major (intonation) group
- ◌̘ Syllable break n̩.ɔkt
- ◌̚ Linking (absence of a break)

TONES AND WORD ACCENTS

- | LEVEL | CONTOUR |
|-------------------|-----------------------|
| ē or ˥ Extra high | ē or ˩ Rising |
| é or ˨ High | è or ˨ Falling |
| ē or ˨ Mid | ē or ˩ High rising |
| è or ˩ Low | è or ˩ Low rising |
| è or ˩ Extra low | è or ˩ Rising-falling |
| ↓ Downstep | ↗ Global rise |
| ↑ Upstep | ↘ Global fall |

DIACRITICS Some diacritics may be placed above a symbol with a descender, e.g. ɲ̥̄

◌̥ Voiceless	◌̄ Breathey voiced	◌̇ Dental
◌̆ Voiced	◌̈ Creaky voiced	◌̊ Apical
◌̇ Aspirated	◌̋ Linguolabial	◌̌ Laminar
◌̈ More rounded	◌̍ Labialized	◌̎ Nasalized
◌̉ Less rounded	◌̏ Palatalized	◌̐ Nasal release
◌̊ Advanced	◌̑ Velarized	◌̒ Lateral release
◌̋ Retracted	◌̓ Pharyngealized	◌̔ No audible release
◌̌ Centralized	◌̕ Velarized or pharyngealized	
◌̍ Mid-centralized	◌̖ Raised	
◌̎ Syllabic	◌̗ Lowered	
◌̏ Non-syllabic	◌̘ Advanced Tongue Root	
◌̐ Rhoticity	◌̙ Retracted Tongue Root	

It is common knowledge that not all languages spoken on Earth use the same sound systems. This can cause ESL students a great deal of difficulty when they are learning to phonetically navigate their new language. If English includes a sound that was not spoken in their native language, it can be very challenging for the students to learn how to produce the sound physically. Since the sound will remain foreign to them for some time, remembering how to create the sound while in the flow of typical conversations poses an even greater challenge.

ELS pronunciation phonology charts work to give students a tool to keep on hand while they practice their mastery of English phonetics. The charts will phonetically transcribe familiar English words so the students are sure to know exactly how the words should sound. The phonetic transcriptions will give the student exact pronunciation tips to assist them in forming correct English words when they speak.

Some of the resources may be more intuitive than others to you, so explore all the options and select those that you think will work the best for your needs.

6.7.3 Pronunciation Practice

The first step in learning correct English pronunciation is to focus on individual sounds. These sounds are named “phonemes”. Every word is made up of a number of “phonemes” or sounds. A good way to isolate these individual sounds is to use minimal pair exercises. To take your pronunciation to the next level, focus on stress on intonation. The following resources will help you improve your pronunciation by learning the “music” of English.

Practice with Pronunciation Using English is a stress-timed language and, as such, good pronunciation depends a lot on the ability to accent the correct words and successfully use intonation to make sure you are understood. Simply put, spoken English stress the principal elements in a sentence - content words - and quickly glides over the less important words - function words. Nouns, principal verbs, adjectives and adverbs are all content words. Pronouns, articles, auxiliary verbs, prepositions, conjunctions are function words and are pronounced quickly moving towards the more important words. This quality of quickly gliding over less important words is also known as ‘connected speech’.

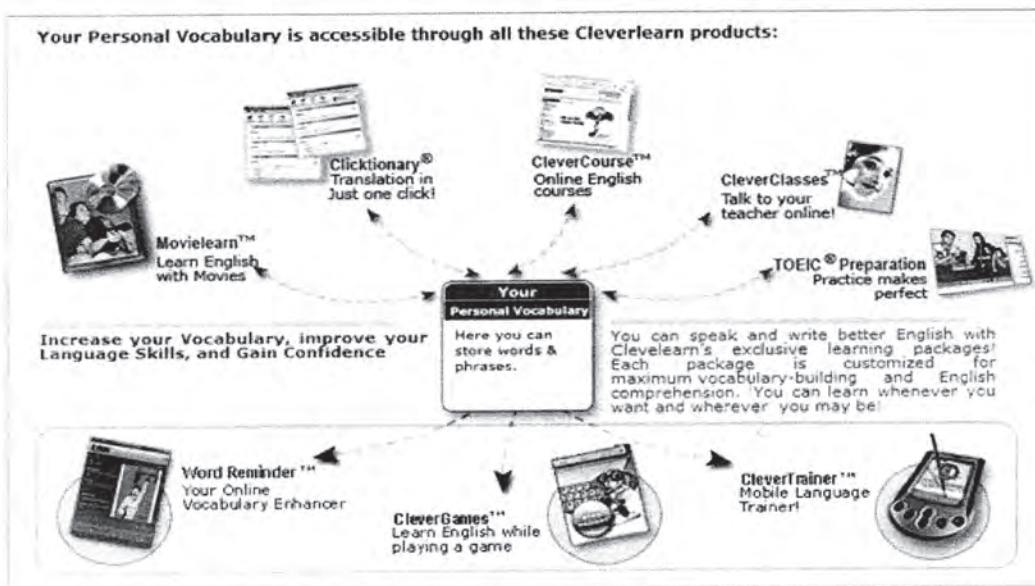
This feature takes a look at how intonation and stress influence the way English is spoken.

6.8 Strategies for Use of Vocabulary in Language Teaching

1. How to remember



- Nouns
- Adjectives
- Verbs

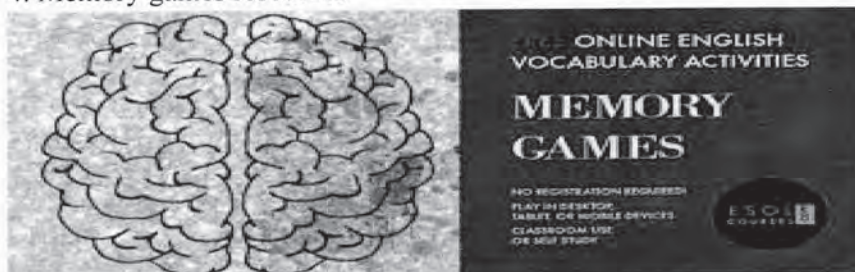


3. Finding vocabulary and multiple layers of meaning of a single word

Vocabulary for <i>*celebrity*</i>	
A-list celebrity	a celebrity we consider more famous than other celebrities
diva	famous female singer, or a celebrity who is difficult and full of demands
entourage	a group of people who work or travel with a celebrity
paparazzi	photographers who always show up to take pictures of celebrities
VIP treatment	special treatment given to "Very Important People"

© BBC Learning English

4. Memory games resources



5. Learning collocations

Learning Collocations

 My Cherry Basket  Activities









Station in

Search results for *station*


Family Words | **Synonyms** | Related Words | Definitions

stations

station used as a noun | station used as a verb

noun + station	 railway station	33097	 radio station	31080
	 train station	8251	 television station	6612
	 police station	5163	 power station	4321
	 sister station	3652	 station building	3403
	 bus station	2748	 space station	2301
				>>> more
	 new station	2710	 nearest railway station	1019

6. Vocabulary cards

 SCHOOL SUBJECTS	 FAMILY MEMBERS
 DRINKS	 FARM ANIMALS
 CHRISTMAS THINGS	 VEGETABLES
 ITEMS OF CLOTHING	 THINGS IN A KITCHEN
 ROUND THINGS	 CITY PLACES

6.9 Summary

In this unit we have discussed in detail aspects of word grammar. Word grammar is explained in terms of the context in which a word appears and its importance in understanding the meaning. Along with the meaning, it is equally important to understand the stress the word receives which influences the grammar of the word. The unit also discusses strategies for teaching word grammar in terms of lexicon, pronunciation and meaning. Some help is given by including the phonetic chart and a few tasks for practising vocabulary.

6.10 Review Questions

1. How is grammar of a word related to its meaning?
2. How do we decide the parts of speech, a word belongs to, by reading the words in context?
3. Pronunciation is an important aspect of word and is related to grammar. Give some examples to prove this?
4. What are some of the strategies to teach words in different contexts?
5. Design two tasks to show how the same word can be used in different situations to bring out its differences in meaning and grammar.
6. "Pronunciation is difficult to teach and learn." Do you think so? Justify your answer.
7. Discuss the semantic and conceptual representation of five words which you may use while teaching vocabulary.
8. What are the differences between inflectional morphology and derivational morphology in adding new words? Give examples.
9. Discuss the strategies you feel would be suitable for the learners while teaching vocabulary, .
10. Learning the use of vocabulary can follow certain strategy. Suggest your strategies as a learner.

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Vocabulary Acquisition: What does It Mean to Know a Word?

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Unit - 7 □ Teaching Vocabulary

Structure

7.1 Introduction

7.2 Objectives

7.3 The Techniques in Teaching Vocabulary

7.4 Online Resources for Teaching Vocabulary

7.5 Developing a Love for Vocabulary Learning

7.6 Word Association

7.6.1 Word Association ESL Vocabulary Activity

7.6.2 ESL Travel and Holiday Activities

7.6.3 Future Activities for ESL/EFL

7.7 Summary

7.8 Review Questions

7.9 References

7.1 Introduction

Commonly, there are several techniques concerning the teaching of vocabulary. However, there are a few things that have to be remembered by most English teachers if they want to present a new vocabulary or lexical items to their students. It means that the English teachers want students to remember new vocabulary, then, it needs to be learnt, practised, and revised to prevent students from forgetting.

7.2 Objectives

The unit introduces you to

- Techniques used in presenting meanings and form of vocabulary
- Investigating new techniques
- Vocabulary resources and activities

7.3 The Techniques in Teaching Vocabulary

Techniques employed by teachers depend on some factors, such as the content, time availability, and its value for the learners. This makes teachers have some reasons in

employing certain techniques in presenting vocabulary. In presenting one planned vocabulary item, the teacher usually combined more than one technique, instead of employing one single technique. Teachers, furthermore, are suggested to employ planned vocabulary presentation as various as possible. Here are some techniques of teaching vocabulary.

A. Using Objects

Using this technique includes the use of realia, visual aids, and demonstration. They can function to help learners in remembering vocabulary better, because our memory for objects and pictures is very reliable and visual techniques can act as cues for remembering words (Takaè, 2008). In addition, Gairns&Redman(1986) statethat real objects technique is appropriately employed for beginners or young learners and when presenting concrete vocabulary. Objects can be used to show meanings when the vocabulary consist of concrete nouns. Introducing a new word by showing the real object often helps learners to memorize the word through visualization. Objects in the classroom or things brought to the classroom can be used.

B. Drawing

Objects can either be drawn on the blackboard or drawn on flash cards. The latter can be used again and again in different contexts if they are made with cards and covered in plastic. They can help young learners easily understand and realize the main points that they have learned in the classroom.

C. Using Illustrations and Pictures

Pictures connect students' prior knowledge to a new story, and in the process, help them learn new words. There are plenty of vocabularies that can be introduced by using illustrations or pictures. They are excellent means of making the meaning of unknown words clear. They should be used as often as possible. The list of pictures includes: posters, flashcards, wall charts, magazine pictures, board drawings, stick figures and photographs. Pictures for vocabulary teaching come from many sources. Apart from those drawn by the teacher or students, they are sets of colourful pictures intended for schools. Pictures cut out of newspapers and magazines are very useful as well. Nowadays many readers, vocabulary books and coursebooks contain a vast number of attractive pictures that present the meaning of basic words. The teacher can use learning materials provided by the school. They can also make their own visual aids or used pictures from magazines.

Visual support helps learners understand the meaning and helps to make the word more memorable.

D. Contrast

Some words are easily explained to learners by contrasting it with its opposite, for instance, the word "good" contrasted with the word "bad". But some words are not. It is almost impossible to contrast the words whose opposite is the gradable one. When the word "white" is contrasted with the word "black", there is an "in between" word "grey". Furthermore, verb "contrast" means to show a difference, like photos that reveal how much weight someone lost by contrasting the "before" and "after" shots. Many more studies have also shown that vocabulary is best acquired if it is similar to what is already learnt (e.g. Rudska et al., 1982, 1985), it is not surprising that learning synonyms is a way to expand our vocabulary. Learning about synonyms is important also because this is how dictionaries are organised. Putting bilingual dictionaries aside, mono-lingual dictionaries essentially use words to explain words, and in this process, synonyms are often used (Ilson, 1991).

A. Enumeration

An enumeration is a collection of items that is a complete, ordered listing of all of the items in that collection. It can be used to present meaning. In other words, this technique helps when any word is difficult to explain visually. We can say "clothes" and explain this by enumerating or listing various items. Teacher may list a number of clothes e.g. a dress, a skirt, trousers etc, and then the meaning of the word "clothes" will become clear. The same is true of 'vegetable' or 'furniture', for example (Harmer 1991).

B. Mime, Expressions and Gestures

Klippel (1994) implies that "mime or gesture is useful if it emphasizes the importance of gestures and facial expression on communication. At the essence it can not only be used to indicate the meaning of a word found in reading passage, but also in speaking activity as it stresses mostly on communication. Many words can be introduced through mime, expressions, and gestures. For example, adjectives: "sad", "happy"; mime and taking a hat off your head to teach hat and so on.

Several studies have emphasised the role of gestures in second language (L2) acquisition (Gullberg, 2008). Teachers tend to gesture a lot (Sime, 2001; Hauge, 1999), especially when addressing young learners and/or beginners. It is commonly acknowledged that

“teaching gestures” capture attention and make the lesson more dynamic. Using analyses of video recordings of English lessons to French students, Tellier (2007) determined three main roles for teaching gestures: management of the class (to start/end an activity, to question students, request silence, etc.), evaluation (to show a mistake, to correct, to congratulate, etc.) and explanation to give indications on syntax, underline specific prosody, explain new vocabulary, etc.). Teaching gestures appear in various shapes: hand gestures, facial expressions, pantomime, body movements, etc. They can either mime or symbolize something and they help learners to infer the meaning of a spoken word or expression, providing that they are unambiguous and easy to understand. This teaching strategy is thus relevant for comprehension (Tellier, 2007). However, its utility may depend on the kind of gesture used by the teacher. It has been highlighted that foreign emblems, for instance, may lead to misunderstandings when it is not known by the learners (Hauge, 1999; Sime, 2001). In addition to supporting comprehension, teaching gestures may also be relevant for learners’ memorisation process. Indeed, many second language teachers who use gestures as a teaching strategy declare that they help learners in the process of memorising the second language lexicon. Many of them have noticed that learners can retrieve a word easily when the teacher produces the gesture associated with the lexical item during the lesson. Others have seen learners (especially young ones) spontaneously reproducing the gesture when saying the word. The effect of gestures on memorisation is thus something witnessed by many but hardly explored on a systematic and empirical basis (Tellier, 2008).

C. Guessing from Context

Guessing from context as a way of dealing with unfamiliar vocabulary in unedited selections has been suggested widely by L1 and L2 reading specialists (Dubin, 1993). Nation and Coady (1988) claim that there are two types of contexts. The first type is the context within the text, which includes morphological, semantic and syntactic information in a specific text, while the second one is the general context, or non-textual context, which is the background knowledge the reader has about the subjects being read. Williams (1985) agrees with Nation and Coady in considering the specific context as “the other words and sentences that surround that word. it follows that other words in the context of the unfamiliar word often ‘throw light on’ its meaning. These other words can be found in the sentence containing the unknown word or other sentences beyond the sentence of the unknown item. Similarly, McCarthy (1988) sees context as within the text itself

i.e. the morphological, syntactic, and discourse information, which can be classified and described in terms of general features. Learning from context not only includes learning from extensive reading, but also learning from taking part in a conversation, and learning from listening to stories, films, television or the radio (Nation, 2001). In order to activate guessing in a written or spoken text, there should be four elements available: the reader, the text, unknown words, and clues in the text including some knowledge about guessing. The absence of one of these elements may affect the learner's ability to guess. Furthermore, this technique encourages learners to take risks and guess the meanings of words they do not know as much as possible. This will help them build up their self-confidence so that they can work out the meanings of words when they are on their own. There are many clues learners can use to establish meanings for themselves, such as illustrations, similarity of spelling or sound in the mother tongue, and general knowledge (Walters, 2004). The Eliciting technique is more motivating and memorable by simply giving pupils a list of words to learn.

D. Translation

Even though translation does not create a need or motivation of the learners to think about word meaning (Cameron, 2001), in some situations translation could be effective for teachers, such as when dealing with incidental vocabulary (Thornbury, 2002), checking students' comprehension, and pointing out similarities or differences between first and second language, when these are likely to cause errors (Takaè, 2008). There are always some words that need to be translated and this technique can save a lot of time.

7.4 Online Resources for Teaching Vocabulary

One resource that teachers may explore to model and teach English words and phrases is the Website, <http://freerice.com/>, which calls itself "the world's only vocabulary game that feeds the hungry." Through the World Food Programme (WFP), this site allows those with Internet access to check their vocabulary knowledge using multiple-choice questions. For every correct answer 10 grains of rice are donated through the WFP to help feed the hungry. Your students can even practice listening to target words by clicking on an icon, 7 Vocabulary and Its Importance in Language Learning which can help with hearing and repeating the spoken form. You might bookmark this site and share it with your students.

Task 1 Explore other vocabulary resources matching your learner needs.

7.5 Developing a Love for Vocabulary Learning

English vocabulary is challenging. As Ur (2012) aptly stated, “lexical items . . . are an open set, constantly being added to (and lost, as archaic words gradually go out of use)” (p. 3). Perhaps this situation is most evident with computer-related vocabulary, such as the Internet, e-mail, and Web browser, which was not commonly used even 15 years ago. Now, though, everyone seems to know these items and how important such realities are to their lives and work. English vocabulary’s expansion is exciting, but it also means that teachers and students alike need to be in the habit of learning vocabulary. People can expand their English vocabulary knowledge in many different ways.

7.6 Word Association

Word Association is an ESL vocabulary activity that can be used to introduce a new topic, lesson, theme, etc. You have to write a single relevant word in the middle of the board or paper and have students take turns adding as many words or images related to that word as possible.



This word association activity is an ideal way to help students activate prior knowledge that they might have about a topic. Or, you can use it at the end of a unit to show students how much they have learned!

The key to having a happy ESL classroom is to mix things up in your classes. After all, nobody likes doing the same thing over and over again. Try out some new activities today...here's a simple vocabulary one you can start with

7.6.1 Word Association ESL Vocabulary Activity

Skills: Reading/writing/speaking

Age: UG level

Materials Required: Worksheets or butcher paper and pens

Word Association is an ESL vocabulary activity that can be used to introduce a new topic, lesson, theme, etc. You have to write a single relevant word in the middle of the board or paper and have students take turns adding as many words or images related to that word as possible.

For example...the centre word could be "school." Some of the other branches could be subjects (Math, English, History, Gym, etc) while another branch could be school supplies (pen, paper, ruler, etc.) Finally, you might have one about recess or break time (play games, tag, climb, jump, swing set). And keep going with more associations from there.

The subject or topic can be whatever you're teaching that day. Another topic it works well for is body parts. Check out some more parts of the body activities here.

For large classes, have students work in groups with separate pieces of paper taped to the wall or the top of the table/ grouped desks. After a given amount of time (3-5 minutes, or when you see no one is adding anything new), discuss their answers.

Teaching Tips for This ESL Vocabulary Activity

For large classes, butcher paper works best, so more students can write at one time. If that isn't possible, have 5-6 board markers available.

If using butcher paper, prepare in advance, including taping to the wall, unless students will be working at their desks. Finally, if students will be working at their desks, write the word on each table's page in advance, but don't hand them out until you have given your instructions.

This activity is often quite a fun way to start off a holiday themed class. For even more ideas, check out: [ESL Christmas Activities and Games](#).

Warm-ups

[Travel and Holidays ESL Activities, Games, Worksheets](#) can be used

If you need some fresh, new ideas for the ESL travel and holiday unit that you can find in most textbooks, then you're in the right place. Here you find 15 ideas for games and activities, along with travel vocabulary, worksheets and lesson plans.

7.6.2 ESL Travel and Holiday Activities: Top 15 to try out with students.

Activity 1: Plan a Trip

Have your students plan a dream vacation in English! Instead of researching in their first language, use Google in English. In order to practice writing, keep notes only in English. Here is an example of how you might plan your trip using English. You can have your students add as little, or as much detail as you'd like. However, the point of the activity is to practice writing in point form which is useful when writing outlines for tests or essays.

Day 1:	Day 2:	Day 3:
Monday, January 1	Tuesday, January 2	Wednesday, January 3
Fly Seoul (3pm) → Vancouver (7am)	Stay Hotel ABC	Check out Hotel ABC
Rest, relax	Tour Stanley Park Eat Pub XYZ dinner	Rent car Budget 123, Drive Whistler Rent skis shop ABC, Go Skiing Lunch ski lodge Check in Hotel ABC Whistler Bed early

Procedure:

Give students time to do some Internet research about a place they want to go. It's helpful to specify the number of days. I generally make a rule that they must do this research in English. Suggest some helpful websites where they might like to start (Trip Advisor, Air Bus, etc.).

Students can make a day-by-day itinerary of what they're trip is going to look like.

They can share about their trip with the class or turn it in for a graded assignment.

Activity 2: A-Z Alphabet Game

If you know that your students already know a fair bit about holiday and travel, you may want to try this quick warm-up game. Or, you could consider using it as a review game at the end of a class.

The way it works is that students, in pairs or small groups write down the alphabet on a piece of paper. Then, they have to think of one travel related word for each letter. It doesn't have to be done in order. For example:

B: Beach

F: Food

H: Hotel

P: Passport

S: Sun

The winner is the team with the most completed letters at the end of the allotted time. Do you want to find out more? Check this out: [A-Z Alphabet Game ESL](#).

Activity 3: Travel Word Association

This is nice ESL activity to do if you know that your students have studied about travel and holidays before. They can shout out vocabulary words related to this and you can make a mind map or sorts on the board. Group similar things together. For example, articles of clothing.

Activity 4: Postcards

If you can get your hands on some cheap postcards or have some laying around your house or teacher's office, try out this fun writing activity. It may just be the novelty factor, but students seem to love it. This activity is ideal for working on common greetings, the past tense, using descriptive words, as well as using synonyms to avoid repetition.

Distribute the postcards to the students. You can do one per student, or put the students into pairs. They have to look at the picture on the front of the postcard and imagine that they went on this vacation. Then, they can write about their trip to a friend or family member.

Next, the students trade postcards with another student or group. After reading them, they can write a response back of at least a few sentences. Finally, you may want to display them around the class as they're colourful and fun and other students may enjoy reading them!

Procedure:

Give each student or pair a postcard. They look at the picture and imagine what they did on that vacation, and then pretend that they're writing to a friend or family member.

Exchange postcards and another student or group has to write a response to what they read.

Display the postcards around your classroom (optional).

Activity 5: Travel or Holiday Videos

I'm ALL about using videos with my ESL/EFL students. They're fun, engaging and a nice way to grab student's attention and introduce a topic. Of course, you can base an entire class around one too if you design the activities well.

If you want to find out more about using them in your classes and some activities and games to do with them, you'll want to check this out: [Using Videos for Teaching English](#).

7.6.3 Future Activities (FA) for ESL/EFL

FA 1: Future Tense Surveys

I'm ALL about using surveys in my English classes. They are one of the most versatile ESL activities out there and can be used for a ton of different grammar points and topics. However, they lend themselves especially well to talking about the future. The questions you include can be related to the following:

After class plans

Vacation plans

After graduation

Marriage and kids

FA 2: Just a Minute

This is a fun ESL activity that gets students talking for one entire minute about a certain topic without stopping. You can turn it into a fun, interactive activity by putting students

into groups of four and requiring that each student who was listening ask a follow-up question or two at the end of the minute.

The key to using Just a Minute with the future tense is choosing good topics. Check the previous future activity for some ideas.

FA 3: Future Sentences Activity- Videos

I'm ALL about using YouTube or English Central videos in my classes. You can find one on literally every single topic, vocabulary set or grammar point under the sun. But, there's more to it than just popping the video on and chilling out.

There are so many things you can do with the, pre and post-watching. Or, you may want to mix things up and let another teacher do the heavy lifting and explain the differences between the tenses. I mean, I'm sure my students get tired of hearing me talk sometimes!

FA 4: Find Someone Who Bingo

Usually I use this Bingo game as an icebreaker activity on the first day of class. However, you can very easily adapt it to make it an ideal exercises for future tenses. Instead of asking icebreaker questions related to hobbies, family, etc., you could make questions related to the future.

FA 5: Is that Sentence Correct?

If you're working on future forms and constructing grammatically correct sentences with your students, then you'll want to check out this activity. It's very simple and makes an ideal review at the end of a class, or beginning on the next one.

The way it works is that you write a few sentences on the board using the future tense. Some of them will have errors that can relate to either form or meaning. Students have to work together to correct the errors.

FA 6: Going to Activities: Dictogloss

If you want to challenge your students' listening and writing skills, then you'll want to consider using Dictogloss. The way it works is that you find a passage of some kind at a slightly higher level than your students are at. Then, you read it at a normal pace and students have to work together to recreate the story.

FA 7: Listen for One Specific Thing (Future Forms)

If you do listening with your students, one really valuable thing you do is to get your students to listen for just one specific thing. In this case, it'd be examples of people talking about the future using will/going to/simple present or other future tense constructions.

The best places to find listening passage related to what you're teaching are the textbook that you're probably using.

FA 8: Picture Prompt for Making Future Predictions

A fun way that you can get students using future tenses to make predictions is to find an interesting picture of some kind that lends itself well to different future possibilities. Then, students have to tell you (or a partner) what they think is going to happen.

FA 9: Talking about the Future Exercises- Proof-Reading + Editing

I sometimes think that if students only practice something by speaking, it never really becomes solid and gets to the level of actually "knowing." This is where written practice is ideal for an ESL/EFL class. And one of the ways to do is to get your students practicing some proofreading and editing.

Find a passage (or write one yourself) with lots of examples of will/going to. But, make some mistakes and use them in the wrong situations, or make the grammatical construction wrong. Then, students have to go through the worksheet and find the mistakes.

FA 10: Yes/No Question Games and Activities

If you've taught your students about the future tense before, you'll probably notice that there are a lot of question/answer style of activities. That's because it's difficult to talk about the future without talking about future plans and of course, you'll need to have some questions for this in most cases.

FA 11: Conversation Starters

If you ask your students what they want to work on in your speaking or conversation classes, they'll often say "free-talking." This can be a little bit difficult when you just tell your students to, "Talk about the future!" It helps to give them something more concrete and specific.

That's why I like to make some conversation starter questions that students can talk about. Some students will only make it to the first 1-2 questions, while others will make it through all 10 in the allotted time. The important thing is that students are talking in English!

FA 12: Future Board Games

I LOVE to play board games in real life, so like to introduce them into my classes too. However, if you want to target a specific language concept, you'll probably need to

make your own. It's very easy to do this with future sentences. You can write some questions on the board game like the following:

What are you going to do this summer?

Where are you going to eat lunch today?

Or, you may want to write some answers and students have to think of the question.

I'm going to take an English class this summer.

I will probably have dinner with my friend tonight.

FA 13: My Future Plans

In this simple activity, students write down a few of their future plans using the correct grammatical construction. I generally narrow it down to a more specific topic like weekends plans. Then, students have to give me all their papers with plans using future forms. Depending on the class size, I do one of two things.

For smaller classes, I'll read out the papers and the entire class can guess who it is. For larger classes, I give each student one paper and they have to walk around asking questions to find out who it is.

FA 14: Plan a Holiday

One task based activity that I like to do with my students for the future tenses is to tell them that my parents are coming to visit their country for a week and that they have to plan a trip for them. Think about that—it's all future tenses, right? Then, they have to do a short presentation in front of the class and I choose the trip that my parents will like best!

FA 15: Just One Question Survey Activity

Try out this ESL survey activity to round up our unit on future plans. The way it works is that students work in pairs to think of one interesting question related to a future plan. Then, they have to survey their classmates, compile and report the results. It's interactive, engaging and lends itself well to using lots of future tense sentences!

FA 16: Future Forms Telepathy Game

Check out this video on YouTube for a fun future sentences activity you can try out with your students today: [Future Will vs Going To: What's the Difference Between these Future Forms?](#)

Although when to use going to and will may seem complicated, it's actually not! Basically, here are the rules:

You can use either will or going to when making predictions about the future with no difference in meaning (I think it's going to snow tonight/I think it will snow tonight).

Will is used to express future actions decided at the moment of speaking (Who can turn off the lights? I will).

Going to describes future plans decided before speaking (I'm going to go to the University of ABC next year).

Will is used for a future fact (The sun will set tonight).

Going to is useful for something that will happen right now (Hurry up! We're going to miss the bus).

What about the Simple Present to Express the Future?

Have you noticed some sentences that use the simple present to talk about the future? Here are some examples:

The plane takes off at 7pm.

The bus leaves at 2.

Notice the similarity? The present simple is used to express a future time or schedule of some kind.

7.7 Summary

In this unit we have focussed on some of the techniques that can be used fruitfully in our classroom to develop learner vocabulary. In doing this we have not only provided strategies of teaching, but also suggested ways of motivating the learners to develop an interest in building a good vocabulary. For this we have helped you with a bunch of activities that can be carried out in the class, which engage the learner and help them learn new words in a relaxed manner. Besides these, we have also provided sources, both offline and online, which can be exploited to learn new words.

7.8 Review Questions

1. What aspects of English vocabulary currently interest you?

2. Which two or three strategies for learning English words and phrases do you model and teach?
3. How best can you use the net resources to develop your vocabulary?
4. Are you aware of any vocabulary games that you played as a child? Describe.
5. How can vocabulary games be used in the classroom?
6. Mention some sources of vocabulary games that you come across in newspapers and magazines.
7. Suggest ways of using vocabulary games from newspapers and magazines in your classroom.
8. What are the techniques of teaching vocabulary, that can be guessed from the context?
9. How does the first language contribute to learning vocabulary in ESL?
10. Describe a future activity of teaching vocabulary that you may want to utilise in your classroom?

7.9 References

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Unit - 8 □ Vocabulary Exercises

Structure

- 8.1 Introduction
- 8.2 Objectives
- 8.3 Word Formation Worksheets
- 8.4 Dictionary Skills
- 8.5 Idioms in ESL Learning
- 8.6 Tips for Teaching English Idioms Wisely
- 8.7 References

8.1 Introduction:

In the previous unit you have learnt in detail the need for vocabulary and the ways in which we can develop our vocabulary. You have also been introduced to the strategies and activities that can be used for this purpose. This unit is a continuation of the same work, and is entirely devoted to providing you with several tasks and exercises. This will not only help you become familiar with tasks, but also enable you to design new tasks based on your knowledge of various types of items that can be used.

8.2 Objectives

At the end of this unit, the learners will be:

- a. acquainted with a large number of tasks for teaching vocabulary
- b. able to analyse a task for its components and measure its strengths and weaknesses
- c. able to develop some tasks on their own for use in the classroom.

8.3 Word Formation Worksheet

WF011

WORD FORMATION

Use the words in brackets to form a new word that fits into the gap.

1. How long is the _____ from Rome to Paris? (FLY)
2. I have a very good _____ with both my parents (RELATION)
3. Pulling my front tooth didn't hurt. – It was completely _____ (PAIN).
4. I can tell from your _____ that you're not really happy (EXPRESS)
5. We offer free _____ for purchases over € 100 (DELIVER).
6. James hasn't had a lot of _____ lately, so I hope he'll do well with his new company (SUCCEED)
7. It is _____ colder today than it was yesterday (CERTAIN).
8. What _____ is he? Spanish or Portuguese? (NATION)
9. You have the _____, – You can either go by bus or walk (CHOOSE).
10. My best friend has a great _____ (PERSON).
11. You need a lot of _____ to write a good story (IMAGINE)
12. The lesson was _____, I almost fell asleep. (BORE)
13. Don't be so _____, This is the second vase you have broken this month (CARE).
14. It's simply _____, I have won the lottery. (BELIEVE)
15. I have to hold a _____ at my brother's wedding (SPEAK)
16. There's a lot of _____ about that on the internet (INFORM)
17. The children were very _____ when the teacher came in (NOISE).
18. The film was a bit _____, I didn't really understand what happened (CONFUSE)
19. He has to wear these gloves for _____ reasons (SAFE)
20. Sally was _____ for two years before she found a new job (EMPLOY)
21. In India, there are a lot of _____ in the streets (BEG).
22. When I gave up smoking I started putting on more _____ (WEIGH).
23. I had no _____ in finding the right street. (DIFFICULT)
24. He talked about _____ and peace in our world (FREE)
25. _____, I was invited to watch the new film (LUCKY)
26. The _____ of our rainforests is a serious problem (DESTROY)
27. Animals in a zoo don't live in their _____ environment (NATURE)
28. _____ does not have anything to do with how much money you have (HAPPY)
29. Thank you for being so _____ yesterday (HELP)
30. He has been a long-_____ runner for a few years now (DISTANT)
31. Don't you think it's too _____ for you to go sailing in such weather (DANGER)
32. This is my last _____, – Don't walk across the lawn! (WARN)
33. He gave me some good _____ on where to go shopping (ADVISE)
34. If you want to complain about the product, please go to the _____ (MANAGE).
35. The new flat is not _____, It's too expensive (AFFORD)
36. John is six years old. He's very _____ and full of life (ACT)
37. My mother spent her _____ in France (CHILD)
38. I have made a few _____ to your article (CORRECT)
39. Every child should get a good _____ (EDUCATE).
40. Listen carefully to the _____ before you go out! (INSTRUCT)

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WORD FORMATION WORKSHEET - 2

WF010

WORD FORMATION

You are going to read a text about shopaholics. Some words are missing. Use the words in brackets to form a word that fits into each gap.

When shopping gets too expensive



Shopping is one of the most popular spare time _____ (**ACTIVE**). Magazines are full of pictures of celebrities _____ (**LEAVE**) exclusive boutiques, with armfuls of bags bearing distinctive designer logos. Millions of us head off at the weekend to shopping malls near city centres. For the _____ (**MAJOR**) of shoppers, the biggest problems are finding somewhere to park or getting information from _____ (**HELP**) shop assistants.

But for some, the love of shopping can lead to more serious problems. An estimated one in every five people is _____ (**ABLE**) to keep their spending habits under control. Teenagers are twice as likely as adults to become compulsive shoppers.

Experts who specialize in peoples' shopping habits view it as an _____ (**ADDICT**). However, they point out two important differences between shopaholism and other types of addictive _____ (**BEHAVE**). Firstly, it is not taken _____ (**SERIOUS**) by society, even though it can happen to anyone from any social background. Increasing numbers of men are seen going on uncontrollable shopping sprees, although, when asked, they refer to themselves as "collectors" rather than shopaholics. The second is that, unlike drugs, alcohol or gambling, shopping is socially _____ (**ACCEPT**) and therefore easily available. We are constantly bombarded with advertisements _____ (**PERSUADE**) us to buy items we really don't need.

Doctors in the United States have prescribed anti-depressants to shopaholics who cannot stop themselves spending, despite already having enormous debts. In the UK _____ (**MEDICINE**) experts prefer to send such people to places where they are taught money _____ (**MANAGE**).

However, there is one glimmer of light on the horizon: doctors believe that while Internet shopping is on the rise, it won't make the problem worse. Shopping addicts need the buzz of the shopping centre to satisfy their wishes. That may explain why we never see pictures of celebrities logging onto Amazon or eBay.

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WORD FORMATION WORKSHEET - 3

WF009

WORD FORMATION

You are going to read a text about the rights of a shopper. Some words are missing. Use the words in brackets to form a word that fits into each gap.

Know Your Rights !




If you are a regular _____ (SHOP), you ought to make sure you know your _____ (CONSUME) rights. For example, did you know that TV, radio and newspaper _____ (ADVERTISE) have to tell the truth? If they say something about a _____ (PRODUCE) that isn't true, they can be taken to court. Also, if you order something and you are promised _____ (DELIVER) before a certain date, you should get some money back if it doesn't arrive in time.

The general rule is : don't be afraid to make a _____ (COMPLAIN). And if a shop _____ (ASSIST) is _____ (HELPFUL) or rude, always insist on speaking to the _____ (MANAGE). The shop certainly doesn't want to lose one of its _____ (CUSTOM). Now that more and more people are buying things online, shops have to do more for the _____ (HAPPY) of the buyers.

8.4 Dictionary Skills

References: <https://www.teachingenglish.org.uk/article/dictionary-skills-secondary-students>

	TeachingEnglish Lesson plan
Dictionary quiz	
Topic	
Using dictionaries	
Aims	
<ul style="list-style-type: none">• To develop students' dictionary skills• To raise students' awareness of the information they can find in a dictionary• To develop students' skills of prediction when they come across new vocabulary• To encourage group collaboration in project work• To promote creativity.	
Age group	
• Teenagers and young adults	
Level	
A2, B1, B2	
Time	
60 minutes +	
Materials	
<ol style="list-style-type: none">1. Class dictionaries or online dictionary. Cambridge and Macmillan both have online dictionaries: http://dictionary.cambridge.org/dictionary/british/ and http://www.macmillandictionary.com/2. Lesson plan3. Dictionary quiz4. Answer key5. Dictionary quiz template6. Appendix A (text)	
Introduction	
In this lesson students do a fun quiz to develop their dictionary skills. They then work in small groups to create their own dictionary quiz using a template.	
Procedure	
1. Warmer	Write a few discussion points on the board about dictionaries.
www.teachingenglish.org.uk	
<small>© The British Council 2013. The United Kingdom's international organisation for educational opportunities and cultural relations. We are registered in England as a charity.</small>	

Dictionary skills quiz

1. Put the words in each row in alphabetical order:

- a) handy hard hand heat heart
- b) photography photographic photograph photographer photogenic
- c) shoulder school scholar should solid
- d) strange study student studious stranger
- e) gorilla great grand gorgeous group

2. All of these words are parts of the body (nouns). Which of the words are also verbs?

arm head leg eye stomach hand toe thumb

3. How many common collocations can you make using these words?

head	paper	school	work
<i>head ache</i>			
<i>headline</i>			
<i>headphones</i>			

4. Answer the questions.

- a) Who uses an *easel*?
- b) Where do you find *cliffs*?
- c) Where would you put *gravy*?
- d) Why isn't it good to feel *frazzled*?
- e) What would you keep in a *larder*?

Appendix A: Staycations**Appendix A**

Staycations

I love the summer! There is nothing better than having an extended break from studying and a multitude of possibilities awaiting! During the summer I might work a bit, I will read a lot, and I will definitely try to travel. Travelling is undeniably an enriching past time, what with so many places in the world to explore, so many beaches to relax on and sights to see. However, vacations can be tough. There is so much to consider, such as time, cost, transport, destination etc. Unfortunately it is not possible for us to just pop to every appealing country and surround ourselves in the beauty and culture it has to offer, although I wish it were! That is why this year I will be treating myself to a staycation. But what exactly is a staycation?

As you can probably guess, the word 'staycation' mixes the verb 'stay' and the noun 'vacation'. This contemporary noun refers to a holiday spent in your hometown or your home country. A staycation might involve spending a few days in a different part of the country or even going on a few day-trips to places close to where you live. For example, whilst on my staycation here in the UK I will be exploring the south west region. Even though I live here, there are still so many fascinating places I am yet to discover. There is so much of the region's history on offer, so many museums and monuments, great places to find food and go shopping, beautiful, scenic sights, a whole host of summer activities and landmarks ...basically everything I look for when discovering a new place! These are the places tourists journey to see. Plus, I am only a short train or bus ride away from it all.

The staycation is popular because of the many benefits it offers. Normally, it is cheaper than a vacation as you don't need to stay in hotels, fly or even travel very far. This is great as most of the time people go on holiday with their parents, siblings, other family members or friends. This can be very expensive for the people paying for the holiday. Secondly, they are a great way of discovering new places which were right under your nose! Also, the more people who staycation in their home country, the more tourism, therefore more money and job opportunities available to local businesses.

So next time you think of amazing places you want to visit, start by thinking of what is on your own doorstep. You will probably be pleasantly surprised!

Source: *LearnEnglish Teens* (<http://learnenglishteens.britishcouncil.org/magazine/life-around-world/staycations>)

Dictionary quiz: Answer key

1

- a) hand, handy, hard, heart, heat
- b) photogenic, photograph, photographer, photographic, photography
- c) scholar, school, should, shoulder, solid
- d) strange, stranger, student, studios, study
- e) gorgeous, gorilla, grand, great, group

2 All of the body words are also verbs.

3 Suggested answers

head ache, headline, headphones, headband, headlamp, headquarters
paperback, paper weight, paper clip, paper boy
school friend, school dinner, school child, school trip
work force, work day, work out, workbook, work experience

4 Suggested answers

- a) An artist
- b) At the coast
- c) On your meat and vegetables
- d) Because you feel tired
- e) Food

5

- a) daffodil (It's a flower and the others are trees)
- b) fern (It's a plant and the others are fish)
- c) mole (It's a small mammal and the others are birds)
- d) crouton (It's something to eat and the others are tools)
- e) steak (It rhymes with 'make' and the others rhyme with 'leek')

6

- a) biscuit BE
- b) vacation AE
- c) lorry BE
- d) pavement BE
- e) high school AE

7

- a) extended
- b) undeniably
- c) destination
- d) day trips
- e) landmarks

8

- a) vacations
- b) region
- c) fascinating
- d) siblings
- e) businesses

Created by: Katherine Bilborough

Create your own dictionary quiz

1 Put the words in each row in alphabetical order:

a) _____

b) _____

c) _____

d) _____

e) _____

2 How many common collocations can you make using these words?

3 Answer the questions.

a) What would you do with a _____?

b) Who would use a _____?

c) Where would you see a _____?

4 Which one is the *odd one out* in each row? Why?

a) _____

b) _____

c) _____

5 Answer the questions.

a) If _____ is the noun, what is the verb?

b) If _____ is the verb, what is the noun?

c) If _____ is the noun, what is the adjective?

**6 Go to [Add a link to a text in <http://learnenglishteens.britishcouncil.org/>]
Find the words in the text for these definitions:**

a) _____ : _____

b) _____ : _____

c) _____ : _____

7 Use the same text as (6). Find synonyms in the text for these words:

a) _____

b) _____

c) _____

8.5 Idioms in ESL Learning: Teaching Idioms Is Teaching Fluency

Colourful language and powerful imagery make idioms a lot of fun for ESL learners. When you throw cats and dogs in a scene where they are falling from the sky, it's hard to know exactly what a phrase might mean. It's almost like a code-breaking game, where students must learn that when certain words come together in a phrase, they can mean something very different.

It's important to not only teach the meaning of idioms, but to also teach how to use them correctly and effectively. When a non-native speaker uses an idiom correctly, he or she will sound very fluent. But, on the other hand, if they bumble the phrase, they will sound the exact opposite.

Learning idioms is appropriate for intermediate to advanced students. If you teach an idiom lesson to beginners or low-intermediate learners, you may well be putting them in the stumbling category mentioned above. Teach idioms wisely and sparingly to ensure your students' success.

8.6 Tips for Teaching English Idioms Wisely

Provide idioms in context, so students can fully understand the meaning. Be sure to provide a sample conversation around it. For example, take the following dialogue featuring the idiom "to be a chicken" when at a local amusement park.

Jack: Ooh, wow. Look at that roller coaster, Jane! It goes upside-down!

Jane: My stomach aches just looking at it. I will not ride that.

Jack: Ah, come on. Don't be a chicken!

Teach idioms in spoken form, not written, and explain to students how they are conversational, rather than formal. Have students practice the idioms in dialogue to help them understand they're used in spoken colloquial English.

Be sure to explain how the individual words have different meanings from the whole idiom phrase. For example, how much does an arm and a leg actually cost? Who knows?

Don't just hand out a long list of idioms. Be sure to provide a small selection of 5-10 idioms (or less!) and explain each one. If you provide too many examples, it'll simply turn into an introduction of what an idiom is, rather than how to actually remember the meaning and use one effectively in dialogue.

That brings us to just how important it is to help your students understand idiom usage. Easy as Pie: Everything You've Gotta Know to Teach English Idioms Effectively

4 Exercises to Help Your Students Understand Idioms

1. Teach idioms with pictures

Provide a picture to explain the context. This works best if you show an image that humorously illustrates the literal meaning of the idiom. It will make students laugh, but also help them understand or guess what a phrase means. Idioms are full of colourful imagery, perfect for a flashcard or photo. Show the picture to your students and have them guess the meaning of the idiom.

From there, give examples of when you would use it and how the words and the actual meaning of the idiom are different. Looking for a good resource? Check out this website for an example of great images to explain the meaning of idioms. And for some beautiful images depicting idioms, be sure to check out this site.

2. Use small groups to present dialogues

Break your class into small groups and have each group look up two idioms. Dave's ESL Cafe has a great collection of idioms and their meanings for student reference.

Before they look them up, have the students make an educated guess on what the idiom means, and then let them search for the real meaning. Have students explain the meaning to the rest of the class and use the idiom in a short sample dialogue.

3. Introduce Amelia Bedelia

No, Amelia! You don't actually throw the tent into the woods!

You don't have to be a kid to adore Amelia Bedelia and her literal mind. She's the perfect teacher for an idiom lesson. Visit the publisher's website for activities, book excerpts, worksheets and games. While the material is oriented for children, it's also a great way for older students to learn English idioms through a fun and quirky character!

4. Use a theme

A great way to teach idioms is to use a theme. For example, you could use all weather-related idioms (see this great worksheet!). Or teach sports-related idioms with this helpful worksheet. By using a common theme to teach idioms, it's easier for students to grasp the meanings of the phrases, and see how similar words can mean very different things.

Some idioms to talk of:

1. (to be) A fish out of water



Meaning: to feel awkward or uncomfortable, usually in a new situation

Teaching tips: Start the lesson by talking to your students about feeling awkward. What makes them feel awkward? Give an example of what makes you feel awkward. Then, present the below dialogue.

Sample dialogue:

Sam: Gee, learning to rollerblade isn't easy. I keep falling down!

Sarah: I know, it's so hard! I feel like a fish out of water.

2. To be broke



Meaning: to be out of money, to have no money

Teaching tips: Provide the students with two images. One image should be of a broken item (such as a broken pencil) and one should be an image of a person with no money

(this is a great one). Explain how both images mean “to be broke.” Then, present the following dialogue and have the students match the correct image to the meaning of the idiom.

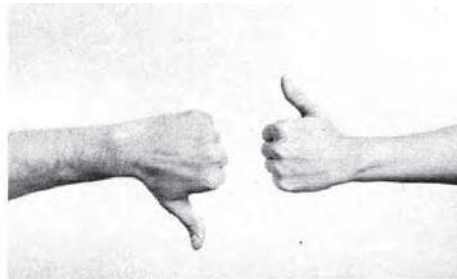
Sample dialogue:

Sam: I really want to buy that cool hat. But I’m completely broke.

Sarah: Would you like to borrow some money?

Sam: That’d be great. I promise, I’ll pay you back later.

3. Rule of thumb



Meaning: an unwritten but generally accepted guideline, policy or method of doing something

Teaching tips: Talk with your students about laws of society. Which ones are actual legal laws? Which ones are social norms or generally accepted rules? Make a list of each. Then, introduce the “rule of thumb” idiom. Practice with the below dialogue.

Sample dialogue:

Sam: These potato chips are so delicious. Want some?

Sarah: Sure, thanks.

Sam: Ooh, sorry! I dropped that handful. Well, it’s the 5-second rule. They were on the ground less than 5 seconds, so it’s still okay to eat them.

Sarah: What? Yuck. That doesn’t sound like a good rule of thumb. Give me some that haven’t dropped on the ground, please!

4. (to be) Up in the air



Meaning: undecided or indefinite, usually because often because other matters should be decided first

Teaching tips: Present this image, featuring the idiom “up in the air.” Talk to the students about what it means, and then present the following dialogue. Afterward, talk about what your students are currently up in the air about. Then, have them come up with their own sample dialogue.

Sample dialogue:

Sarah: Hey, Sam! Remember, you need to let us know by tomorrow if you’re going to go on the class trip with us.

Sam: That’s right. I’m still up in the air. I need to figure out my work schedule first and see if they’ll let me have a few days off work.

Sarah: I see. Well, let us know. I hope you can come!

5. (to be the) Devil’s advocate



Meaning: to present a counter argumen

Teaching tips: After explaining the meaning of this idiom and practicing the following dialogue, present the class with a debate exercise. Split the class into two groups, and have each side come up with a different argument to the same issue. (Choose an issue you think might be relevant to your students). Have them debate the issue, using the idiom when appropriate.

Sample dialogue:

Sam: I just can't understand why healthcare is so expensive in the United States. It just doesn't seem right.

Sarah: Tell me about it. But, to be the devil's advocate, doctors get paid more in the US than any other country. And so that attracts the best doctors in the world who possibly provide some of the best care in the world.

Sam: Well, maybe. But it still shouldn't be so expensive.

6. (to) Give someone the cold shoulder



Meaning: to no interest in someone or something, to ignore

Teaching tips: Provide the sample image and have the students guess what they think the idiom means. Ask the students if they've ever given someone the cold shoulder. Or, if they've ever received the cold shoulder. Practice below dialogue.

Sample dialogue:

Sarah: I ran into Sallie yesterday and we had a nice conversation at the coffee shop, catching up with each other.

Sam: Oh, really? Last time I saw her, she gave me the cold shoulder. I couldn't figure out what I had done to make her angry.

Sarah: Well, it probably doesn't help that you are dating her best friend.

7. Happy camper



Meaning: a person who is happy and cheerful

Teaching tips: Explain the idiom and practice the sample dialogue. Ask your students what makes them happy. Also, practice using the idiom in the negative. Such as, "I'm not a happy camper today."

Sample dialogue:

Sam: Sarah, why are you so happy today?

Sarah: Well, I made a perfect score on my English test. I also won first prize in an English writing contest and received a \$100 prize. So yes, I'm a happy camper today.

Sam: Wow, congratulations!

8. (to) Sit tight



Meaning: to stay where you are

Teaching tips: Explain the definition of the idiom and practice the dialogue below. Have the students come up with scenarios where they could use this idiom in context.

Sample dialogue:

Sarah: Sam, are you okay? What happened?!

Sam: I fell down the stairs and now my leg really hurts.

Sarah: Sit tight! I'll go call 9-1-1.

9. (to be) Head over heels (in love)



Meaning: to be really or completely in love with someone

Teaching tips: Show this image explaining the idiom. Talk to the students about being in love. Ask which students are currently in love (guaranteed to elicit a few giggles from your students!). Practice the below dialogue.

Sample dialogue:

Sarah: Sam, what are you writing?

Sam: I'm writing a letter to my new girlfriend.

Sarah: Ooh, really? You just wrote to her yesterday. You must be head over heels!

Sam: I really am. I want to marry her.

10. (to) Get the ball rolling



Meaning: to get started

Teaching tips: Write the idiom on the board in front of class. Have the students make guesses on what it means. Then, practice the below dialogue and have them guess again.

Sample dialogue:

Sam: Have you started the English class project yet?

Sarah: No, not yet. I need to ask the teacher a few more questions first.

Sam: You better get the ball rolling! The project is due next week!

Sarah: Don't worry about me. I'll get it done.

[Illustrative pictures used are adapted from Google Web Resources]

8.7 References:

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Module -3 : □ Teaching Literature -1

Unit : 9 □ Importance of Literature

- 9.1 Introduction
- 9.2 Objectives
- 9.3 Revision of Module 1 and Module 2
- 9.4 Literature and its Genres
- 9.5 Roles of Literature in Language Teaching
- 9.6 Summary
- 9.7 Review Questions
- 9.8 References

9.1 Introduction

This course deals with Methods and Concepts in the field of English Language Teaching. In the earlier modules you have looked at some aspects Grammar and Vocabulary. In this module we shall take a look at how some of the literary pieces can be used for teaching language. This will be interesting and also a little challenging. So let us begin with a revision of what you have learnt in the first two modules.

Quickly answer the following questions in your own words based on the understanding of earlier modules.

- a. What is the importance of learning grammar to learning language?
- b. How many types of grammar are you familiar with?
- c. What are some of the common types of exercises used for teaching grammar?
- d. How essential is it to have a large vocabulary?
- e. Do we use all the words we know? How do we classify words we know based on our use?
- f. How do we develop our own vocabulary?

Your response:

- a.
- b.
- c.
- d.
- e.
- f.

9.2 Objectives

At the end of reading this unit, the learners will be able to:

- Understand the salient features of different genres of literature
- Identify a given text as part of a specific genre
- Find ways of using a literary text for teaching language skills.

9.3 Revision of Module 1 and Module 2

Let me give you some information regarding the previous modules. Grammar and language learning go hand in hand in a formal situation. That is, when we learn a new language under a tutor in a school, we learn it better when we become aware of grammar. (Mother tongue is learnt without the need for grammar.) Grammar helps us control the types of errors we make while using a language.

There are quite a few types of grammar. They are broadly divided into two groups, the prescriptive grammars and descriptive grammars. Prescriptive grammars give us rules and ask us to follow the rules – e.g. Wren and Martin Grammar. Descriptive grammars tell us how language works or functions and guide us to analyse our own use of language. The modern day grammars, popularly known as Functional Grammars or Communicative Grammars are examples of this.

Grammar is best learnt with practice. (This is similar to learning mathematics, you don't need to read, but do the sums and practice.) Similarly, grammar exercises help us gain competence in language. Some of the popular exercises are – blank filling, matching,

sentence construction, transformation, spotting errors, etc. There are more types than what is mentioned here.

Grammar provides us with knowledge of how to use language while the words help us capture the content of what to say. More important than grammar is knowledge of words. This is called vocabulary. We all know quite a few words in the languages we use. We do not use all of them in the same manner. Some words we understand when we read or listen to them. Such words are part of our passive vocabulary. There are other words which we not only understand, but also use it in our language to speak and write. Such words form part of our active vocabulary.

In English, there are more than a million words (ten lakhs). Nobody who knows English knows all these words. We need just a few thousand words in our daily life to communicate with others. But this stock of vocabulary (called repertoire) keeps changing constantly. This means, we learn some new words and forget the words we already know. Thus the size of our vocabulary keeps changing constantly. How do we ensure we have good vocabulary?

We need to keep reading. This is one of the best methods of learning new words, and retaining them in our memory. We also need to consciously use the words we come across, and this could be while reading or listening to someone. The larger the vocabulary one has, the better a communicator the person will be.

This briefly summarises the previous two modules. Now we move to the present module on using literary texts. In this module, we have four units dealing with an introductory module talking about the importance of literature while the other three modules are pedagogic in their orientation.

9.4 Literature and its Genres

Let us begin with a question. Do you know what literature is? How is it different from language? I am sure these words, literature and language are familiar to you, and let us quickly take a look at these two words.

What is literature? A good dictionary defines it as ‘a body of written work’. Literature is also something that lasts long (e.g. we still consider the works of Kalidasa and Shakespeare far beyond their age) and impacts the human life. Should literature be necessarily fiction or drama or poetry? Then what about terms like – medical literature, literature of science,

literature of inventions, literature of historical facts, literature of music, etc. Literature can focus on any subject from medicine to music, engineering to ecology and science to social events. The canvass is really wide. What does this mean? In language teaching, we can use literature of various types and use them as texts for interpretation and language learning. However, for our purpose in this unit, we will look at literary texts and make references to other types of literature tangentially.

There are quite a few definitions of literature available from noted authors. One of the definitions I personally like is '*Best words in the best order*' by Coleridge. He used this definition with reference to poetry, but this is equally applicable to all genres of literature. If we accept this definition for our purposes of language teaching how useful is it? Language teaching has a focus on developing a learner's proficiency to use language. This is best done by exposing the learner to samples of good use, and literature is obviously one of the best forms of language expression. Hence it is certainly a valuable input to language teaching.

Literature is perceived as different genres. What do we mean by genre? Would you like to respond?

Your response:

Genre means type. You must be familiar with the words 'genus' (singular) and 'genera' (plural). (You must be familiar with the term 'generic medicine' which is becoming popular these days). These words are taken from the science of biology and used while classifying animals and plants. Genus denotes a group of plants or animals which can have further smaller divisions called 'species'. Let us not go into those details. Literature is expressed in many types, and each type is called a 'genre'/'È'QnrY/ (this has a French origin, so check its pronunciation properly). We have novels (fiction), prose, poetry, drama, graphic novel, fantasy, science fiction, narrative, biographies, autobiographies, travelogues, diaries, and many more types. You may have read all these, or at least a few of these. You may in the space given below mention a work or two from each category. I will not give any examples.

Recall the English textbooks you read in your higher secondary level or college days at the undergraduate level. You must have read a few essays, short stories which were anthologized. Similarly a few poems must have been put together in the form of an anthology. Along with these two, you must have read one or two novels and one or two plays. Do you remember the names of the novels and plays you studied? Can you mention those names in the space given below?

- a. Plays
- b. Novels
- c. Titles of some short stories
- d. Titles of some essays
- e. Titles of some poems.

(If possible give a brief summary of each one of them. It is not compulsory though.)

This task was to see how familiar you are with literature and the various genres that you have studied as an undergraduate student. How helpful was the study of literature in developing your language. The fact that you are able to read these lessons, understand them and also respond to the questions is a sign that you have learnt language reasonably well. But these uses need to be specified properly. Let us try and do this before concluding the unit. (Besides genres mentioned above, we also have other genres such as autobiography, biography, historical novels, fantasy, picaresque, science fiction, crime fiction, travelogue, and adventure stories.)

Can you guess some of the benefits of using literature in language teaching? Note down your points here:

Your response:

9.5 Roles of Literature in Language Teaching

Literature has other roles to play in teaching language. If you recall your lessons in applied linguistics, one of the features of language is transmission of culture. Culture can best be taught using stories, exposing the learners to life in different parts of the world, and life sketches. All these form integral part of literature, and it becomes an excellent source for teaching appropriate language use in our society.

Literature helps develop good reading skills. A literary text can be read independently (without the teacher's help) and this makes for developing good vocabulary as well as proper use of language. Good reading habits besides developing good comprehension skills also develop vocabulary and strengthen the writing skills of the learner.

Plays which form an integral part of literature, help learners develop good spoken skills – expressions appropriate to context including various forms of addressing other people.

The skills so developed can be harnessed to read and understand content subjects as well. This is the primary purpose of language teaching. Language, we should remember, is taught as a service subject in our schools and colleges.

9.6 Summary

Let us quickly recall what we have said so far in this unit. We began with a revision of what was learnt in the first two modules on Grammar and Vocabulary. Subsequently, we moved to defining literature and its uses. Finally, we looked at how using a literary text is useful in teaching learning language.

Now you have some idea of why literature is used in language teaching. Here are a few books for you to read on this subject.

9.7 Review Questions

- a. How do we define literature and what are some of its features?
- b. What are the characteristics of good literature?
- c. Does literature become outdated with time? Give reasons
- d. How many genres of literature are you familiar with? Name them and given an example of each genre you have known.
- e. When were you introduced to the concept of genres in literature?
- f. What does a good anthology of prose include? Does it represent different genres?
- g. Is literature basically different from language?
- h. Do you think literature can be used for language teaching?
- i. What are some of the strategies for using literature in the language class?
- j. What are some of the literary texts you have read recently, and how do you think these have helped you learn language?
- k. What are some of the language skills that can be best developed using literature?
- l. Does teaching with a focus on language neglect literary studies?

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Unit -10 □ Teaching Prose

10.1 Introduction

10.2 Objectives

10.3 Prose and its forms

10.4 Functions of Prose Forms

10.4.1 Narrative

10.4.2 Descriptive

10.4.3 Explication

10.5 Teaching a Prose piece

10.6 Summary

10.7 Review Questions

10.8 References

10.1 Introduction

In the previous unit, we looked at literature and its uses in language teaching. That was a general discussion, and in this unit, we shall take up one of the genres – the prose. In discussing teaching of prose, we will look at different types of prose texts we can have and illustrate each type with a small sample. Towards the end of the unit, we shall discuss in detail how a prose piece can be taught.

10.2 Objectives

After going through this unit, the students will be able to:

- Understand the term prose as a genre of literature.
- Identify different types of prose texts.
- Understand how a piece of prose can be analysed for teaching
- Develop a lesson plan for teaching prose.

10.3 Prose and its forms

Let us begin with an understanding of the term Prose. Perhaps, it is easier to define it using negative terms: It is not poetry, it is not drama. A piece of writing that is neither a poem nor a play can be called as prose. But this is not helpful. Let us go about it a little differently.

As children, you must have listened to several stories. These stories must have been narrated by someone who was much older than you. (India had this excellent tradition of storytelling by the grandparents. Unfortunately, we are fast losing this practice due to the increasing number of nuclear families.) The stories that were narrated were oral. The same stories can be written down for many people to read. While writing the stories, we make some changes, for example, the long pauses, some repetitions, a few diversions, a few questions that make the story interactive are sacrificed. The story that is written will be a contiguous narrative which an individual can read and enjoy. The writing of a story in this manner is one form of prose.

Read the last sentence of the previous paragraph once again. It says ‘one form of prose’, which means there are other forms as well. Yes, there are. Now you are familiar with one form of prose. Think of other pieces that look like a story, but are different in their purpose and make a list in the space given below:

Your response:

10.4 Functions of Prose Forms

Have you read an article in a newspaper? Do you receive letters on email or by post? Have you in your schools written science laboratory journals? Have you come across reports? And finally, what about the unit you are reading now? All these and many more examples constitute what we call ‘prose’. Each piece has a different function to perform, and let us classify prose based on the functions they perform.

10.4.1 Narrative

We began with a story. What type of language function is it? I am sure this is an easy question, and you know the answer to this. Yes, it is narration. A story is narrated. A story is a narrative. Stories can be of different length. Some stories are long, some are very short, some have a definite ending, some do not have any ending (open-ended stories) etc. A very long story is called a novel. You have read several novels in English

and perhaps in Bangla. You know how long a novel can be. Some novels are very long running into nearly a thousand pages. Some are hardly sixty to eighty pages. The length of a novel does not decide its quality, there are other factors, and to discuss that aspect is not within the scope of this unit.

What are the features of a narrative? There is a narrator, or a person who tells the story or something which is in the form of an anecdote or an incident. Often the narrator can be the author. The narrative can be in the first person or the second person or the third person. More often than not, narratives are in first person. This is to ensure the involvement of the reader.

Task: Can you mention some instances where narration is essential in our life?

Your response:

Normally children resort to narrating the day's happenings in the school as soon as they come back. We tend to recall the day and narrate some special incidents and share them with our friends and family members. We narrate the stories of movies we have watched and discuss them with friends. While writing we narrate some incidents when we write letters. Very short narrations related to life of a person are called 'anecdotes'. These are very popular, and you have several famous anecdotes about Akbar and Birbal, the conversations between Ramakrishna and Narendra (Vivekananda).

10.4.2 Descriptive

The second type of prose is what we call a 'descriptive' piece. This provides for description of an object, or a place or a person or an event. In our classroom we may be asked to describe something – an animal, or a plant, or an object. (This was a common practice in early school days.) A description is objective and it needs to be systematic. When a person reads the description, he/she should be able to imagine the object. This often happens in your textbooks. A diagram is given, and the lesson describes what is there in the diagram – a picture describes something without words, and a paragraph draws something without lines. This is a good source of language exercises in our classrooms. We use descriptions in our letters, our reports, the answers we write in our examinations, and for several other purposes. Descriptions are also used in articles that you read in the newspapers, and these may relate to some incidents of the recent or distant past.

Task: Mention a few instances when you use descriptions in your writing?

Your response:

We often do this in our letters, reports, and complaints. Quite a lot of writing is descriptive in nature.

10.4.3 Explication

This is the third type of prose which is also quite popular. Here we explain things. Generally, when concepts need to be presented to an outsider, explication becomes an essential feature. For example, I am using a mixture of narration and explication. Occasionally, I am also using a bit of description, but largely, this piece of writing is explication and narration. When you read books on science, or other content subjects, they have detailed explications. You may recall the lessons you have read in science, geography, social sciences and other subjects where concepts like transpiration (biology), savannah grasslands (geography), and parliamentary system of governance (social sciences) are explained. In life we resort to explaining things with children and youngsters to help them understand difficult concepts.

To the categories mentioned so far, we can add terms like extrapolation, critical analysis, etc. We shall not discuss these things here.

Having discussed what is prose and the types of prose texts that we have, let us now go to the main part of the unit. How to teach prose in our classrooms?

How do we use a prose piece for teaching language in the classroom? What are the purposes of teaching prose? We also look at the reasons for teaching prose.

10.5 Teaching a Prose piece

We know that language is a set of skills. One of the important skills of language is reading. To help someone develop this skill, we need materials in the form of written texts. Prose forms the best type of reading materials for us to use in the class. You must have had a look at several textbooks in use at the school and college levels. These books include more prose pieces than poems and plays. The reason for this is easy to understand, prose lends itself to reading more easily than poems and plays. (While reading poems and plays, we need to be careful with pronunciation, intonation, rhythm and other related factors. Prose can be read without paying too much attention to any of these factors.)

Before we proceed, mention a few interesting reading lessons you have had in school. If possible, mention why you remember these lessons. Write your answers in the space given below:

Your response:

Having understood one reason for teaching prose, let us take a look at one more use. Reading a prose text exposes us to good use of language. While going through the text, we come across several words and a few sentence structures. These get registered in our memory unconsciously and resurface when we use the language either for writing or speaking. In simple words, reading a text helps us develop our vocabulary as well as grammar. While focusing our attention on meaning, we learn these without our realizing it. In fact, this is a good process of learning a language.

We are now sure of two reasons for using prose to teach language. The primary purpose is to develop reading comprehension (meaning focus) and the secondary purpose is to acquire words and grammatical structures. Both are equally important aspects of language use. Are there some more uses of prose in a language classroom? We will think about it a little later.

Having looked at the major reasons, we will now move on to the question 'how' to teach a prose lesson. For this we will use a small piece of text (a story) and look at the steps to follow while teaching prose lesson. Here is the text, do not read it now. You may read a little later.

The Appointment

There was a merchant in Bagdad who sent his servant to market to buy provisions, and in a little while the servant came back, white and trembling, and said, "Master, just now when I was in the marketplace, I was jostled by a woman in the crowd, and when I turned I saw it was Death that jostled me. She looked at me and made a threatening gesture, now, lend me your horse, and I will ride away from this city and avoid my fate. I will go to Samarra and there Death will not find me." The merchant lent him his best horse, and the servant mounted it, and he dug his spurs in its flanks and as fast as the horse could gallop he went. Then the merchant went down to the marketplace and he saw me standing in the crowd and he came to me and said, "Why did you make a threating gesture to my servant when you saw him this morning?" "That was not a threatening gesture", I said, "It was only a start of surprise. I was astonished to see him here in Bagdad, for I have an appointment with him tonight in Samarra."

All reading lessons begin with a pre-task. The purpose of the pre-task is to motivate the learners to read the lesson. It can introduce the theme of the lesson, some important words that are used in it as well as the grammatical structures. For this small piece, let us think of a pre-task which also takes care of the uncommon (not difficult) words and the grammar focus.

The pre-reading task could have a few questions related to the theme. For the text given above, you may ask questions like: Have you had any unusual experience in your life? Do you think supernatural creatures exist? Do you know any stories or instances involving supernatural elements?

When you elicit answers, you may note down a few words and phrases the students use on the chalkboard. At the same time, you can draw their attention to terms used in horse riding – stirrups, flanks (sides), gallop, and a few words associated with fear – frightened, go white with fear, surprised, shocked, etc. As part of grammar, you may check their knowledge of reported speech as well as some prepositions and conjunctions.

Having gone through the pre-reading task (the questions can be given the previous day to help the students think about the answers), which takes about six to seven minutes, provide a brief introduction to the passage – you will read a story about an unusual incident and write two pre-reading questions on the board. The questions could be: a. Do you really think the merchant liked his servant a lot? Give some evidence for this. b. Does the ending of the story surprise you? Did you expect the story would end this way? These questions will motivate them to read, or provide a purpose for reading the story. These questions are called lead questions – they lead the students to read.

Having written these questions, allow the students to read the lesson silently. Allow them to pair up and discuss the story. Give adequate time to read it more than once. Once, all of them have read the story, ask a few questions (other than the two lead questions you have written on the board). The questions you ask now should elicit short answers and the same answer may be elicited by more than one question. Alternately, each question may elicit more than one answer depending on the students' understanding of the text. Don't ask an impossible question (something not given in the text e.g. How long was the servant working for the merchant?) Your questions could be inferential (take a look at the lead questions). Once you are sure the students are able to answer all the questions, provide a shadow summary. This is a summary with a few fact wrongly

stated, and check whether the students can locate the errors and correct them. Alternately, provide the summary with a few gaps in between and check whether the students can fill in the blanks to complete the summary.

You may conclude the class by asking students to narrate the story in as many different ways as possible – narrate in first person, or third person, or in plural (a group experiencing this) or change the tense, or not use direct speech etc. The number of changes you can make are left to your imagination.

This is just one way in which prose can be taught. There are many more ways, and you can gather more ways by looking at some good books suggested at the end of this unit.

10.6 Summary

Let us now conclude this unit with a quick summary. We began with a summary of Unit 9 on what is literature, and established how prose is one form of literature. We looked at different types of prose available to us and how story is one popular form of prose included in our textbooks. We finally saw one way in which a small story can be taught to an intermediate class. In the next unit we shall look at how a poem can be taught.

10.7 Review Questions

- a. How is prose a distinct genre of literature?
- b. How many types of prose have been discussed in this unit? Can you give an example for each?
- c. Which is the most popular form of prose and why?
- d. Which form of prose do we use more often in our life? e.g. for writing letters etc.
- e. Are you familiar with any other form of prose than the three types mentioned here? Mention an example.
- f. What language skill can best be developed using prose as a source?
- g. What other aspects of language can also be taught using prose in the classroom?
- h. What are the steps one needs to follow while teaching reading?

- i. How is pre-reading task relevant to teaching reading? Is this a classroom strategy or outside the classroom strategy?
- j. Are pre-reading questions the same as pre-reading tasks?
- k. What questions can you frame based on the story – The Appointment?
- l. How were you taught a story in your student days? Mention some of the features of that lesson.

10.8 References

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Unit - 11 □ Teaching Short Stories

Structure

11.1 Introduction

11.2 Objectives

11.3 Poem: Definition and Structure

11.4 Types of Poems

11.4.1 Ballads

11.4.2 Sonnet

11.4.3 Elegy

11.4.4 Ode

11.4.5 Free Verse

11.5 Uses of Poem for Teaching English Language

11.6 Teaching a Poem

11.7 Summary

11.8 Review Questions

11.9 References

11.1 Introduction

This unit is similar in its structure to the previous unit, except for the fact we will discuss the teaching of poetry. In this unit we shall look at the term poetry for its various meanings, some of its characteristics, the varieties of poems we have in English literature, and finally discuss the reasons for teaching poetry as well as a plan for teaching it.

11.2 Objectives

After going through this unit, the learners will be able to:

- Understand the term poetry as it is used in literature
- Identify different forms of poetry
- Understand the reasons for teaching poetry and

- Teach a poem in the class.

11.3 Poem: Definition and Structure

Before we start this unit, as usual, let us express our views on what a poem is. You have come across this term since your school days, and you must have read quite a few poems by now. You must have some broad idea of what a poem is, and write down your thoughts in the space below:

Your response:

We often say, ‘a poem is a metrical composition’. This definition needs a bit of explanation. There are two words that need a proper understanding – metrical and composition. Let us take a look at these words.

‘Metrical’ comes from the word meter. (Not a term associated with the measurement of length) This word needs to be understood in terms of literary studies, especially a branch called Prosody. One of the topics dealt with while studying prosody is scansion. Scansion comes from the word ‘scan’ which means to take a quick but a comprehensive look at something. The scansion on the other hand, takes a close look at every line, in fact every syllable in a line in the poem. Let us understand this better.

In your spoken English course, you have come across terms like – syllable, stressed syllable, word stress, sentence stress, intonation, and rhythm. These words are also used while analysing a poem especially to see the meter in which the lines are written.

Words are made of syllables. Each word has one syllable that is stressed. A group of words strung together form a line in the poem. The number of syllables in every line of the poem remain the same and they also follow a pattern – e.g. unstressed syllable followed by a stressed syllable (*Iambic*); or stressed followed by unstressed (*Trochaic*); or stressed followed by another stressed (*Spondaic*); or unstressed, unstressed and stressed (*Anapaestic*); or stressed syllable followed by two unstressed syllables (*Dactylic*). Each of these combinations is called a foot, and depending on the number of feet, you have either a pentameter (five feet) or a tetrameter (four feet). The number of feet, decide the length of a line in a poem. When lines like these are organised in a meaningful manner, and can be based on a theme, we have a poem. To understand these concepts we need some examples. Go to a good anthology of poems, start reading the poems aloud and consciously, try to identify the pattern of each foot, and find out what meter the poem uses.

Shall I compare thee to a summer's day(Shakespeare)

You have five feet, each with an unstressed syllable followed by a stressed syllable. This is an example of Iambic Pentameter.

I wandered lonely as a cloud(Wordsworth)

Can you find out what meter this is?

This is Iambic tetrameter. I have shown a way of indicating the stressed and unstressed syllables differently. You can use the same technique and analyse other poems. Here are a few lines from different poems for you to mark the stressed syllables and identify the number of feet in each line.

- a. One impulse from the vernal woods
Can teach you more of men and mortals could. (Wordsworth)
- b. Curfew tolls the knell of parting day (Robert Burns)
- c. Thou still unravished bride of quietness. (John Keats)
- d. In the room women come and go (T S Eliot)
- e. I have spread my dreams under your feet (W B Yeats)
I am sure you enjoyed doing this work.

11.4 Types of Poems

Having looked at what poetry is we shall quickly take a look at the types of poems that are identified traditionally in English literature. You must be familiar with some names, and you may write those names in the space given below:

Your response:

We have quite a few types of poems in traditional English literature. Some of the popular ones are as follows:

11.4.1 Ballads

These are some of the oldest form of poems we have. These are usually sung to the accompaniment of a stringed instrument, and they have a story to tell us. The story usually centres on some adventure or a romantic relation between two young people. Some of the best known ballads are Sir Patrick Spence, and La Belle Dame Sans Mercy. Christabel is also a ballad written by Coleridge.

11.4.2 Sonnets

These are short poems with just fourteen lines. There are two types of sonnets: the Petrarchan, and the Shakespearean. They have a fixed rhyme scheme and can be written as first eight lines separated by last six lines. They are also written as three stanzas with four lines each and conclude with a couplet.

11.4.3 Elegies

Elegy is a poem written on the death of a person in his/her honour and memory. There are quite a few famous elegies, Lycidas by Milton is a well-known elegy. This brings out the pathos on the loss of a friend, and also glorifies the qualities of the departed person.

11.4.4 Odes

An ode is a song based on a theme. Keats has written five odes which are famous and also beautiful – Ode on a Grecian Urn, Ode to a Nightingale, and Ode to Autumn are some of the best known odes. Dryden, Wordsworth and Shelley have also written some odes.

11.4.1 Free Verse

This is a more recent variety. Here the poet does not stick to the meter, each line can have a different length and the poem could even read as a piece of refined prose. T S Eliot uses this style in his poems Love Song of Alfred J Prufrock and The Hollow Men. G M Hopkins used this style earlier in some of his poems.

To these varieties, we can add Satire, and from the modern day versions we have Limericks and Haikus. We will not discuss these varieties here, you may look up a book on History of Literature and find more information.

Before we proceed further, since you have read several poems to date, please give two examples for each variety explained above.

Your response:

11.5 Uses of Poem for Teaching English Language

So far you have looked at what is poetry, and how many types of poems we have. You have also provided examples of some poems. These need to be verified by you. We

will now proceed to see, what the uses of learning a poem are and how it can be taught in a class.

We know the reasons for using a prose lesson for teaching English language. We have stated them explicitly in the previous unit. Based on that understanding, can you mention some possible uses of using a poem in the language classroom?

Your response:

While we can use a prose lesson for teaching grammar, provide illustrations of language use, develop vocabulary, there are a few other reasons for teaching a poem. The language of poetry need not always be grammatical – a poet has a licence (freedom) to alter the rules for creating an effect. Such alterations are called stylistic devices, such as foregrounding, using imagery, coining a word etc. Look at the following examples:

I caught this morning morning's minion, (Hopkins)

This morning I caught the morning's minion (prose version)

You can see how different the prose version reads in comparison with what Hopkins has said. He has just changed the order of words to bring a different effect on the readers. You must have come across several examples of this type.

From this example, we find that while a poem may not be a very good source for teaching grammar, it can still help us build our vocabulary, it can help us express our ideas in a manner other than the conventional way e.g. *A grief ago* (Dylan Thomas). This is an enrichment activity. Besides this, we will understand the role of rhyme and rhythm in language. Rhyme scheme is easy to understand, while for rhythm I will give an example.

Rhythm is the regular beat that one can keep while speaking or reading a poem. English language is characterised by stress timed rhythm (not syllable timed as it is in most Indian languages). To understand this concept, reciting the nursery rhymes is helpful. Most poems have a rhythm that approximates the English speech. Go back to the section where we have illustrated different types of feet and meter. Read those lines aloud with proper stress, and you will see the rhythm of English speech.

A poem can be taught to develop vocabulary, sensitising us to rhyme scheme, understanding the rhythm of speech, and also use of stylistic devices such as imagery and symbolism. A poem necessarily needs to be read aloud and enjoyed. The meaning of a poem is revealed more through the use of imagery and symbolism rather than the surface meaning of the words. We shall look at this when we discuss how to teach a poem.

11.6 Teaching a Poem

In this last section, we shall look at a poem and see how it can be taught. Here is a poem, and just read it aloud a couple of times.

*A slumber did my spirit seal—
I had no human fears.
She seemed a thing that could not feel
The touch of earthly years.
No motion has she now, no force—
She neither hears nor sees,
Rolled round in earth's diurnal course
With rocks and stones and trees.*

Can you guess who the poet is? What are your reasons for your guess? Please write your answers in the space given below:

Your response:

This poem is by William Wordsworth, and it is one of the five Lucy poems. He wrote these poems in her memory after she passed away. His sadness at her death forms the theme of all the Lucy poems.

A lesson on teaching a poem can begin with a pre-reading task. This can help motivate the learners to appreciate the poem. For this poem, let us plan a pre-reading task:

Have you ever been separated from a person you like a lot – a friend or a relative? Can you describe your feelings at the time of parting with your friend? What words express your feelings best? What do you call such emotions?

These questions need not be asked in a bunch. You could space them, elicit responses and prompt your learners with a few expressions and finally consolidate all the responses and summarise them for the class. You could also choose one of the learners to consolidate and summarise. Alternatively, you could ask your students to meet a few people in the neighbourhood who are lonely and ask them about their past life and the people they had lived with earlier.

Once you have done this, read the poem aloud to the learners. Let them not look at the poem (let them keep their books closed), but just listen to it for its rhyme and rhythm.

Let the sound of the poem make an impact on them. Read the poem slowly and deliberately such that each word sinks into the learner to enjoy.

Having read the poem, you may ask them to open the books, and read the poem a second time. This gives the learners an opportunity to relate the sounds they listen to the words as printed on the page. Their involvement in listening to the poem becomes greater and they enjoy the poem.

Allow the learners to read the poem aloud for a while and draw their attention to unfamiliar words: slumber, human fears, diurnal etc. Some students may know the meanings of these words. Try and help them explore the meaning by creating contexts – slumber chamber; slumber effect, slumber shade, are the phrases you can use and illustrate these pictorially and help the students derive the meaning of the word. ‘Human fears’ is a philosophical expression. You can elicit responses on some of the common fears we have as human beings, from there you can extrapolate it to the fear of ageing and dying. The term diurnal can be explained using contrasting words. Check if they are familiar with the word ‘nocturnal’ and use this word in expressions like nocturnal animals, nocturnal habitat etc. Nocturnal refers to things associated with the night, and the term diurnal is the opposite of it. With this the learners will be able to arrive at the meaning of the word diurnal.

The next step will deal with interpretation. You can begin with asking some questions. Obviously there are two stanzas of four lines each. How are they related to each other? Try and elicit answers by asking some prop questions. You may use questions like:

- a. What does line 1 of the poem talk about? Slumber of the spirit.
- b. What do you understand by this? I had become unaware of my surroundings, I was not conscious of what was happening around me.
- c. The second line talks about human fears. What are some of the common human fears? Fear of losing the present time, fear of getting old, etc.
- d. Can you now relate the two lines? Being young, and happy, I did not have any human fears.

You can continue in this manner till you get to the end of the stanza. Later, you may elicit answers with the theme of the second stanza and show the relationship that exists between the two.

The first stanza reflects the pride of the poet as a young man in love with his girl (Lucy) and thinks she is immortal. In the second stanza, we see that Lucy is dead and has

become part of nature. Nature is eternal, and his idea of Lucy being immortal becomes a reality with her death.

This is a strange relationship. This can be called harsh truth. The emotion is expressed using a figure of speech called irony. Now look at the rhyme scheme.

Read out the last word in each line and help the learners arrive at the following rhyme scheme abab, in the first stanza and cdcd in the second stanza.

Finally, ask them to read the poem once or twice and give a task. The task is to look for the rhyme scheme and ironical expressions in the following poem.

The Rainy Day

*The day is cold, dark and dreary,
It rains and the wind is never weary,
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.
My life is cold, dark, and dreary,
It rains, and the wind is never weary,
My thoughts still cling to the mouldering past,
But the hopes of youth fall thick in the blast,
And the days are dark and dreary.
Be still, sad heart and cease repining,
Behind the clouds is the Sun still shining,
Thy fate is the common fate of all,
Into each life some rain must fall,
Some days must be dark and dreary.*

H W Longfellow

Do you like this poem?

Why do you like this poem?

How is this different from Wordsworth's poem?

Point out the rhyme scheme used in each stanza.

Where do you find instances of irony?

What other figure of speech you are aware of is used in this poem?

Why does the poet call this poem ‘The Rainy Day’ and not ‘A Rainy Day’?

That brings us to the end of this unit. Let us quickly revise what we have discussed so far and go to the last unit of this module.

11.7 Summary

We began the unit with a quick revision of the previous module which discusses the teaching of prose. We looked at some definitions of the term poetry and also understood some of its features. We became familiar with terms like foot and meter and saw a few examples of different types of feet and meter. Finally, we looked at a poem and saw how it can be taught in a school classroom.

Remember, a poem is meant for reading aloud and enjoying it for its rhythm and rhyme scheme first. As you keep reading a poem, the meaning gets understood and your pleasure increases.

Here are a few books you can read to look at how poems are analysed.

11.8 Review Questions

- a. What are some of the distinct features of a poem?
- b. How is a poem different from a prose?
- c. Can you define a meter? How many meters are there in English?
- d. How does the meter contribute to the length of a line in a poem?
- e. Define rhythm and differentiate it from rhyme. From the examples given in the unit illustrate these two terms.
- f. How many types of poems have been mentioned in this unit? Give an example for each type?
- g. Are you aware of other types of poems in your language? Mention one or two examples. e.g. Gazals in Urdu and Hindi
- h. What are some of the important reasons for teaching a poem in a language class?
- i. Why do we need to read a poem aloud and not silently?

- j. Can we use the term comprehension while teaching a poem? Give your reasons.
- k. How does a poem use a variety of figures of speech to convey meaning?
- l. Give some examples of symbolism, and irony.

11.9 References

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Unit - 12 □ Teaching Poetry

Structure

12.1 Introduction

12.2 Objectives

12.3 Revision of Unit 10 and Unit 11

12.4 Classification of Literary Forms

12.4.1 Poem

12.4.2 Drama

12.4.3 Fiction

12.4.4 Non-fictional Prose

12.5 Conclusion

12.6 Review Questions

12.7 Reading List

12.1 Introduction

The focus of this entire module has been on using literature for language teaching. In the first unit of this module (Unit 9) we looked at the definition of literature, and in discussing what literature is, we also mentioned terms like types of literature or genre /È'QnrY/. We will recall some of it here and discuss different form of literature here.

12.2 Objectives

At the end of this unit, the learners will:

- a. Become familiar with the names of different forms of literature
- b. Understand some features of each form
- c. Become familiar with some examples of each form
- d. Will be able to identify the form a book belongs to.

12.3 Revision of Units 10 and 11

Before we proceed further, let us recall your learning in units 10 and 11. In these two units you have looked at two different genres of literature - prose and poetry. Now we shall look at a few more genres and the types of subdivisions each genre can have. What did you learn about prose and poetry? How are these two forms different? Mention briefly your understanding based on the reading of the two units.

Your response:

Prose includes fiction and nonfiction. This forms the bulk of writing, and we come across prose more often than other forms of literature. This form of literature is best used for developing reading skills, and improving the vocabulary of the learner. Prose also provides good illustrations of grammatical structures.

Poetry on the other hand helps us use language in a beautiful and pleasing manner. We read poetry aloud to enjoy its rhyme scheme and also the rhythm.

That makes a brief answer the questions.

12.4 Classification of Literary Forms

Look at the flow chart given below. Take a proper look and understand how the literary forms are classified. Try to describe this grid in your own words.

Your response:

Classification of Literary Forms (Genres)

Poetry	Drama	Fiction	Nonfiction
Poems	Comedies	Novels	Essays
Sonnets	Tragedies	Short Stories	Biographies
Ballads	Tragicomedies	Tales	Autobiographies
Odes	Romance	Anecdotes	Diaries
Lyrics	Farce	Legends	Speeches
Songs	Melodrama	Myths	Descriptions
Couplets	Absurd	Graphic novels	Prospectus
Haiku	Poetic drama		Instruction sheets
Limericks			Reports

It is clear from this grid (classification table) that literary forms can be broadly divided into four categories. These are large categories and are confined to the variety we find in literary texts. Content writing can have other forms and these are not discussed here.

The four categories mentioned are Poetry, Drama, Fiction and Nonfiction. Each of these categories has been sub-divided into the varieties of forms that they include. However, the varieties mentioned are not exhaustive, and more varieties can be added. We shall restrict ourselves to these varieties for our discussion.

12.4.1 Poetry

This is a popular form of literature, and almost everyone is familiar with this form. Poetry comes naturally to language and we perceive this in the numerous folk songs that we hear in different languages. Folk songs are typical to each language and music is integrated into them. English is no exception. Ballads are in fact folk songs and are sung to the accompaniment of stringed instruments.

We have listed eight varieties of poems in our grid. Let us look at some of these varieties and also provide names of one or two poems as illustrations. We will not provide the text of the poems, you can get these by browsing the net.

The first of these varieties we have mentioned is called Poems. This is a generic term and does not specifically refer to one variety. The rest of the varieties are all poems. In English literature, the Romantic period (nineteenth century) is supposed to have produced the richest poetry. We had major poets like Wordsworth, Coleridge, Blake, Byron, Keats, Shelley, Browning and Burns during this period. Each one of them produced large volumes of poetry and they had variety in them.

i. Sonnets:

We will begin with sonnets. Sonnets are short poems of no more than fourteen lines. Very often they are said to be very personal and deal with an experience that touches the poet's life in an emotional way. These could have varied themes of love, dejection, sadness, wonder, philosophical outlook or humour.

There are typically two types of sonnets – the Petrarchan (Italian) sonnets and the Shakespearean sonnets. The Petrarchan sonnets were divided into two parts – the first eight lines called the octave and the next six lines called the sestet. Sestet provided a solution to the problem raised in the octave. Both styles of sonnets are written to this

day. Besides Wordsworth and Keats, Elizabeth Barrett Browning wrote some of her sonnets in the Petrarchan style.

Shakespearean sonnets had three stanzas of four lines each and the sonnet ended with a couplet. Shakespeare wrote more than one hundred fifty four sonnets in this style and made this form popular. All decent libraries have copies of complete works of Shakespeare which include all the sonnets.

ii. Ballads:

Having looked at what sonnets are, let us move to Ballads. These are quite ancient forms of poems that are available to us. These were popular even during the pre-Shakespearean day, and often the names of the poets are also lost to us. Ancient ballads were collected, curated and published in the form of a volume by Bishop Percy during early eighteenth century under the title *Reliques of Ancient English Poetry*. This is a valuable work that has been handed down to us. Some of the best known ballads Keats' 'La Belle Dame Sans Merci'; Yeats' 'Second Coming'; Tennyson's 'Lady of Shallot', Wordsworth's 'Solitary Reaper'; Coleridge's 'Rime of the Ancient Mariner' are some of the famous examples.

iii. Odes:

The third variety is the ode, which actually means a song to be sung. It is generally written in appreciation of a person or a thing. (Dryden's Alexander's Feast; Keats' Ode on a Grecian Urn) These originated in Greece, and are attributed to Pindar; in fact, the odes are called Pindaric Odes. Some of the best odes were written by Keats (the five famous odes), and Shelley's Ode to West wind are well known poems.

iv. Lyrics and Songs:

We will not discuss this here. These are stylistic variants and you will find examples of lyricism in the varieties discussed earlier. Ballads and odes are songs.

v. Couplets:

A few poets expressed their ideas crisply in two lines. Though the poem was longer than two lines, each couplet expressed one complete thought which was carried forward as part of the larger theme of the poem. Alexander Pope was one of the best known poets who popularised couplets –which are memorable. A story is popular about him

being chastised by his father for writing poems. When it was his turn to apologise, what he said came in the form of a couplet:

*'Father, father, mercy take,
I shall never verses make.'*

When Newton died, he was commissioned to write the epitaph which reads as follows:

*Nature and nature's laws all lay hid in night.
God said, 'Let Newton be!', and then there was light.'*

Dryden was also known for his heroic couplets, and these were later picked up by several younger poets. Sanskrit literature is popular for its couplets based on providing value based lessons.

vi. *Haiku and Limericks:*

Haiku is a recent addition to the genre of poetry in English. This style of writing poems has been borrowed from Japanese poetry. Like a couplet (which is restricted to two lines), a Haiku is restricted to seventeen syllables arranged in three lines. The lines need not rhyme, but should convey a complete meaning.

Limericks like Haiku are also short poems of five lines each with a definite rhyming scheme. Often, limericks are bordered on humour, but not without a message. The authors of limericks are often not known. Take a look at this limerick

*There was a lady from Niger,
Who went for a ride on a tiger.
They returned from the ride,
With the lady inside
And a smile on the face of the tiger!*

I am sure you enjoyed reading this limerick, which has humour as well as caution on choosing a ride. Edward Lear has written some of the best limericks to date.

This brings us to the close of discussion on different forms of poetry. We shall now proceed to look at Drama in the next section.

12.4.2 Drama

Drama is a major genre which acquired popularity during the Elizabethan period with playwrights like Shakespeare and Marlow. Drama was a popular form of literature in

ancient India and Greece, and the English theatre has adopted the form from both these sources.

Drama and Shakespeare have been synonymous. Shakespeare introduced quite a few types of plays – Tragedies, Comedies, Tragi-comedies, Historical plays, and Romances. These largely form the varieties and the characteristics of each one of them remain the same.

A Drama portrays life of a person, period or a family. It could borrow themes from history, epics, popular legends, and day to day life. The technique of presenting a real life story accounts for the success of drama. Let us briefly look at some types and provide names of a couple of popular plays as illustrations.

i. Tragedy

This is a play which centres on the fall of a hero. Hero is a famous person, (a king, baron, queen, a brave soldier, a well-known merchant, or a wealthy lord). The hero has several good qualities, but also has a few weaknesses (hamartia) due to which he falls from grace. That fall accounts for the tragedy. (In the Indian plays, tragedies were not accepted, and most plays ended on a happy note. But Greek plays were profound tragedies – *Oedipus Rex, Agamemnon, and Hippolytus*). Shakespeare was known for his tragedies such as *King Lear, Hamlet, Julius Ceaser, Macbeth, and Romeo and Juliet*. Marlow a contemporary of Shakespeare also wrote some tragedies and the best known play of his is *Doctor Faustus* is a famous tragedy.

ii. Comedies

Comedies largely dealt with social issues based on the life of ordinary people. It could reflect the nuances as they existed in the society and it held a mirror to the society. There have been a large number of comedies across the ages in English literature. Shakespeare did write a few comedies such as *Midsummer Night's Dream, Two Gentleman of Verona, The Merchant of Venice, and All's Well that Ends Well*. Apart from this, immediately after the Elizabethan period (when Shakespeare wrote and produced his plays) the Restoration Drama became popular. Some of the comedies of this era are *Rivals, School for Scandal, Way of the World* and *She Stoops to Conquer*. Early twentieth century was marked by good comedies which were called Farce. George Bernard Shaw was a pioneer in the field and his plays like *Arms and the Man, Candida, Major Barbara, and Doctor's Dilemma*. Galsworthy, Oscar Wilde and other contemporaries of Shaw

also wrote comedies. Around this time, theatre was popular in Europe and plays in English, French, Italian, Norwegian and German languages were popular.

iii. *Romances*

Romances were plays which glorified nature and the life of peasants in the country. There was no struggle, and it generally talked about young couple who got separated, pined for each other and finally got together with divine intervention (*deu-ex-machina*). *A Winter's Tale* by Shakespeare is an example of such plays.

iv. *Tragi-comedies*

Merchant of Venice is a good example of a tragi-comedy. This play recounts the story of a merchant who loses all his wealth due to a storm in the sea and is harassed by a Jew (money lender). His friend who assumes the role of a lawyer, saves him from the Jew and with divine intervention the wrecked ship reaches the shore.

v. *Absurd Plays*

These are a new generation plays that were experimented at the beginning of the last century. This movement began in France and soon caught the attention of playwrights in other parts of the continent. Today, we have absurd plays in Indian languages including Bangla. (BadalSarkar's plays *EvamIndrajit*, *PaglaGhoda* are some plays in this category). The best known playwrights in this category are Samuel Beckett and Edward Albee. *Waiting for Godot* by Beckett has made a history in the field of theatre.

vi. *Poetic Drama*

This is a variation in style that was ushered in during the twentieth century. Shakespeare used this technique but this has not been noticed. This form of using poetry in drama was also popular in ancient Indian literature and it was called *ChampuKavya*. T S Eliot was well known for his poetic play – *Murder in the Cathedral*. W B Yeats and J M Synge also wrote similar plays. Yeats is said to have been influenced by the Japanese theatre that staged Noh plays.

This brings us to the close of discussion on drama. In the next section we will look at Fiction briefly. Before doing so, here is a small task for you.

How well can you compare the poetry in English with the development of poetry in Bangla? Give examples and show the similarities and differences.

Your response:

12.4.3 Fiction

In the previous unit we looked at the teaching of prose. While discussing prose, we said, it constitutes the largest part of literature and several types of writing happen in prose. One major part of prose is Fiction (which means, an imaginary story) and this has several sub-categories within. We shall take a look at some of these for our understanding.

i. Novels

There are very few of us who are not familiar with the term novel. Novel means something new. It tells us a story with which we are familiar, but in a new way. Hence it is called a novel. Novel as a genre was first used in English literature during the seventeenth century. (English was influenced by novels in Spanish language *Don Quixote*). Most novels during this period described an adventure where the hero was an ardent traveller and met with new experiences in life. Some of the well-known novels are *Robinson Crusoe*, *Gulliver's Travels*, *Joseph Andrews*, and *Pilgrims Progress*. Later in the nineteenth century, the novel developed into a mature form and dealt with social problems and had a curative effect on the readers. Charles Dickens, Jane Austen, Bronte sisters were some of the famous authors. The tradition of writing novels has continued to this day and we have a variety of novels dealing with varied themes such as histories, adventure, social drama, scientific discoveries, fantasy, espionage, travel and political commentary. Indian authors have also contributed to the volume of fiction produced in the world. (The tradition of writing novels in ancient India began in sixth century with BanaBhatta's *Kadambari* and Dandi's *Dasha Kumara Charita*.)

ii. Short stories, tales and anecdotes

Short stories are miniaturised novels. They have a similar structure as a novel (a plot, characters, developments, struggle, resolving the struggle etc.). There are no strict guidelines on how short or long a story could be. There are stories that are hardly a sentence or two to some stories running to more than fifty pages. However, all stories have similar structure that binds them. The stories are also recognised as tales (which are largely oral in tradition) and sometimes anecdotes also pass off for stories. (Anecdotes are narration of some incidents which are personal.) Rabindranath Tagore is one of the best short story writers from India.

iii. Legends and Myths

Legend is a term used in two senses. One of the meanings is assigned to an ancient story that has been handed down to us. The origins of such a story are not traceable. In India we have quite a few legends that have been handed down to us from our parents and grandparents. This is true of all cultures. In most languages, the proverbs we use have a legend to support them. You can think on these lines and collect some legends. When you visit certain religious places, or ancient monuments, you will get to hear of several legends – I am told there is a village in UttaraKhand where they hate Hanuman. This is because, he plucked a part of the Sanjivini Hills from the village and deprived them of the benefits that hill could give. This is a legend. (The second meaning, is a person who is famous for the good work he has done, and is remembered forever is called a legend. e.g. Gandhiji is a legend.)

Myths are also stories which we believe in. There is an element of divinity associated with myths and some people dismiss some of the myths as superstitions. Read a book called *Myth or Mythya* by Devadutt Pattanaik you will have a clearer idea.

This brings us to the last part of the literary forms – the non-fictional prose. We will discuss this as one category without going into the details of each sub-category.

12.4.4 Non-fictional Prose

In the previous section while discussing prose, we have mentioned how vast this particular category is. Fiction forms a large part of prose writing and the non-fictional writing is even larger and includes sub-categories such as Essays, biographies, autobiographies, diaries, speeches, descriptions etc.

i. Essays

Essay is a long continuous piece of writing based on a theme. It uses the techniques of analysis, description, explanation, argument and other strategies. The main aim of the essay is to convince the reader the viewpoint held by the authors. You must have seen a large number of articles that are published in newspapers every day. Each of these articles is an essay. The answers our students write in the examination are in the form of essays. Each unit in this book is an essay. Depending on the theme and style the essay acquires its name and importance.

ii. Biographies and Autobiographies

These are life histories. Life history of a person can be written by someone else, or the person can write it himself/herself. Biographies have been an important part of literature and one of the best biographies that made history was the story of Samuel Johnson written by James Boswell. There are quite a few other biographies and in the recent days, this genre has become more popular. Several of the state leaders and politician have their biographies written. Some of the famous personalities have also written their own life stories and such works are called Autobiographies. There are quite a few well known autobiographies which you can find on the shelves of bookstalls.

iii. Diaries

Diary writing has been a disciplined habit by many people of prominence. Not all diaries are published, and some diaries are published as a matter of tribute to the person posthumously. The most famous diary that was published to understand the holocaust days of Nazi rule is by Anne Frank. Other famous diaries are by Gibson, and also Jawaharlal Nehru.

iv. Speeches

Like diaries, speeches of famous people are collected and published. Some of these make for good reading. Speeches of Vivekananda have been published by the Ramakrishna Mission. Like speeches, there has been a practice to publish the letters written by famous people. Letters of Keats, Bertrand Russell, Nehru, and others are available in print.

12.5 Conclusion

In this module you have looked at two aspects of teaching - Literature and language teaching. Here we have attempted to show how the two are integrated and do not serve cross purposes. Literature is seen as a sample of good language use which can be offered to the learner to develop language proficiency. The only difference is seen in the approach to teaching literature. In a literature class, the focus is on analysis of the text to appreciate its composition, while in a language class we analyse the same text to exploit it for language use. This point needs to be understood clearly by all teachers of English.

12.5 Review Questions

- a. What are the two new forms of literature discussed in this unit?
- b. Into how many categories can we divide literature?
- c. Today, new genres of literature have emerged. e.g. Graphic novels. Mention other genres you are aware of.
- d. Mention some of the early pieces of fiction produced in English by Indian authors – especially the ones who belonged to Bengal
- e. How many types of plays (drama) do we have? Can you name a few plays you have read?
- f. Give two examples of Absurd plays that are universally famous. Can you name plays of this genre from Bengali literature? (remember Badal Sarkar)
- g. What is the development of fiction in English literature?
- h. What type of fiction was the oldest and which is the most recent form of fiction?
- i. How popular is non-fiction among the students? Give reasons.
- j. Give examples of non-fiction that is available for reading every day.
- k. Have you changed your views on employability of literature for language teaching after going through this module? What are some of the changes in your thinking?
- l. Read this poem and analyse it for its meter and rhyme scheme:

Rainbow
My heart leaps when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I grow old,
Or let me die!

The child is the father of the man;
And I could wish my day to be
Bound each to each by natural piety.

*Here is a limerick for you to read and enjoy:
There was an old man on the Border,
Who lived in the utmost disorder;
He danced with the Cat,
And made tea in his Hat,
Which vexed all the folks on the Border.*

12.6 Reading List

- Forrester, Jean. (1968). *Teaching Without Lecturing*. Madras: Oxford University Press.
- Joan, Collie and Slater. (1988). *Literature in the Language Classroom: A resource book of ideas and activities*. (Cambridge Handbook for Language Teachers). Cambridge: Cambridge University Press.
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Module - 4 □ Teaching Literature - 2

Unit : 13 □ Teaching Skits and Plays

Structure

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13.1 Introduction

The term 'skit' refers to: a] a satirical/humorous/burlesque/comic sketch in a dramatic performance such as a *revue*; b] a short serious dramatic piece *especially one done by amateurs*; c] a short comedy sketch or piece of humorous writing, especially a parody. It has synonyms, such as parody, pastiche, burlesque, satire, informal spoof, takeoff, and stand-up. In its essential sense skit means a short piece of humorous writing or a performance that makes fun of something by copying it.

Teachers use skits in the classroom to impress upon the learners a message that cuts deep into their minds, especially if it is dished out in a humorous manner. Skits dealing with serious issues like *drug abuse* or *addictions* may come up but need to be handled in a sensitive way. Humorously written skits impress the youngsters, as messages are presented in a light-hearted way. A variant of skits is already there in our kindergartens. Children enjoy it acted out in nursery rhymes, such as *Jack and Jill*, or in role-plays in open house stage plays, as in birthday parties. In this Unit we will go infor reinterpretingskits as *Learner's Skit Theatre*

13.2 Objectives

This Unit introduces the learner to:

- The ways of interpreting skits
- The use of skits methodology in classroom teaching.
- Learner's Skit Theatre
- Reader's Theatre

13.3 Steps towards the Implementation of Skits

- To decide *how many skits* we think fit to enact, and accordingly to split the class into groups or allow the students choose their own group members, though this may lead to *cronyism* or someone being left out.
- To have the students *work on the skits together*, including every member of their groups in the process, either as actors, directors, or writers.
- To explain to the students the responsibility of each role. Students can certainly have their choices to play more than one role. All group members will most likely contribute to the writing of the skit, with one member taking notes as needed.
- A *formal director* may or may not be needed for *short skits*; *group consensus* can decide on the action and timing of the skit.
- To decide *a particular day and time* for presenting the skits. The acting-out can take place on the same day or during the same class-period. If more elaborate or more difficult skits are planned, it is necessary to give *a few minutes for practice/rehearsal for two or three days before the designated day of presentation*. At the appointed time *an area inside or outside the classroom* is to be provided to the students to perform the skits.

- To hand out *a printed sheet with the directions for each skit* and to choose groups to act out each skit.
- To say to the participating members/groups the following:

I will choose one group at a time to act out its assigned skit. When the group has finished, we will discuss what was demonstrated. Thematic, motivic and linguistic features involved and developed through Classroom Skits are to be discussed and evaluated.

13.4 Steps of Pre-Skit Monitoring

For monitoring over skit programmes, the concerned teacher has to ensure a step-up process of assigning duties and responsibilities to the students about to participate in skit programmes. Let us identify these roles of the students before their role-plays in skits, giving to each pre-skit role an acronym:

- a) **Accountability Students [AS]** are those who are assigned the responsibility for *a specific part of the skit production* and for *contribution to other parts if needed*. They are the key performers in a given skit.
- b) **Co-ordination Students[CS]** are assigned the task of organizing and coordinating with all members to produce a skit. Each student may have a specific job, but the **CS** must communicate with one another, and eventually the participating students must pull their parts together: *to read the play, rehearse the parts, set up the props, and put on the production*. A single student is not held responsible for the entire skit production.
- c) **Socialization Students[SS]** are to work for socializing the members, that is, pulling the participants together in a one-to-one meet and letting them spend time together.
- d) **Interaction Students[IS]** are to work as a group to develop a skit. They are to talk to one another in respect of the individual participant's role to play, and to enact the roles before production in front of one another.
- e) **Open Communication Students[OCS]** must talk openly to one another and discuss their ideas for the skit, problems they are facing, and oversee the progress of practice as to the final production. Open communication among the role players builds a sense of mutual trust and security as an individual given to enact a particular part needs feeling confident and safe in order to express his or her ideas and opinions.

- f) **Shared Goals Students [SGS]** are to work together on one project. Each member has his or her own part, yet each job is a small part of a larger project. All students should share the same end goal of putting up a skit for their class.

13.5 Cross-Cultural Polite Speaking [CCPS]

A teacher is supposed put the students into groups of three or four or five, preferably students from various cultures, and then let them have a discussion on the following questions.

- *When should you be polite?*
- *What happens if you are not polite?*
- *What instructions would you give someone about being polite in your speech and attitude?*

When students discuss these questions, they are likely to hit on some interesting topics, such as: is it important to show *politeness to our elders or superiors in any cultural hierarchy*? Different cultural attitudes and values will emerge out of these discussions and a teacher is supposed to assign role-plays to the students, taking into account their respective cultural values and behaviour patterns. One or more interactive sessions between the teacher and the students hailing from diverse social strata may effectively bridge the cultural and behavioural gaps pre-existent among the students. For example, a lesson on how to be polite in speaking and how to *avoid slangs* in open social conversation may be taken before inducting them into a skit. At this point we are going in for a little more elaboration on *polite speaking*.

Impolite speech starts with a negative attitude towards a situation or a person. The first step towards the students' *acting politely* is for the teacher to look after, by showing politeness in speaking to the students. A person can learn a lot about how someone else feels by looking at his or her facial expressions on listening to the delivered words and tone of voice. If the listener's face is tense, eyebrows are drawn together, or lips are pressed together tightly, that person is probably upset.

Other *body languages* can indicate fear, irritation, annoyance, anger, discomfort, boredom, confusion and disbelief. These are negative features of response via bodily expressions. There are as well positive body expressions. The American Behaviourist School and the German Gestalt School are pioneers in the study of human behaviours and physical

expressions as indicative of the happenings inwardly in man. A teacher engaged in skit method of teaching is to be conversant with the findings of these two Schools in order to moderate the gestures, articulations and behaviours of the skit-players in an academic class. For example, using a loud voice or forceful speech is considered impolite among the native English speakers. When role-playing as part of skit-programme, a student-participant must be made aware of the normative vocalization in speech as accepted in the English-speaking societies.

So, a teacher is supposed to help his or her students understand the *proper volume and tone of voice at which to speak*. Using an inappropriate voice volume may make a situation worse rather than better in a skit production, and may send forth wrong signals to the audience of co-learners.

Using forceful gestures, pointing up and hitting are all considered aggressive behaviour in a conversation. A teacher is supposed to help the students understand just how much is *too much when it comes to using their bodies while they speak*.

This is in point to address *personal space*. We generally leave about *two feet between us and the persons* we are speaking to, and we do this without even realizing this space gap. Standing too close to a person or too far from him or her, and shouting may send the wrong message in a conversation.

Answering someone with sarcasm, insults, dismissive gestures or a lack of seriousness is another way to send the wrong message to someone we are speaking to. Although these responses are sometimes acceptable in *specific situations*, our students would do better to follow this rule: if in doubt, shy away from such situations. Insulting a conversation partner may do so much damage that the person to converse with may get unwilling to continue any conversation. A teacher is to tell the students that avoiding the negative responses is the safest strategy.

Native speakers sometimes struggle with this polite conversation guidelines. Our grandmothers used to tell us to think before we speak. *Reacting and responding* are not the same thing in a conversation, and sometimes saying the first thing that comes to mind can be very damaging. Taking a moment to think about what we want to say, making sure that it is appropriate and kind, can make the difference between a relationship deepened and a relationship destroyed by conversation.

Depending on the home cultures of our ESL students, they may have a very different understanding of *eye contact* than do native speakers of English usually have. In some

cultures, it is impolite to make eye contact with a superior. This gesture is seen as threatening, challenging or rude. *Native English speakers, however, interpret a lack of eye contact not as a sign of humility and respect, but as a sign of guilt, the inability to trust the speaker, or lack of intelligence.* We are to encourage our students to make eye contact as they are speaking, and to help them understand that *eye contact while listening* shows that you are paying attention and care to what the other person says. We are to encourage them to try and appreciate eye-line catches of conversation as normative and standard societal behaviour.

This summary activity will encourage **creativity** and sense of **humour** in our students. As teachers we have to have groups of four or five to work together to write a skit about a situation. The selected students should choose a situation from the master list compiled by the teacher in consultation with the students in a class. Each group will write and perform two skits about the selected situation. In the first skit, they will show how NOT to act in their situation. In this version, they should not follow the polite speech guidelines. They should also write a second skit about the same situation. In this skit, students should show how to speak politely following the six polite conversation guidelines. Each group should perform both skits for their class, and the viewers are sure to have as much fun as the performers when they watch their classmates being intentionally rude in a conversation. Acting in and watching skits will help the students remember what it means to speak politely.

13.6 Non-Verbal Communication

More than anything else, our students should understand that body language is important. It can aid communication, set the mood for a conversation or help accomplish a discourse goal. Being aware of their own body language as well as that of their listeners can make all the difference in an important conversation. Talking about body language across cultures may be unusual, but it will ultimately help the students become better English communicators. While words may be our main focus as ESL teachers, for the student who truly wishes to communicate with ease, we have to go deeper. Body language and nonverbal clues are extremely important in communication.

60-90% of our communication comes from paralinguistics that is, communication beyond the words we speak, and Body language includes posture, gestures, facial expressions and suggestive limb movements, and like so many other things, does not necessarily translate from one culture to another. Though linguistic fluency is probably number one

priority in ESL class as it should be, students will find it worthwhile taking a moment or two to talk about body language. Intentionally or unintentionally, we mimic the body language that we see. Mirroring body language can put a speaker at ease. For students learning English as a second language, mirroring in conversation is important. Many people will wrongly assume a non-native speaker cannot understand even the simplest of conversations. Students, who learn to mirror their conversation partners, may earn themselves more credit in a conversation test. This technique is particularly useful during professional conversations, such as *job interviews*, where the speaker is trying to make a *strong first impression*.

13.6.1 Pronunciation Lessons

A lot of struggle with pronunciation comes from the first language and the sounds that compose it. The best way to learn speaking a second language is to listen to and mimic the tonal speech of a native speaker. Showing them how we position our mouth and how we move the muscles in articulation can make them understand the difference between ignorance and understanding. If we teach them the anatomy of the mouth and how it plays in English pronunciation, and show our students the motions we are going through when we articulate English speech or make certain sounds, they are likely to imbibe all they need in order to correctly produce the sounds by themselves.

13.7 Defining Unfamiliar Words and Terms

What is the best way to help students understand the difference between *strolling* and *marching*? We are to act it out for them. Perhaps the most common context under which ESL teachers should act out is for defining new vocabulary. For most nouns, a picture is a great way to help students understand what we are talking about. But for verbs, it is a different story. We can try and put an action into a picture, but a lot of times the drawing just falls flat. It is much more effective to just show our students what the action looks like. *Charades* is a good help for the students, and we often *use the game to review words* before a test or at the end of a unit.

13.8 Demonstrating Appropriate Cultural Behaviour

Body language seldom crosses cultural borders. What is perfectly acceptable in one culture may cause great offence in another. Culture is important because even though most people cannot define their own culture, it is deeply ingrained in their cultural inheritance. Inappropriate cultural behaviour, even when it is unintentional, can cause

problems. A teacher must show the students the standardized appropriate way to speak, respond, react and act in a normative society, beyond their respective cultural trappings. Falling short of standard and normative language behaviour may create ludicrous and laughable effects. Sheridan's restoration comedy *The Rival* presents the character of Mrs Malapropos engaging in inappropriate but bombastic words to show off her cultural superiority. For example, she would have used 'pineapple' instead of 'pinnacle'. This phenomenon is called Malapropism. Our students should be made aware of the comic effects of malapropism. .

13.9 Learners' Skit Theatre [LST]

The term 'skit' may coextend to Learner's theatre, an activity in which students are asked to adapt a text and act it out orally in the form of a play. In Learner's theatre, students read out from literary works, often without costumes and sets, and letting their voices convey the emotion and situations of the characters taken up.

Skits as part of teaching and learning techniques score over conventional one-way method in which the learners are rendered passive recipients and can hardly have any scope to actively participate in the contents of teaching and generate meanings and a proper expressive presentation of the same.

Learners' or Readers' Theatre is as an oral presentation of drama, prose or poetry by two or more readers. It is a form of dramatic reading in which a play, narrative or the dramatic scrap of a work is performed for an audience. The *actors* first read a story and then transform it into a script involving several characters.

Learners' theatre, frequently defined as *theatre of the mind* or *minimal theatre* or *readers' theatre*, is, to quote Aaron Shepard, a convenient and effective means to present literary works in dramatic forms. In *Learners' Theatre*, individuals read out chunks from literary works, most often without costumes and sets, but letting their voices convey the emotion and situations of the various characters. *Learners' Theatre* always involves a group reading aloud a text from visible scripts with an authentic communicative purpose. The emphasis is on the oral reading of the text, the print coming alive through reading speed, intonation and stress. *Learners' Theatre* is a holistic method that integrates reading, speaking, listening and thinking. It is especially useful for struggling readers as it provides them with a meaningful context to enhance their skills, interest and confidence.

A wide range of texts can be harnessed for *Learners' Theatre* purposes. These may be fictional texts, such as narratives, short stories, folk tales, myths and extracts from novels, or non-fiction texts, such as biographies and autobiographies, diaries, speeches, letters, newspaper articles and historical documents.

13.9.1 Variation on LST

Shepard (2004) distinguishes between two main models of *Learners' Theatre*. First, in the 'traditional model' readers have relatively fixed positions, for example sitting or standing in a row or semi-circle. The text is split among the readers so that, for example, each reader in a group reads the part of a character in a story. Alternatively, the reading may be shared by narrators, each providing background information, and reading dialogues of characters.

Another alternative is for the text to be shared randomly by the readers irrespective of whether it is narrative or character's dialogue. Secondly, in the developed model *Readers' or Learners' Theatre*, in contrast, several or all of the readers are mobile. In Shepard's own adaptation of *Reader's Theatre* those reading the roles of characters are mobile, while the narrators are stationary. For example four narrators will be there, one in each corner of a room. If students are totally unfamiliar with Reader's Theatre, the teacher normally introduces the concept to them, informs them of what kind of script they will be working with and how long the process will take. The next step is to assign roles.

13.9.2 Key Components of Reader's Theatre

Scripted Reading

Unlike conventional theatre or drama, Reader's Theatre is an uncomplicated classroom activity because it does not require full costumes, stage sets and memorization of scripts. To implement Reader's Theatre in the classroom, students first read a story, and then transform the story into a script through negotiations with other group members. The students then rehearse their scripts by reading aloud their lines, paying attention to the way they articulate the words in the script, varying their tone and projecting their voice. They finally perform for an audience by reading aloud from their hand-held scripts.

Reader's Theatre is particularly important in developing reading and oral skills. Scripted dialogues provide EFL students with an opportunity to express their thoughts and ideas

(Adams, 2003). In addition, scripted dialogues have often been used in the language classroom to enable students to acquire the vocabulary, idioms, grammar and syntax of English speech (Berlinger, 2000). As they involve all aspects of language use, scripts that are rehearsed in class can offer students an authentic communicative context to practise spoken English.

13.9.3 Skits as Reader's Theatre

Variations will enable students to spring the script into a living performance. They must not too much depend on the script. They can express broader and wider ideas based on their interpretations. The use of drama, in the traditional sense, promotes 'talk' in the classroom. Jordan and Harrell (2000) recognized LST as an effective drama activity for providing authentic speech practice. Theatre Variation inspires the students to be more active in speaking. Through this technique, the students may act out to balance with the story script. It also can build the students' confidence.

Interpretative Reading

LST is important for learners to be able to interpret and respond appropriately to nonverbal clues such as the speaker's facial expressions and the speaker's tone of voice. Sloyer (1982) viewed it as a specific interpretative reading activity. LST is a strategy that showcases the power of language. It is an interpretative reading activity in which readers bring characters, story, and even content area or textbook material to life through their voice, actions, and words.

Learners' Theatre provides an oral interpretation of literature, becoming *an integrated language event* in the classroom. Students may adapt and present self-selected material. A story, poem, scene from a play, song, or even material from a textbook, newspaper, historical document, or biography can provide ingredients for a script. *Learners' Theatre* makes a unique contribution to the language study through its integration with thinking, reading, writing, speaking, listening, and viewing experiences. For a teacher it is important to evaluate the learner's language acquisition in terms of skit performance, and this can be done through *Skit Evaluation Rubric*. An example of *Skit Evaluation Rubric* is given below:

Performance Criteria	Excellent	Good	Satisfactory	Fair	Poor
Preparedness	Students are well prepared and they have done rehearsals sufficiently	Students are prepared but they seem to be little lacking on rehearsals	The students are prepared, but they clearly needed few more rehearsals	Students are under-prepared and they did not rehearse adequately	Students did not prepare and rehearse at all
Adequacy and Relevance of Content	There is a plethora of information and the correlation of each point to the topic is very well explained by the students	There is sufficient information and the correlation of most of the points to the topic is clearly explained by the students	There is a lot of information but its connection to the topic is not well explained	Insufficient information on the topic is provided by the students	There is a clear lacunae in presentation of relevant information and demonstration of its connection to the topic
Facial Expression, Body Language and Energy Level	The facial expressions, body language and energy-level of the performers are strongly appealing and conducive to invoking audience-interest in the topic.	Students have paid attention to create audience interest in the topic by using appropriate facial expression and body language. However the energy level dips at some point during the performance.	Students seem to have paid attention to create audience interest in the topic by using appropriate facial expression and body language. However the energy level frequently dips during the performance.	Insufficient attention is paid towards facial expression and body language in the presentation. The energy level and enthusiasm is generally low during the presentation.	Very little attention is paid towards facial expression and body language in the presentation. The energy level and enthusiasm is also very less.

Performance Criteria	Excellent	Good	Satisfactory	Fair	Poor
Acting and Dialogue Delivery	The students use appropriate voice modulation, facial expression and gestures to make the characters alive on-stage.	There is a clear effort from the students to make the characters alive on-stage but the voice modulation, pitch, expressions and gestures are not consistently appropriate throughout the performance.	The students seem to make an effort to make the characters alive on stage but their voice modulation, expressions and gestures are often inappropriate.	The students make insufficient effort to use appropriate voice modulation, facial expression and gestures to make the characters alive on-stage.	The students tell the story but do not use voice modulation, facial expression and body movements/ gestures to make the characters alive on stage.
Audience Engagement	Points are presented in an innovative ways so as to ensure active engagement of audience-attention throughout	The performance includes some interesting points and is able to retain audience-attention for most of the time	Though some relevant points have been made but the presentation of the points is done in slipshod manner.	The performance is incoherent and rambling and as a result audience frequently lose interest.	The performance is incoherent and irrelevant to the topic. The audience seem to be totally disengaged during the presentation.

Skit Evaluation Rubric

Generally, skits require minimally four characters or role-plays to be enacted. However, Chekhov's *A Marriage Proposal* is a fund of resources for *building skits* with three major characters, Chubukov, Lomov and Natalia. We may go into this play to frame Skits and Reader's theatres. The entire play is cited below, and our L2 learners are advised to squeeze out of the play as many skits as possible involving the social meet between Chubukov, and Lomov , between Lomov and Natalia and the two incidents of quarrels among them leading to the comic finale of Chubukov's celebration of Lomov's marriage proposal.

13.10 A Sample of Skits Resource

A Marriage Proposal: Play by Anton Chekhov

[A Marriage Proposal is a one-act farce by Anton Chekhov, written in 1888–1889 and first performed in 1890. It is a fast-paced play of dialogue-based action and situational humour.]

The scene is laid at CHUBUKOV's country-house

A drawing-room in CHUBUKOV'S house.

[LOMOV enters, wearing a dress-jacket and white gloves. CHUBUKOV rises to meet him.]

CHUBUKOV: My dear fellow, whom do I see! Ivan Vassilevitch! I am extremely glad! [Squeezes his hand] Now this is a surprise, my darling... How are you?

LOMOV: Thank you. And how may you be getting on?

CHUBUKOV: We just get along somehow, my angel, to your prayers, and so on. Sit down, please do.... Now, you know, you shouldn't forget all about your neighbours, my darling. My dear fellow, why are you so formal in your get-up? Evening dress, gloves, and so on. Can you be going anywhere, my treasure?

LOMOV: No, I've come only to see you, honoured StepanStepanovitch.

CHUBUKOV: Then why are you in evening dress, my precious? As if you're paying a New Year's Eve visit!

LOMOV: Well, you see, it's like this. [Takes his arm] I've come to you, honoured StepanStepanovitch, to trouble you with a request. Not once or twice have I already had the privilege of applying to you for help, and you have always, so to speak... I must ask your pardon, I am getting excited. I shall drink some water, honoured StepanStepanovitch. [Drinks.]

CHUBUKOV: [Aside] He's come to borrow money! Shan't give him any! [Aloud] What is it, my beauty?

LOMOV: You see, Honour Stepanitch... I beg pardon, Stepan Honouritch... I mean, I'm awfully excited, as you will please notice.... In short, you alone can help me, though I don't deserve it, of course... and haven't any right to count on your assistance....

CHUBUKOV: Oh, don't go round and round it, darling! Spit it out! Well?

LOMOV: One moment... this very minute. The fact is, I've come to ask the hand of your daughter, Natalya Stepanovna, in marriage.

CHUBUKOV: [Joyfully] By Jove! Ivan Vassilevitch! Say it again—I didn't hear it all!

LOMOV: I have the honour to ask...

CHUBUKOV: [Interrupting] My dear fellow... I'm so glad, and so on.... Yes, indeed, and all that sort of thing. [Embraces and kisses LOMOV] I've been hoping for it for a long time. It's been my continual desire. [Sheds a tear] And I've always loved you, my angel, as if you were my own son. May God give you both His help and His love and so on, and I did so much hope... What am I behaving in this idiotic way for? I'm off my balance with joy, absolutely off my balance! Oh, with all my soul... I'll go and call Natasha, and all that.

LOMOV: [Greatly moved] Honoured StepanStepanovitch, do you think I may count on her consent?

CHUBUKOV: Why, of course, my darling, and... as if she won't consent! She's in love; egad, she's like a love-sick cat, and so on.... Shan't be long! [Exit.]

LOMOV: It's cold... I'm trembling all over, just as if I'd got an examination before me. The great thing is, I must have my mind made up. If I give myself time to think, to hesitate, to talk a lot, to look for an ideal, or for real love, then I'll never get married.... Brr!... It's cold! Natalya Stepanovna is an excellent housekeeper, not bad-looking, well-educated.... What more do I want? But I'm getting a noise in my ears from excitement. [Drinks] And it's impossible for me not to marry.... In the first place, I'm already 35—a critical age, so to speak. In the second place, I ought to lead a quiet and regular life.... I suffer from palpitations, I'm excitable and always getting awfully upset.... At this very moment my lips are trembling, and there's a twitch in my right eyebrow.... But the very worst of all is the way I sleep. I no sooner get into bed and begin to go off when suddenly something in my left side—gives a pull, and I can feel it in my shoulder and head.... I jump up like a lunatic, walk about a bit, and lie down again, but as soon as I begin to get off to sleep there's another pull! And this may happen twenty times....

[NATALYA STEPANOVNA comes in.]

NATALYA STEPANOVNA: Well, there! It's you, and papa said, "Go; there's a merchant come for his goods." How do you do, Ivan Vassilevitch!

LOMOV: How do you do, honoured Natalya Stepanovna?

NATALYA STEPANOVNA: You must excuse my apron and negligé... we're shelling peas for drying. Why haven't you been here for such a long time? Sit down. [They seat themselves] Won't you have some lunch?

LOMOV: No, thank you, I've had some already.

NATALYA STEPANOVNA: Then smoke.... Here are the matches.... The weather is splendid now, but yesterday it was so wet that the workmen didn't do anything all day. How much hay have you stacked? Just think, I felt greedy and had a whole field cut, and now I'm not at all pleased about it because I'm afraid my hay may rot. I ought to have waited a bit. But what's this? Why, you're in evening dress! Well, I never! Are you going to a ball, or what?—though I must say you look better. Tell me, why are you got up like that?

LOMOV: [Excited] You see, honoured Natalya Stepanovna... the fact is, I've made up my mind to ask you to hear me out.... Of course you'll be surprised and perhaps even angry, but a... [Aside] It's awfully cold!

NATALYA STEPANOVNA: What's the matter? [Pause] Well?

LOMOV: I shall try to be brief. You must know, honoured Natalya Stepanovna, that I have long, since my childhood, in fact, had the privilege of knowing your family. My late aunt and her husband, from whom, as you know, I inherited my land, always had the greatest respect for your father and your late mother. The Lomovs and the Chubukovs have always had the most friendly, and I might almost say the most affectionate, regard for each other. And, as you know, my land is a near neighbour of yours. You will remember that my Oxen Meadows touch your birchwoods.

NATALYA STEPANOVNA: Excuse my interrupting you. You say, "my Oxen Meadows...." But are they yours?

LOMOV: Yes, mine.

NATALYA STEPANOVNA: What are you talking about? Oxen Meadows are ours, not yours!

LOMOV: No, mine, honoured Natalya Stepanovna.

NATALYA STEPANOVNA: Well, I never knew that before. How do you make that out?

LOMOV: How? I'm speaking of those Oxen Meadows which are wedged in between your birchwoods and the Burnt Marsh.

NATALYA STEPANOVNA: Yes, yes.... They're ours.

LOMOV: No, you're mistaken, honoured Natalya Stepanovna, they're mine.

NATALYA STEPANOVNA: Just think, Ivan Vassilevitch! How long have they been yours?

LOMOV: How long? As long as I can remember

NATALYA STEPANOVNA: Really, you won't get me to believe that!

LOMOV: But you can see from the documents, honoured Natalya Stepanovna. Oxen Meadows, it's true, were once the subject of dispute, but now everybody knows that they are mine. There's nothing to argue about. You see, my aunt's grandmother gave the free use of these Meadows in perpetuity to the peasants of your father's grandfather, in return for which they were to make bricks for her. The peasants belonging to your father's grandfather had the free use of the Meadows for forty years, and had got into the habit of regarding them as their own, when it happened that...

NATALYA STEPANOVNA: No, it isn't at all like that! Both my grandfather and great-grandfather reckoned that their land extended to Burnt Marsh—which means that Oxen Meadows were ours. I don't see what there is to argue about. It's simply silly!

LOMOV: I'll show you the documents, Natalya Stepanovna!

NATALYA STEPANOVNA: No, you're simply joking, or making fun of me.... What a surprise! We've had the land for nearly three hundred years, and then we're suddenly told that it isn't ours! Ivan Vassilevitch, I can hardly believe my own ears.... These Meadows aren't worth much to me. They only come to five dessiatins [Note: 13.5 acres], and are worth perhaps 300 roubles [Note: £30.], but I can't stand unfairness. Say what you will, but I can't stand unfairness.

LOMOV: Hear me out, I implore you! The peasants of your father's grandfather, as I have already had the honour of explaining to you, used to bake bricks for my aunt's grandmother. Now my aunt's grandmother, wishing to make them a pleasant...

NATALYA STEPANOVNA: I can't make head or tail of all this about aunts and grandfathers and grandmothers! The Meadows are ours, and that's all.

LOMOV. Mine.

NATALYA STEPANOVNA: Ours! You can go on proving it for two days on end, you can go and put on fifteen dress-jackets, but I tell you they're ours, ours, ours! I don't want anything of yours and I don't want to give up anything of mine. So there!

LOMOV: Natalya Ivanovna, I don't want the Meadows, but I am acting on principle. If you like, I'll make you a present of them.

NATALYA STEPANOVNA: I can make you a present of them myself, because they're mine! Your behaviour, Ivan Vassilevitch, is strange, to say the least! Up to this we have always thought of you as a good neighbour, a friend: last year we lent you our threshing-machine, although on that account we had to put off our own threshing till November, but you behave to us as if we were gipsies. Giving me my own land, indeed! No, really, that's not at all neighbourly! In my opinion, it's even impudent, if you want to know....

LOMOV: Then you make out that I'm a land-grabber? Madam, never in my life have I grabbed anybody else's land, and I shan't allow anybody to accuse me of having done so.... [Quickly steps to the carafe and drinks more water] Oxen Meadows are mine!

NATALYA STEPANOVNA: It's not true, they're ours!

LOMOV: Mine!

NATALYA STEPANOVNA: It's not true! I'll prove it! I'll send my mowers out to the Meadows this very day!

LOMOV: What?

NATALYA STEPANOVNA: My mowers will be there this very day!

LOMOV: I'll give it to them in the neck!

NATALYA STEPANOVNA: You dare!

LOMOV: [Clutches at his heart] Oxen Meadows are mine! You understand? Mine!

NATALYA STEPANOVNA: Please don't shout! You can shout yourself hoarse in your own house, but here I must ask you to restrain yourself!

LOMOV: If it wasn't, madam, for this awful, excruciating palpitation, if my whole inside wasn't upset, I'd talk to you in a different way! [Yells] Oxen Meadows are mine!

NATALYA STEPANOVNA: Ours!

LOMOV: Mine!

NATALYA STEPANOVNA: Ours!

LOMOV: Mine!

[Enter CHUBUKOV.]

CHUBUKOV: What's the matter? What are you shouting at?

NATALYA STEPANOVNA: Papa, please tell to this gentleman who owns Oxen Meadows, we or he?

CHUBUKOV: [To LOMOV] Darling, the Meadows are ours!

LOMOV: But, please, StepanStepanitch, how can they be yours? Do be a reasonable man! My aunt's grandmother gave the Meadows for the temporary and free use of your grandfather's peasants. The peasants used the land for forty years and got as accustomed to it as if it was their own, when it happened that...

CHUBUKOV: Excuse me, my precious.... You forget just this, that the peasants didn't pay your grandmother and all that, because the Meadows were in dispute, and so on. And now everybody knows that they're ours. It means that you haven't seen the plan.

LOMOV: I'll prove to you that they're mine!

CHUBUKOV: You won't prove it, my darling.

LOMOV: I shall!

CHUBUKOV: Dear one, why yell like that? You won't prove anything just by yelling. I don't want anything of yours, and don't intend to give up what I have. Why should

I? And you know, my beloved, that if you propose to go on arguing about it, I'd much sooner give up the meadows to the peasants than to you. There!

LOMOV: I don't understand! How have you the right to give away somebody else's property?

CHUBUKOV: You may take it that I know whether I have the right or not. Because, young man, I'm not used to being spoken to in that tone of voice, and so on: I, young man, am twice your age, and ask you to speak to me without agitating yourself, and all that.

LOMOV: No, you just think I'm a fool and want to have me on! You call my land yours, and then you want me to talk to you calmly and politely! Good neighbours don't behave like that, StepanStepanitch! You're not a neighbour, you're a grabber!

CHUBUKOV: What's that? What did you say?

NATALYA STEPANOVNA: Papa, send the mowers out to the Meadows at once!

CHUBUKOV: What did you say, sir?

NATALYA STEPANOVNA: Oxen Meadows are ours, and I shan't give them up, shan't give them up, shan't give them up!

LOMOV: We'll see! I'll have the matter taken to court, and then I'll show you!

CHUBUKOV: To court? You can take it to court, and all that! You can! I know you; you're just on the look-out for a chance to go to court, and all that.... You pettifogger! All your people were like that! All of them!

LOMOV: Never mind about my people! The LOMOV have all been honourable people, and not one has ever been tried for embezzlement, like your grandfather!

CHUBUKOV: You LOMOV have had lunacy in your family, all of you!

NATALYA STEPANOVNA: All, all, all!

CHUBUKOV: Your grandfather was a drunkard, and your younger aunt, NastasyaMihailovna, ran away with an architect, and so on.

LOMOV: And your mother was hump-backed. [Clutches at his heart] Something pulling in my side.... My head.... Help! Water!

CHUBUKOV: Your father was a guzzling gambler!

NATALYA STEPANOVNA: And there haven't been many backbiters to equal your aunt!

LOMOV: My left foot has gone to sleep.... You're an intriguer... Oh, my heart!... And it's an open secret that before the last elections you bri... I can see stars.... Where's my hat?

NATALYA STEPANOVNA: It's low! It's dishonest! It's mean!

CHUBUKOV: And you're just a malicious, double-faced intriguer! Yes!

LOMOV: Here's my hat.... My heart!... Which way? Where's the door? Oh!... I think I'm dying.... My foot's quite numb.... [Goes to the door.]

CHUBUKOV: [Following him] And don't set foot in my house again!

NATALYA STEPANOVNA: Take it to court! We'll see!

[LOMOV staggers out.]

CHUBUKOV: Devil take him! [Walks about in excitement]

NATALYA STEPANOVNA: What a rascal! What trust can one have in one's neighbours after that!

CHUBUKOV: The villain! The scarecrow!

NATALYA STEPANOVNA: The monster! First he takes our land and then he has the impudence to abuse us.

CHUBUKOV: And that blind hen, yes, that turnip-ghost has the confounded cheek to make a proposal, and so on! What? A proposal!

NATALYA STEPANOVNA: What proposal?

CHUBUKOV: Why, he came here so as to propose to you.

NATALYA STEPANOVNA: To propose? To me? Why didn't you tell me so before?

CHUBUKOV: So he dresses up in evening clothes. The stuffed sausage! The wizened-faced frump!

NATALYA STEPANOVNA: To propose to me? Ah! [Falls into an easy-chair and wails] Bring him back! Back! Ah! Bring him here.

CHUBUKOV: Bring whom here?

NATALYA STEPANOVNA: Quick, quick! I'm ill! Fetch him! [Hysterics]

CHUBUKOV: What's that? What's the matter with you? [Clutches at his head] Oh, unhappy man that I am! I'll shoot myself! I'll hang myself! We've done for her!

NATALYA STEPANOVNA: I'm dying! Fetch him!

CHUBUKOV: Tfoo! At once. Don't yell!

[Runs out. A pause. NATALYA STEPANOVNA wails.]

NATALYA STEPANOVNA: What have they done to me! Fetch him back! Fetch him! [A pause.]

[CHUBUKOV runs in.]

CHUBUKOV: He's coming, and so on, devil take him! Ouf! Talk to him yourself; I don't want to....

NATALYA STEPANOVNA: [Wails] Fetch him!

CHUBUKOV: [Yells] He's coming, I tell you. Oh, what a burden, Lord, to be the father of a grown-up daughter! I'll cut my throat! I will, indeed! We cursed him, abused him, drove him out, and it's all you... you!

NATALYA STEPANOVNA: No, it was you!

CHUBUKOV: I tell you it's not my fault. [LOMOV appears at the door] Now you talk to him yourself [Exit.]

[LOMOV enters, exhausted.]

LOMOV: My heart's palpitating awfully.... My foot's gone to sleep.... There's something keeps pulling in my side.

NATALYA STEPANOVNA: Forgive us, Ivan Vassilevitch, we were all a little heated.... I remember now: Oxen Meadows really are yours.

LOMOV: My heart's beating awfully.... My Meadows.... My eyebrows are both twitching....

NATALYA STEPANOVNA: The Meadows are yours, yes, yours.... Do sit down.... [They sit] We were wrong....

LOMOV: I did it on principle.... My land is worth little to me, but the principle...

NATALYA STEPANOVNA.

Yes, the principle, just so.... Now let's talk of something else.

LOMOV: *The more so as I have evidence. My aunt's grandmother gave the land to your father's grandfather's peasants...*

NATALYA STEPANOVNA: *Yes, yes, let that pass.... [Aside] I wish I knew how to get him started.... [Aloud] Are you going to start shooting soon?*

LOMOV: *I'm thinking of having a go at the blackcock, honoured Natalya Stepanovna, after the harvest. Oh, have you heard? Just think, what a misfortune I've had! My dog Guess, whom you know, has gone lame.*

NATALYA STEPANOVNA: *What a pity! Why?*

LOMOV: *I don't know.... Must have got twisted, or bitten by some other dog.... [Sighs] My very best dog, to say nothing of the expense. I gave Mironov 125 roubles for him.*

NATALYA STEPANOVNA: *It was too much, Ivan Vassilevitch.*

LOMOV: *I think it was very cheap. He's a first-rate dog.*

NATALYA STEPANOVNA: *Papa gave 85 roubles for his Squeezer, and Squeezer is heaps better than Guess!*

LOMOV: *Squeezer better than. Guess? What an idea! [Laughs] Squeezer better than Guess!*

NATALYA STEPANOVNA: *Of course he's better! Of course, Squeezer is young, he may develop a bit, but on points and pedigree he's better than anything that even Volchanetsky has got.*

LOMOV: *Excuse me, Natalya Stepanovna, but you forget that he is overshot, and an overshot always means the dog is a bad hunter!*

NATALYA STEPANOVNA: *Overshot, is he? The first time I hear it!*

LOMOV: *I assure you that his lower jaw is shorter than the upper.*

NATALYA STEPANOVNA: *Have you measured?*

LOMOV: *Yes. He's all right at following, of course, but if you want him to get hold of anything...*

NATALYA STEPANOVNA: In the first place, our Squeezer is a thoroughbred animal, the son of Harness and Chisels, while there's no getting at the pedigree of your dog at all.... He's old and as ugly as a worn-out cab-horse.

LOMOV: He is old, but I wouldn't take five Squeezers for him.... Why, how can you?... Guess is a dog; as for Squeezer, well, it's too funny to argue.... Anybody you like has a dog as good as Squeezer... you may find them under every bush almost. Twenty-five roubles would be a handsome price to pay for him.

NATALYA STEPANOVNA: There's some demon of contradiction in you to-day, Ivan Vassilevitch. First you pretend that the Meadows are yours; now, that Guess is better than Squeezer. I don't like people who don't say what they mean, because you know perfectly well that Squeezer is a hundred times better than your silly Guess. Why do you want to say it isn't?

LOMOV: I see, Natalya Stepanovna, that you consider me either blind or a fool. You must realize that Squeezer is overshot!

NATALYA STEPANOVNA: It's not true.

LOMOV: He is!

NATALYA STEPANOVNA: It's not true!

LOMOV: Why shout, madam?

NATALYA STEPANOVNA: Why talk rot? It's awful! It's time your Guess was shot, and you compare him with Squeezer!

LOMOV: Excuse me; I cannot continue this discussion: my heart is palpitating.

NATALYA STEPANOVNA: I've noticed that those hunters argue most who know least.

LOMOV: Madam, please be silent.... My heart is going to pieces.... [Shouts] Shut up!

NATALYA STEPANOVNA: I shan't shut up until you acknowledge that Squeezer is a hundred times better than your Guess!

LOMOV: A hundred times worse! Be hanged to your Squeezer! His head... eyes... shoulder...

NATALYA STEPANOVNA: There's no need to hang your silly Guess; he's half-dead already!

LOMOV:[Weeps] Shut up! My heart's bursting!

NATALYA STEPANOVNA: I shan't shut up.

[Enter CHUBUKOV.]

CHUBUKOV: What's the matter now?

NATALYA STEPANOVNA.: Papa, tell us truly, which is the better dog, our Squeezer or his Guess.

LOMOV: StepanStepanovitch, I implore you to tell me just one thing: is your Squeezer overshot or not? Yes or no?

CHUBUKOV: And suppose he is? What does it matter? He's the best dog in the district for all that, and so on.

LOMOV: But isn't my Guess better? Really, now?

CHUBUKOV: Don't excite yourself, my precious one.... Allow me.... Your Guess certainly has his good points.... He's pure-bred, firm on his feet, has well-sprung ribs, and all that. But, my dear man, if you want to know the truth, that dog has two defects: he's old and he's short in the muzzle.

LOMOV:Excuse me, my heart.... Let's take the facts.... You will remember that on the Marusinsky hunt my Guess ran neck-and-neck with the Count's dog, while your Squeezer was left a whole verst behind

CHUBUKOV: He got left behind because the Count's whipper-in hit him with his whip.

LOMOV: And with good reason. The dogs are running after a fox, when Squeezer goes and starts worrying a sheep!

CHUBUKOV: It's not true!... My dear fellow, I'm very liable to lose my temper, and so, just because of that, let's stop arguing. You started because everybody is always jealous of everybody else's dogs. Yes, we're all like that! You too, sir, aren't blameless! You no sooner notice that some dog is better than your Guess than you begin with this, that... and the other... and all that.... I remember everything!

LOMOV: I remember too!

CHUBUKOV: [Teasing him] I remember, too.... What do you remember?

LOMOV: My heart... my foot's gone to sleep.... I can't...

NATALYA STEPANOVNA: *[Teasing]* My heart.... What sort of a hunter are you? You ought to go and lie on the kitchen oven and catch blackbeetles, not go after foxes! My heart!

CHUBUKOV: *Yes really, what sort of a hunter are you, anyway? You ought to sit at home with your palpitations, and not go tracking animals. You could go hunting, but you only go to argue with people and interfere with their dogs and so on. Let's change the subject in case I lose my temper. You're not a hunter at all, anyway!*

LOMOV: *And are you a hunter? You only go hunting to get in with the Count and to intrigue.... Oh, my heart!... You're an intriguer!*

CHUBUKOV: *What? I, an intriguer? [Shouts] Shut up!*

LOMOV: *Intriguer!*

CHUBUKOV: *Boy! Pup!*

LOMOV: *Old rat! Jesuit!*

CHUBUKOV: *Shut up or I'll shoot you like a partridge! You fool!*

Lomov: *Everybody knows that—oh my heart!—your late wife used to beat you.... My feet... temples... sparks.... I fall, I fall!*

CHUBUKOV: *And you're under the slipper of your housekeeper!*

Lomov: *There, there, there... my heart's burst! My shoulder's come off.... Where is my shoulder? I die. [Falls into an armchair] A doctor! [Faints.]*

CHUBUKOV: *Boy! Milksop! Fool! I'm sick! [Drinks water] Sick!*

NATALYA STEPANOVNA.

What sort of a hunter are you? You can't even sit on a horse! [To her father] Papa, what's the matter with him? Papa! Look, papa! [Screams] Ivan Vassilevitch! He's dead!

CHUBUKOV: *I'm sick!... I can't breathe!... Air!*

NATALYA STEPANOVNA: *He's dead. [Pulls LOMOV'S sleeve] Ivan Vassilevitch! Ivan Vassilevitch! What have you done to me? He's dead. [Falls into an armchair] A doctor, a doctor! [Hysterics.]*

CHUBUKOV: *Oh!... What is it? What's the matter?*

NATALYA STEPANOVNA: *[Wails] He's dead... dead!*

CHUBUKOV: *Who's dead? [Looks at LOMOV] So he is! My word! Water! A doctor! [Lifts a tumbler to LOMOV'S mouth] Drink this!... No, he doesn't drink.... It means he's dead, and all that.... I'm the mostunhappy of men! Why don't I put a bullet into my brain? Why haven't I cut my throat yet? What am I waiting for? Give me a knife! Give me a pistol! [LOMOV moves] He seems to be coming round.... Drink some water! That's right....*

LOMOV: *I see stars... mist.... Where am I?*

CHUBUKOV: *Hurry up and get married and—well, to the devil with you! She's willing! [He puts LOMOV'S hand into his daughter's] She's willing and all that. I give you my blessing and so on. Only leave me in peace!*

LOMOV: *[Getting up] Eh? What? To whom?*

CHUBUKOV: *She's willing! Well? Kiss and be damned to you!*

NATALYA STEPANOVNA: *[Wails] He's alive... Yes, yes, I'm willing....*

CHUBUKOV: *Kiss each other!*

LOMOV: *Eh? Kiss whom? [They kiss] Very nice, too. Excuse me, what's it all about? Oh, now I understand... my heart... stars... I'm happy. Natalya Stepanovna.... [Kisses her hand] My foot's gone to sleep....*

NATALYA STEPANOVNA: *I... I'm happy too....*

CHUBUKOV: *What a weight off my shoulders.... Ouf!*

NATALYA STEPANOVNA: *But... still you will admit now that Guess is worse than Squeezer.*

LOMOV: *Better!*

NATALYA STEPANOVNA: *Worse!*

CHUBUKOV: *Well, that's a way to start your family bliss! Have some champagne!*

LOMOV: *He's better!*

NATALYA STEPANOVNA: *Worse! worse! worse!*

CHUBUKOV: *[Trying to shout her down] Champagne! Champagne!*

Curtain.

13.11 Summary

Using *Teaching Skits* is an impressive method to make students learn from one another without recourse to listening to lectures or reading a text passively. Students can role-play different characters and situations, and those watching can respond creatively or critically. A teacher can make use of *skits* in the classroom to address current social issues like care for the *underprivileged*, outreach to the *marginal communities* such as the slum-dwellers, and the effects of a *self-oriented society* on an individual's life or the up and coming trend to push the older members of family to old age homes. Prior to assigning the skits, we could create a *handout (checklist) featuring suggestions* on what the students should consider as of prime importance in developing *their skits* and what they *should watch* in particular while viewing the skits.

13.12 Review Questions

1. What is the literal meaning of the term 'skit'? Attempt a comprehensive definition of skits as far as they apply to English Language Teaching.
2. How far is it justified to call 'skits' as Readers' Theatre?
3. Discuss the various advantages of skit-performances in the development or advancement of the L2 learners' knowledge about a second/foreign language.
4. 'A teacher can make use of *skits* in the classroom to address current social issues.' Discuss the issue of relating skits to social issues in the classroom.
5. Write a note on Interpretative Reading.
6. Frame or develop a model evaluation rubric for skit performances of the students.
7. What are the pre-skit preparations?
8. Shepard (2004) distinguishes between two main models of *Learners' Theatre*. Discuss.
9. Demonstrating appropriate cultural behaviour is one of the purposes of skits. How would you explain this viewpoint?
10. Develop three sets of skit(s) from Chekhov's humorous one-act play, *A Marriage Proposal*, as cited in this unit with skit-clues.

13.13 References

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Unit - 14 □ Teaching Novels

Structure

14.1 Introduction

14.2 Objectives

14.3 Types of Novels

14.3.1 Mystery Novel

14.3.2 Gothic Novel

14.3.3 Historical Novel

14.3.4 Picaresque Novel

14.3.5 Bildungsroman or Autobiographical Novel

14.3.6. Science Fiction and Fantasy Novel

14.3.7. Romance Novel

14.3.8. Realist Novel

14.3.9. Psychological Novel or Stream of Consciousness Novel

14.4. Novel Structure and Elements

14.4.1 Dividing Up the Story

14.4.2 Timelines and Points of View

14.4.3 Three-Act Structure

14.5 Summary

14.6 Review Questions

14.7 References

14.1 Introduction

Unlike epic poetry or ballads or metrical romances, a novel tells, or in cases such as *stream-of-consciousness* novel, shows forth its story using prose rather than verse; unlike short stories, it tells a longish narrative, as long as a trilogy or the so-called *river novel*, rather than a brief slice of human experience of life, presented in taut focus in a

short story. There are, however, other characteristic elements that set the novel apart as a literary genre. In everyday usage, the novel has come to be associated closely with fiction, as opposed to nonfiction. For the most part, that association stands thus: not all fiction is novels, but all novels are fiction, even historical novel. A non-fiction prose work that is of the same length as a novel could fall into several other categories, such as historiography, biography, and so on.

Although a novel is typically *a work of fiction*, many novels do weave in real human history. This can range from full-fledged novels of historical fiction, which focus on a specific history or present quasi-fictional narrative about real historical persons, to works of fiction that simply exist as ‘displaced narrative duplication the “real” world. There also are early modern works of historical nonfiction that were embellished with made-up speeches for dramatic effect. Despite this, for most purposes we can assume that, when we talk about novels, we refer to works of narrative fiction or prose fiction in epical span, with elaborate plotlines and progression of a long story through interplay of character and plot. Henry James, the celebrated American novelist puts it aptly: what is character but an illustration of plot; what is plot but an illustration of character.

Narratologically, novel is a complex genre. It ranges over a whole gamut of narrative techniques that range from a bland description of brute realities to an intricate, subtle and suggestive showing forth of the character’s inner drama or conscious stream that cuts across temporal and spatial sequence. Joyce’s is breakthrough in telescoping the consciousness of twenty-four hours in a non-coherent syntax reflecting the multidimensionality of consciousness. From the experiential crude realities outside a critical self to the dark areas of mind the narrative techniques encompass an incurving hierarchy:

1. *Third-person omniscient God narration*; the God-narrator knows and permeates all his/her characters and all incidents, being himself or herself above and beneath the story, and nowhere is visible.
2. *Third-person intrusive narration*, in which the omniscient author-narrator frequently suspends the story to intrude with reader-guiding commentaries on all characters, on all incidents.
3. *Free indirect discourse narration* or *erlebte Rede* or *narrated monologue*: a method in which the third-person narrator informs the consciousness of the characters, and a presents a narrative that is close to the consciousnesses of the characters.

4. *First-person narration* or *fallible/unreliable narration* in which the narrator is a character within the narrative frame, and mediating the story from his/her limited observation and perspective.
5. *Multi-personal narration* in which each character tells his or her story from a limited personal experience and as result a manyvoiced story emerges. Joseph Conrad excelled in this form of ‘developing sequence’ from multi-personal points of view.
6. *Monologue interior* or *spoken soliloquy* in which the characters assume their own first-person voices rendering the resonance of their conscious streams. To put it in other word, it is their-person rendering of
7. *Simulated stream of narration* that orchestrates with the psychic flux of the characters, with incessant metaphoric echoes, tonal jostles, suggestive ellipsis, saliences of silence and assortment of random images that overrides the coherence of syntax and grammar. James Joyce stormed into the arena of novelistic literature with his epitomic epic of simulated stream of consciousness in his *Ulysses*.

Key Takeaways

- A novel is a work of prose fiction that tells a narrative over an extended length of time and a gallery of characters.
- Novels date as far back as 1010’s *Tale of Genji* by MurasakiShikibu; European novels first appeared in the early seventeenth century. The first complete English novel is Daniel Defoe’s *Robinson Crusoe*.
- Novels overtook epic poetry and chivalric/metrical romances as the most popular mode of storytelling, with an emphasis on the personal reading experience.
- Today, novels come in a wide variety of subgenres

14.2 Objectives

Novel is a literary offshoot of realism in literature. So it often earns a definitive description as ‘realistic prose narrative’. By going through this Module we will come to know how novel and its sub-generic mutations portray the experiential and circumambient realities that the humans come to grapple with. An effective and in-depth study of the novelistic literature equips the reader with a better understanding of human life, its complexities

and vagaries and man's existential position not only in the spectrum and matrix of socio-economic and political conditions, but also in the whole of a cosmic situation.

14.3. Types of Novels

Novels come in all styles imaginable, with every author bringing his or her own unique voice to the table. Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles: *picaresque*, *epistolary*, *Gothic*, *romantic*, *realist*, *historical*, *stream of consciousness novel*—to name only some of the more important ones.

The novel is a genre of fiction, and fiction may be defined as a craft of contriving, through the written representations of human life that instruct or divert or both. The various forms that fiction may take on, are best seen less as a number of separate categories than as a continuum or, more accurately, *a cline*, with the briefest form as *anecdote* at one end of the scale and the longest conceivable novel like a trilogy or river novel at the other. When any piece of fiction is long enough to constitute a whole book, as opposed to a mere part of a book, it may be said to have achieved *novelhood*. But this concept of *novelhood* admits of its own quantitative categories, so that a relatively brief novel may be termed a *novella* (or, if the insubstantiality of the content matches its brevity, a *novelette*), and a very long novel that overflows the banks of a single volume, and becomes a *roman-fleuve* or *river novel*.

MAJOR TYPES OF NOVELS

14.3.1 Epistolary Novel

Epistolary[adjective form of the noun, epistle'] **novel is a type of** novel told through the medium of letters written by one or more of the characters. Originating from Samuel Richardson's *Pamela; or, Virtue Rewarded* (1740), the story of a servant girl's victorious struggle against her master's attempts to seduce her, it considered one of the earliest forms of epistolary novel to have developed and remained one of the most popular up to the 19th century. The epistolary novel's reliance on subjective points of view makes it the forerunner of the modern psychological novel. The advantages of the novel in letter form are that it presents objectively and with dramatic immediacy an intimate view of the character's thoughts and feelings without author intrusion into the narrative. Presentation of events from several points of view, technically known as multipersonal points of

view, lends the story an element of verisimilitude. Although the method was most often a vehicle for sentimental novels, it was not limited to them. Of the outstanding examples of the form, Richardson's *Clarissa* (1748) has a tragic intensity, Tobias Smollett's *Humphry Clinker* (1771) is a picaresque comedy and social commentary, and Fanny Burney's *Evelina* (1778) is a novel of manners. Jean-Jacques Rousseau used the form as a vehicle for his ideas on marriage and education in *La Nouvelle Héloïse* (1761). The letter-novel of Pierre Choderlos de Laclos, *Les Liaisons dangereuses* (1782; *Dangerous Acquaintances*), is a work of penetrating and realistic psychology under the veneer of epistolary form.

Some disadvantages of the form are apparent in epistolary novel. Dependent on the letter writer's need to confess to virtue, vice, or powerlessness, such confessions were susceptible to suspicion or come within the ambit of unreliable or fallible narration. The servant girl Pamela's remarkable literary acumen and her propensity for writing on all occasions were burlesqued in Henry Fielding's *Shamela* (1741), which pictures his heroine in bed scribbling, however, epistolary novel was popular novelistic entertainment paving the path to modern psychological novel.

14.3.2 Mystery Novel

Mystery novels revolve around a crime, and the suspense-ridden plotline hooks the reader on to the detection of the crime, often a murder if not always. The traditional format will have a detective—either professional or amateur—as the protagonist, surrounded by a group of characters who help solve the crime, and characters who are suspects. Over the course of the story, the detective will sift through clues, including false leads and red herrings, to solve the case. Some of the best-known novels of all time fall into the mystery genre, including the *Nancy Drew* and *Hardy Boys* series, Sir Arthur Conan Doyle's *Sherlock Holmes* novels, and Agatha Christie's novels. Christie's *And Then There Were None* is the world's best-selling mystery novel.

14.3.3. Gothic Novel

Gothic Novel is spun around macabre horror and suspense elements in a supernatural setting that scares the wits out of readers. Beginning from Hugh Walpole's *The Castle of Otranto* (1764) the typical setting of a gothic novel is replete with dark, secret passages, faintly lit dungeons, and an eerie atmosphere frequently stirred by the shrieks of bats. Ann Radcliffe's *The Mysteries of Udolpho* (1794) sets the gothic novelistic tradition of

a suspense tale centring round a beautiful heroine beset with ominous shadows, strange noises and a candle that keeps blowing out now and then. Matthew Lewis stretched the tradition in his *The Monk* (1796) to extreme horror effects by invoking ghosts, and other supernatural stock-in-trade. Gothic Novel retained its popularity throughout Europe up to the 1830s. It resurfaced in the 20th century in diverse forms of horror film.

14.3.4. Historical Novel

Historical novel uses a historical era or backdrop for its story with a fusion of history and fiction. Sir Walter Scott fathered the fashion of historical novel on the Scottish history. His American counterpart, James Fennimore Cooper, wrote *Leather Stocking Tales* (1823-41) to have won worldwide fame. 19th century masters of the Historical novel were Victor Hugo (Notre Dame de Paris, 1831) and Alexander Dumas (The Three Musketeers, 1844). In the 20th century Historical novel continues to be popular, as exemplified by Margaret Mitchell's *Gone with the Wind* (1936), Toni Morrison's *Beloved* (1987) or William Styron's *The Confession of Nat Turner* (1967). Iconic works of historical fiction include *Ivanhoe*, *A Tale of Two Cities*, *Gone with the Wind*, and *The Hunchback of Notre Dame*.

14.3.5. Picaresque Novel

Picaresque novel is a type of novel that recounts the adventure of a *picaro* (Spanish *picaro* means 'knave or rogue'). The *picaro* moves from one master to another, and finally finds himself in the centre of society. It is the autobiography of a rogue who knows by the hard raps of reality the value of money in moving from the margin to the centre of society. Thematically, it is the *picaro*'s story of upward social mobility through a travelling career. Structurally, it is episodic and rambling. The picaresque is a fictive response to social and cultural clashes that affected Spain and the rest of Western Europe in the turmoil of a shift from feudal system to monarchical society in the 16th century. The prototype is the anonymous *Lazarillo de Tormes* (1554) to present a first-person narrator, who relates his adventures with different situations, and his witty oeuvres to survive and carve his place in polite society at last. Dickens's *Oliver Twist* is the type of an anti-picaresque in that he remains incorruptibly good despite his diverse untoward experiences in a shifting narrative in first-person voice.

14.3.6. Bildungsroman or Aurobiographical Novel

Bildungsroman which is in a sense also Education novel is a German term for a fictional form that narrates, in a homo-diegetic or first-person mode, the development or evolution

of a character moving from childhood to maturity. Often called *Coming of Age Novel*, this type of novel presents the archetypal theme of *initiation* or a character's movement from innocence to knowledge. Remarkable instances are: Goethe's *The Sorrows of Young Werther* (1774), Dickens' *David Copperfield* (1849-50), James Joyce's *Portrait of the Artist as a Young Man* (1916), and Gunter Grass's *The Tin Drum* (1959).

14.3.7. Science Fiction and Fantasy Novel

One of the more popular genres of novels is science fiction and fantasy, which both deal with speculative world building. The lines between the two are often blurred, but in general, science fiction tends to imagine a world that's different because of technology, while fantasy imagines a world with magic. Early science fiction included the works of Jules Verne and continued on through George Orwell's seminal classics such as *1984*; contemporary science fiction is a highly popular genre. Some of the best-known novels in Western literature are fantasy novels, including the *Lord of the Rings* series, *The Chronicles of Narnia*, and *Harry Potter*; they owe their debt to European epic literature.

14.3.8. Romance Novel

Romance novels of the present day have some things in common with "romances" of the past: the idea of romantic love as an end goal, the occasional scandal, intense emotions at the centre of it all. Today's romances, however, are more specifically focused on telling a story of a romantic and/or sexual love between characters. They often follow highly specific structures and are all but required to have an optimistic or 'happy' resolution. Romance is currently the most popular novel genre in the United States.

14.3.9. Realist Novel

Realist fiction is, quite simply, fiction that eschews heightened or spectacular genres or styles to attempt to tell a story that "could" take place in the world as we know it. The focus is on representing things truthfully, without romanticization or artistic flourishes. Some of the best-known realist authors include Mark Twain, John Steinbeck, Honoré de Balzac, Anton Chekov, and George Eliot.

14.3.10. Psychological Novel or Stream of Consciousness Novel

Psychological novel or Stream of consciousness novel (too frequently interchangeably used) is more a narratological term than generic. It refers to a type of fiction that verbally simulates the multidimensional consciousness of a character in a telescopic spot of time

and space. Interior Monologue is its most dominant form. The best known example of interior monologue is Molly Bloom's soliloquy, in the closing section of Joyce's novel, *Ulysses* (1922). Other examples featuring this close first-person rendering of a character's conscious flux are: John Dos Passos's *Manhattan Transfer* (1925), and William Faulkner's *The Sound and the Fury* (1929) and *As I Lay Dying* (1930).

14.4. Novel Structure and Elements

A novel can be structured in myriad ways. Most commonly, novels are structured chronologically, in a coherent linear plotline, with story segments split into chapters. However, this is not the only structural option for authors. As in Joyce's stream technique, the narrative is non-linear and incoherent, overlapping the states of consciousness, and baffles the Aristotelian concept of beginning, middle and an end. It is a free-floating flux corresponding to the random workings of the characters' mind,

14.4.1 Splitting Up the Story

Chapters tend to revolve around some small portion of the novel that is unified by a character, theme, or piece of plot. In larger novels, chapters may be grouped together into even larger sections, perhaps grouped by time period or an overarching portion of the story. The division into smaller "chunks" of story is one of the defining elements of a novel; a story that is short enough to not need such divisions is likely not lengthy enough to qualify as a full-lengthy novel.

14.4.2 Timelines and Points of View

Authors may choose to structure novels in a variety of different ways. Instead of telling a story chronologically, for instance, the story may toggle between different time periods in order to maintain suspense or make a thematic point. Novels may also switch between the perspectives of multiple characters, rather than focusing on a single character as the sole protagonist. A novel may be told in the first person (narrated by a character) or in the third person (narrated by an outside "voice" with varying degrees of knowledge).

14.4.3 Three-Act Structure

Regardless of the time frame, a novel's plot will often follow what is known as the three-act structure. The opening chapters will be concerned with acquainting readers with the main cast of characters and the world of the story, before a specific incident, typically referred to as the "inciting incident," shakes up the status quo and launches the

“real” story. From that point, the story (now in “Act 2”) will enter a series of complications as the protagonist pursues some goal, encountering obstacles and smaller goals along the way. At the midpoint of the story, there will often be some major shift that raises the stakes, all leading up to the emotional and narrative climax towards the end of the novel. “Act 3” concerns itself with this finale and the fallout.

Literary analysis looks critically at a work of fiction in order to understand how the parts contribute to the whole. When analyzing a novel or short story, we need to consider elements such as the context, setting, characters, plot, literary devices, and themes. We have to remember that a literary analysis is not merely a summary or review, but rather an interpretation of the work and an argument about it based on the text. Depending on our assignment, we may argue about the work’s meaning or why it causes certain reader reactions.

14.5. Summary

In this unit we have discussed the most popular of genres called ‘fiction’ or novels. In doing this, we have discussed the origin of this genre in the European tradition which was later adopted in the English language. The English novel has grown as a tradition through different ages and also has shown a variety. Each of the types of novels has been discussed with a brief description of its characteristic features and exemplified with some popular titles. We have laid emphasis on some of the developments in the recent days for your study.

14.6 Review Questions

1. Write a critical note on the different narrative techniques that evolved through the history of novel as a literary genre.
2. Comment on the structural aspects of novel as a form of art
- 3.. Novel as a realistic prose narrative diversified itself into subclasses. Discuss.
4. Write notes on a] Bildungsroman and Picaresque novel;
5. Assess *Stream-of-consciousness Novel* as a random recapture of the characters’ thought process.
6. HOW would distinguish between history and Historical novel?

7. Set up a study of distinction between Realist[ic] novel Romance novel.
8. Write a brief review of narratological techniques in the novel as an art form.
9. What is multipersonal points of view in a novel. What are its advantages and disadvantages?
10. Basically novel is a realistic prose narrative, distinct from romance.

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Unit - 15 □ Teaching non-fictional Prose (Essay)

Structure

15.1 Introduction

15.2 Objectives

15.3 The Eighteenth Century Periodical Essay

15.4 The Impact of Periodicals

15.4.1 The Form and Content of the Periodical Essay

15.4.2 The Coffee House Culture

15.5 The Romantic Essays/Non-Fiction Prose

15.6 Charles Lamb (1775-1834)

15.6.1. Personal and Autobiographical Element

15.6.2. Humour and Pathos

15.6.3. Lamb's Style

15.7 Victorian Non-Fiction Prose/Essay

15.8 Summary

15.9 Review Questions

15.10 References

15.1 Introduction

The difference between the right word and the almost-right word is the difference between lightning and a lightning bug.

– Mark Twain

For Mr Twain, essays were way more than academic assignments most of us love hating so much. His works inspired ideas and motivated people to change the world in terms of social culture and attitude to life. He is of the opinion that our increasing acquaintance with the brilliant essays across literary epochs and eras can make us learn the exact word for our feeling which alone can uplift our social and cultural world.

Different literary forms have been designated by the common name Essay. In strictness, it is to Montaigne that we owe the name and the thing. His *Essais*, excellently translated

by John Florio in 1583, were popular in England, and Bacon, fourteen years later, borrowed the title for his famous bundles of apothegm. The influence of the *Essais*, continuing into the next century, increased with the liking for all things French after the Restoration, and is attested by Cotton's *New Translation* in 1680. They evidently furnished the model for those charming discursive papers by Cowley, Halifax, and Temple, which closely resemble some of the best works of Hazlitt, de Quincey or Lamb of the 19th century. Essay as such now invades all journalistic fields, and continues to be the chief stuff of communication via journal articles and media-centric communiques.

The essay is perhaps one of the most flexible genres: long or short, personal or analytical, exploring the extraordinary and the mundane. The first collection of personal essays is credited to Michel de Montaigne; his *Essais* was first published in 1580. The word essay comes from the French verb *essayer*, which means, 'to try'. Dr Johnson defines the essay as 'a loose sally of the mind'. A. C. Benson, in his essay, "The Art of the Essayist" identifies two basic features of a non-fictional prose tract, known as the *essay*: as lyrically subjective and self-expressive, and thematically all-permeable.

Before the word itself was coined in the 16th century by Montaigne and Bacon, what came to be called an *essay* was called a *treatise*, and its attempt to treat a serious theme with consistency deprived it of the seductive charm relished in the later examples of this form of literature. In this sense, the word "essay" would hardly fit the didactic tone of Aristotle's *Rhetoric* or his *Metaphysics*. There were, however, ancient masters of an early form of the essay, such as Cicero discoursing on the pleasantness of old age or on the art of 'divination'; Seneca, on anger or clemency; and Plutarch, more superficially and casually, on the passing of oracles. The relentless desire to analyse one's own contradictions, especially among Christians, who, like Saint Paul, were aware of their duality and of 'doing the evil which they would not', also contributed to the emergence of the essay. But Christian writing tended to be highly didactic, as may be seen in the work of Saint Augustine of the 5th century, or of the 12th-century theologian Abélard, or even in the Latin writings on "the solitary life" or on "the scorn of the world" by the 14th-century Italian poet Petrarch. Not until the Renaissance, with its increasing assertion of *self-deification*, the flexible and deliberately nonchalant and versatile form of the essay was perfected by Montaigne.

Montaigne, who established the term essay, left his mark on almost every essayist who came after him in continental Europe, and perhaps even more in English-speaking countries.

Emerson made him one of his six *Representative Men* along with others of the stature of Plato, Shakespeare, and Goethe. Hazlitt lauded Montaigne's qualities as precisely those that "we consider in great measure English," and another English romantic writer, Leigh Hunt, saw him as "the first man who had the courage to say as an author what he felt as a man." And the 20th-century poet T.S. Eliot declared him to be the most important writer to study for an insight into the literature of France. With Montaigne, the essay achieved for the first time what it can achieve better than any other form of writing, except perhaps the epistolary one: a means of self-discovery. It gave the writer a way of reaching the secret springs of his behaviour, of seizing the man and the author at once in his contradictions, in his profound disunity, and in his mobility.

The essay was symbolic of man's new attitude toward himself, revelling in change, and hence in growth, and forsaking his age-old dream of achieving an underlying steadfastness that might make him invulnerable and similar to the gods. He would portray his foibles and unworthiness, hoping to rise above his own mediocrity, or, at the other extreme, he would exalt himself in the hope that he might become the man he depicted. Montaigne in his essays pursued an ethical purpose, but with no pompousness or rhetoric. He offered an ideal that was adopted by his successors for centuries: perfecting man as a tolerant, non-dogmatic, urbane social being.

15.2 Objectives

After going through this unit, the learners will be able to:

- Understand the salient features of the genre non-fictional prose
- Appreciate the development of this genre through the ages
- Understand how this genre is a precursor to journalism
- Realise the need for exercising restraints in language use to achieve coherence, and precision of expression.

15.3 The Eighteenth Century Periodical Essay

In the eighteenth century British periodical literature underwent significant developments in terms of form, content, and audience. Several factors contributed to these changes. Prior to 1700 the English popular press was in its infancy. The first British newspaper,

The Oxford Gazette, was introduced in 1645. Two years later the Licensing Act of 1647 established government control of the press by granting the Gazette a strictly enforced monopoly on printed news. As a result, other late seventeenth-century periodicals, including *The Observer* (1681) and *The Athenian Gazette* (1691), either supplemented the news with varied content, such as political commentary, reviews, and literary works, or provided specialized material targeting a specific readership. During this time, printing press technology was improving. Newer presses were so simple to use that individuals could produce printed material themselves. British society was in transition as well. The burgeoning commercial class created an audience with the means, education, and leisure time to engage the public in reading. When the Licensing Act expired in 1694, publications sprang up, not just in London, but all across England and its colonies. Joseph Addison and Richard Steele are generally regarded as the most significant figures in the development of the eighteenth-century periodicals. Together they produced three publications: *The Tatler* (1709-11), *The Spectator* (1711-12), and *The Guardian* (1713). In addition, Addison published *The Free-Holder* (1715-16), and Steele, who had been the editor of *The London Gazette* (the former Oxford Gazette) from 1707 to 1710, produced a number of other periodicals, including *The Englishman* (1713-14), *Town-Talk* (1715-16), and *The Plebeian* (1719). The three periodicals Addison and Steele produced together were great successes. None ceased publication because of poor sales or other financial reasons, or by the choice of their editors. Beginning in the eighteenth century and continuing to the present day, there has been continuing debate among the critics and scholars over the contributions of Addison and Steele to the development of prose. Addison has been generally seen as the more eloquent writer, while Steele has been regarded as the better editor and organizer.

Periodicals in the eighteenth century included social and moral commentary, and literary and dramatic criticism, as well as short literary works. They also saw the advent of serialized stories, which Charles Dickens, among others, would later perfect. One of the most important outgrowths of the eighteenth-century periodical, however, was the topical, or periodical, essay. Although novelist Daniel Defoe made some contributions to its evolution with his *Review of the Affairs of France* (1704-13), Addison and Steele are credited with bringing the periodical essay to maturity. Appealing to an educated audience, the periodical essay as developed by Addison and Steele was not scholarly, but casual in tone, concise, and adaptable to a number of subjects, including daily life, ethics, religion, science, economics, and social and political issues.

15.4 The Impact of Periodicals

The impact of periodicals was both immediate and on-going. Throughout the eighteenth century and beyond there were many imitators of Addison and Steele's publications. These successors, which arose not just in England, but in countries throughout Europe and in the United States as well, modelled their style, content, and editorial policies on those of *The Tatler*, *The Spectator*, and *The Guardian*. Some imitators, such as *The Female Spectator* (1744), were targeted specifically at women. Addison and Steele's periodicals achieved a broader influence when they were translated and reprinted in collected editions for use throughout the century. The epistolary exchanges, short fiction, and serialized stories included in the periodicals had an important influence on the development of the novel. In addition, celebrated figures from Benjamin Franklin and Jean-Jacques Rousseau to Mark Twain have acknowledged the impact of the eighteenth-century periodical, particularly *The Spectator*, on their development as writers and thinkers.

15.4.1. The Form and Content of the Periodical Essay

The periodical essay of the eighteenth century invited men of the Age of Reason to pour into it their talent and thought. It was a form in which they could make their points briefly and effectively. It was flexible, and was eventually familiar enough to be well received. The form itself reflected the common-sense view about life, restraint and moderation that the periodical writers advocated. If a writer had a pet idea or philosophy, he was given a medium for fixing it firmly in his reader's mind by repeating his thought at irregular intervals. The moral issues, periodical writers dealt with, had a "cumulative" impact on a number of papers. The *periodical essay* differed from a newspaper in that the newspaper was concerned with matters of the moment brought as soon as possible before the public, and the essay could proceed on a more leisurely and contemplative course. Both the *essay* and the *newspaper* used the same format and addressed essentially the same audience - the middle and upper middle classes. The periodical essay dealt with matters that were contemporary but not immediate-with manners and morals, with tendencies of the time rather than actual events.

15.4.2. The Coffee House Culture

The chief outlets for the periodicals and the soil on which the essays took root and sprouted were *the coffee houses*, the intellectual and social hubs of the eighteenth century. Coffee had been brought into England about the middle of the preceding century and by

the early 1700's it became an institution. Coffee houses were the chief gathering places for men of letters and were the natural centres for the dissemination of ideas and information. Each coffee house had its own *clientele*, and discussion was on topics of interest and import to the particular trade or social group that *belonged* there. In the coffee houses circles were formed to mull over the matters of the day. The opinions of the coffee houses became the criteria for pronouncing judgment on ideas and events of the times. The *give and take* of conversation was an important feature of London life and influenced it in many ways. Men's ideas were moulded and refined through contact with others' thoughts, and conversation became clearer and more polished. The coffee houses had a direct effect on the literary style of the periodicals. As the papers were circulated and discussed in these centres, their writing styles needed to be as clear and colloquial as conversational. The coffee houses were an admirable part of eighteenth century life. But other facets of the times were less pleasant. The unpleasant aspects of the century - the prevalence of violence and crime in the poorly lighted London streets, the cruel punishments of criminals, the quackery of "medical" men, the extreme poverty of the lower classes - bypassed the upper class morals and manners. It was in this atmosphere that the periodical essay developed and did more, perhaps, than any other institution towards improving social conditions. As the age cried out to be educated, to be instructed in a sane living, the periodicals answered with their sage and reasoned advice. The best, most readable of these *advisors of the age* were Richard Steele's *The Tatler*, Joseph Addison's *The Spectator*, Samuel Johnson's *The Rambler*, and Oliver Goldsmith's collection of essays, *The Citizen of the World*.

15.5 The Romantic Essays/Non-Fiction Prose

Alongside the tide of romanticism in poetry, mostly lyrical poetry, during the period (1798 – 1830) of the Romantic Revival appeared in this period an array of prose-writers- Lamb, Hazlitt and De Quincey among a host of minor prose writers. Interestingly, by this time a change had taken place in the prose-style also. Many eighteenth century prose-writers depended on assumptions about the suitability of various prose styles, which they shared with their relatively small but sophisticated public. Writers in the Romantic period were rather more concerned with subject matter and emotional expression than with appropriate style. They wrote for an ever-increasing audience which was less homogeneous in its interest and education than that of their predecessors. There was also an indication of a growing distrust of the sharp distinction between matter and

manner which was made in the eighteenth century, and of a Romantic preference for spontaneity rather than formality and contrivance. There was a decline of the *grandorheroic* style and of *contrived architectural prose* written for the educated urbane public or for didactic purposes. Though some Romantic poets-Coleridge, Shelley, Keats, Byron-wrote excellent prose in their critical writings, letters and journals, and some of the novelists like Scott and Jane Austen were masters of prose-style, those who wrote prose for its own sake in the form of the essays and attained excellence in the art of prose-writing were Lamb, Hazlitt and De Quincey.

15.6 Charles Lamb (1775-1834):

Charles Lamb is one of the most lovable personalities among the English essayists. He lived a very humble, honest, and self-sacrificing life. He never married, but devoted himself to the care of his sister Mary, ten years his senior, who was subject to seasonal mental disorder. In one of her frenzied fits she had fatally wounded her mother. In his *Essays of Elia* (1823) and *Last Essays* (1833) Lamb laid bare the wealth of his family affections, taking the readers into confidence about himself, his quaint whims and experiences, and the cheerful and heroic struggle that he bore quietly against misfortunes.

Born in a lower class family, Lamb came in contact with Coleridge. He started his career as a poet but could not succeed. From 1820 to 1833, essay writing was his main occupation. He wrote under the pseudonym of Elia. His first essay appeared in the *London Magazine* in 1820. The first volume of his essays was published in 1823 as *Essays Of Elia* and the second as the *Last Essays Of Elia* in 1833. In the essays of Lamb we find a fine fusion of wit, fancy, anecdote and reflection. In Cazamian's view, Lamb is 'above all an artist'.

15.6.1. Personal and Autobiographical Element

Lamb's essays are personal and autobiographical. They reflect the tenderness of his soul, his empathetic nature, his simplicity, his geniality and his charity. Lamb talks about his relatives, friends and acquaintances in his essays. But he is silent about the murder of his mother for the sake of his sister. It was she who killed Lamb's mother. He often changes the name of his relations and mystifies the character by blending facts with fiction. Such deviations do not alter the truth. He is friendly and intimate with the reader. He takes him into his confidence on private affairs. He frankly tells us about his

childhood, his boyhood and his manhood. Throughout his essays he remains uniquely personal and autobiographical. His humanity is visible everywhere.

Lamb's essays exhibit infinite variety. Here is God's plenty. His essays satisfy the appetite of every taste. In his essays Lamb reveals himself. He is a visualiser of memories. His essays give a glimpse into his life and thought. The essay 'Dream Children' is noted for its autobiographical description. It is a reverie. The reason behind the creation of this essay is the death of his brother John. It unveils the author's soul. It is full of pathos. In "A Bachelor's Complaint" Lamb describes various oddities of the married couples.

15.6.2. Humour and Pathos

As a humourist Lamb is unsurpassable in English prose. There is no humourist more original than Lamb. He often interrupted a serious discussion with a light jest. His essays are marked with all shades of humour and delicate irony. Puns, absurd details, funny situations and boisterous laughter usually occur in his essays. There are even harmless strokes of fun at pen-portraits coming up in his essays. The element of humour is balanced with a tinge of sadness and a vein of reflectiveness. Pathos is an essential aspect of his humour. It is a consciousness of the pathetic aspects of life that made him laugh away them with a twitch in his heart. He laughed to save himself from weeping. Nostalgia and wistful longing often underlie his laughter. In short, Lamb's humour is a blend of jest and tears. "The Dream Children" is remarkable for its blend of humour and pathos.

15.6.3. Lamb's Style

However, Lamb does not typify the familiar prose style advocated by Hazlitt in his essay, "on Familiar Style". The typical Lambian style is long, convoluted sentences, often laden with archaism or obsolete Latinized words. Yet there other appealing aspects of Lamb's prose style. His essays have the charm of lyrical melliflence. Conversational ease, epigrammatic depth, emotional flexibility, reminiscent allusiveness mark the essays of Elia. Lamb's style is remarkably influenced by the 17th century writers like Brown, Burton and Fuller. He often quotes from the old writers to express his feelings. Lamb makes frequent use of irony and pun. J. C. Powys writes, 'Elia's style is the only thing in English prose that can be called absolutely perfect.'

De Quincey was considered one of the greatest prose stylists of the English Romantic era, otherwise best known for poetic, imaginative, convoluted prose style, best exemplified in "Confessions of an English Opium Eater". In a great variety of prose works that were

widely read in 19th-century England and America, he anticipated later literary radicals such as American mystery pioneer and experimentalist Edgar Allan Poe and the French poet Charles Baudelaire.

William Hazlitt is one of the greatest English romantic essayists. He was eager to inquire into human life with all its variety. He wrote of a vast range of topics. He was keenly interested in a vast variety of things-books of all kinds, politics, sports, stage etc.

Hazlitt's essays are grave in nature, serious and thought-provoking. They show his philosophic bent of mind. A large number of his essays are on abstract ideas such as Egotism, Reason, Imagination, and the fear of Death. He is more interested in the idea than in the essay as a form. He does not indulge in moralizing. In his hands essay became a means of self-expression. He often glides into the past. He weaves the texture of his essays by the threads of memory. He thus reveals his life and mind. Whatever be the theme of his essays, each of them is a reflection on human nature. They are the reflections of a man who lived and loved life. He observes life with penetrating sympathy and feelings. He wrote with convictions that were deep and firm. He gave more attention to the idea than to the expression. He wrote with a spontaneity and involvement that verged on frenzy. He wrote with an aim at communicating with his readers. Hazlitt's "On Actors and Acting-I" is a beautiful essay, in praise of actors and acting. Here the essayist is highly allusive. His mood is philosophical and nostalgic.

Hazlitt has a style of his own. It has been called the familiar style. He does not use archaic, irrelevant and superfluous words. He frequently uses figures of speech to emphasize his point of view. His essays are replete with vivid descriptions. His sentences are brief and abrupt, vigorous and direct. He often writes balanced, antithetical sentences to present the contrasting ideas. He is also praised for the use of epigrams and paradoxes.

Essay or non-fiction prose with all its ramifications continues through the 20th century to dominate the academic and literary world alongside social, economic and political journalism.

15.7. Victorian Non-Fiction Prose/Essay

While the prose of Romantic Movement was highly imaginative, written for the sole purpose of describing personal experiences, that of the Victorian Age explored intellectual debates on contemporary problems of religion, philosophy, politics and arts. Coming

down to the history of English Literature from the Romantic Age of Idealism to the Victorian era of Realism, one experiences the feeling of a shift from solitude to society, from nature to industry, from concepts to issues, from spiritualism to pragmatism, from optimism to agnosticism, from lyricism to criticism and from organic structure to compromise.

A large part of the complex changes that comes about in the English Literature as it moves from the early 19th century to the later 19th century can be measured from the kind of the changes as we pass from Byron to Arnold. The movement of Realism is generally a minor movement in the later 19th century, which began in France and was later, followed by England. Whereas, the Romantics could afford to withdraw from the town in the initial stages of the Industrialisation, the Victorians, facing the flowering of the Industrial Revolution had no such soft option available to them.

Therefore rather than living in solitude, writers of the Victorian Age had to cope with the process of change in which the old agrarian way of life had to yield to the new industrial civilization. Against the chain of thinkers, including Newman, Arnold, and Ruskin, who were essentially religious, was the formidable force of utilitarian thinkers like J.S. Mill and agnostic scientists like Darwin, Spencer, Huxley among others. Although utilitarianism was propounded by Jeremy Bentham, the philosophy came into wide acceptance during the Victorian era.

Both the state and the industry came under the influence of a mechanical approach to life. The celebrated principle, “the greatest good for the greatest number” was the governing rule of the utilitarian thought on morals, law, politics, and administration. This pragmatic view of life shaped the moralistic prose of Victorian era, represented chiefly by Arnold, Carlyle, Ruskin and Newman.

Agnosticism that was an offshoot of Victorian doubt and despair, is defined as the belief, “that nothing is known or can be known of immaterial things, especially of existence or nature of God”. The term “agnostic” was coined by T.H. Huxley in 1869 A.D. The realization that God’s existence is neither observable nor provable drove society into a state of uncertainty. People of the Victorian Era sought to explore and understand questions about the metaphysical world, but ultimately found no answers and were left in doubt.

Agnosticism was a means of identifying the scepticism that stemmed from the inability to logically support the existence of spiritual beings. In the looming shadow of despair

and disenchantment with industrialism, Victorian non-fiction prose took on a protesting moral tone and was laden with the language of rhetorical argument. The mellifluousness of the Lillian prose was far off from the prose styles of Newman, Ruskin, Arnold or Carlyle, who were all moralists using the essay form as the vehicle of their pragmatic and humane perspectives on the debasement of human life vis-à-vis the furious progress of industrialization.

Like the Victorian Novels, typically, prose compositions of the Victorian era are unusually long, argumentative and persuasive unlike those of the Augustan or the periods. The prose writings of the period are either treatises or thesis of book size or essay of unusual length. The typical prose of the period is at best a voiced-forth unorganised composition, with an overtly moral tone.

Like the Victorian Novel, the compositions are not formally or even consciously organized. They are strung together only by the argument contained therein, not by any formal design or pattern. Ruskin's *Unto This Last* and Mill's *On Liberty* are, strictly speaking, not the works of Literature.

However, since they advocate the humane view of life, as against the political, economic or biological, they are allied to literature. Besides, they wrote in a language and style, which if not truly literary, approximates the style of literature.

15.8. Summary

In this unit we have discussed a genre of literature which is called the non-fictional prose, and this is popular as essay in the general parlour. We have looked at the importance of this genre through different ages and the types of development there was leading to journalistic writings. We have also familiarised you with well-known essayists in different periods and left you with a few questions to keep pondering on how these have a great influence on our teaching language today. There is also an attempt to provide a comparative account of different types and compare this genre with other genres of literature.

15.9. Review Questions

1. Trace the development of non-fiction prose through the 18th century?
2. Assess the contribution of 18th century periodicals to the development of English prose?

3. There was a palpable distinction between the Romantic essays and the Victorian essays. Discuss.
4. Discuss the individual traits of the following essayists: Lamb; de Quincey, and William Hazlitt.
5. Dr. Johnson describes the genre, 'essay' as 'a loose sally of the mind'. How far is this description valid?
6. who do you credit with the introduction and popularization of essay as a subjective prose tract?
7. Develop an essay on Victorian Non-Fiction Prose/Essay
8. Consider the contribution of 18th periodical to the development of essay as an artform.
9. write a short review of the Coffee House Culture in the development essay as distinctive Genre
10. How has this genre influenced the modern day journalism?

15.10. References

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Unit- 16 □ Revision on Literary forms and Extension

Structure

16.1 Introduction

16.2 Objectives

16.3 Definition and expanse

16.4 Role of literature in language teaching

16.5 Classification of literary genres

16.6 Conclusion

16.7 Review Questions

16.8 References and Reading List

16.1 Introduction

Let us begin with a question. Do you know what is literature? How is it different from language? I am sure both these words, literature and language are familiar to you, and let us quickly take a look at these two words.

What is literature? A good dictionary defines it as ‘a body of written work’. Literature is also something that lasts long (e.g. we still consider the works of Kalidasa and Shakespeare far beyond their age) and impacts the human life. Should literature be necessarily fiction or drama or poetry? Then what about terms like – medical literature, literature of science, literature of inventions, literature of historical facts, literature of music, etc. Literature can focus on any subject from medicine to music, engineering to ecology and science to social events. The canvass is really wide. What does this mean? In language teaching, we can use literature of various types and use them as texts for interpretation and language learning. However, for our purpose in this unit, we will look at literary texts and make references to other types of literature tangentially.

16.2 Objectives

At the end of reading this unit, the learners will be able to:

- i. Get a comprehensive view of the spread of literature
- ii. Understand the different genres as components of literature

- iii. Understand the development of literature across the ages
- iv. Enjoy and experience illustrations given for each genre.

16.3. Definition and Expanse

There are quite a few definitions of literature available from noted authors. One of the definitions I personally like is ‘*Best words in the best order*’ by Coleridge. He used this definition with reference to poetry, but this is equally applicable to all genres of literature. If we accept this definition for our purposes of language teaching how useful is it? Language teaching has a focus on developing a learner’s proficiency to use language. This is best done by exposing the learner to samples of good use, and literature is obviously one of the best forms of language expression. Hence it is certainly a valuable input to language teaching.

Literature is perceived as different genres. What do we mean by genre? Would you like to respond?

Your response:

Genre means type. You must be familiar with the words ‘genus’ (singular) and ‘genera’ (plural). These words are taken from the science of biology and used while classifying animals and plants. Genus denotes a group of plants or animals which can have further smaller divisions called ‘species’. Let us not go into those details. Literature is expressed in many types, and each type is called a ‘genre’ /È’QnrY/ (this has a French origin, so check its pronunciation properly). We have novels (fiction), prose, poetry, drama, graphic novel, fantasy, science fiction, narrative, biographies, autobiographies, travelogues, diaries, and many more types. You may have read all these, or at least a few of these. You may in the space given below mention a work or two from each category. I will not give any examples.

16.4. Role of literature in language teaching

Recall the English textbooks you read in your higher secondary level or college days at the undergraduate level. You must have read a few essays, short stories which were anthologized. Similarly a few poems must have been put together in the form of an anthology. Along with these two, you must have read one or two novels and one or two plays. Do you remember the names of the novels and plays you studied? Can you mention those names in the space given below?

- a. Plays
- b. Novels
- c. Titles of some short stories
- d. Titles of some essays
- e. Titles of some poems.

(If possible give a brief summary of each one of them. It is not compulsory though.)

This task was to see how familiar you are with literature and the various genres that you have studied as an undergraduate student. How helpful was the study of literature in developing your language. The fact that you are able to read these lessons, understand them and also respond to the questions is a sign that you have learnt language reasonably well. But these uses need to be specified properly. Let us try and do this before concluding the unit.

Can you guess some of the benefits of using literature in language teaching? Note down your points here:

Your response:

Literature has other roles to play in teaching language. If you recall your lessons in applied linguistics, one of the features of language is transmission of culture. Culture can best be taught using stories, exposing the learners to life in different parts of the world, and life sketches. All these form integral part of literature, and it becomes an excellent source for teaching appropriate language use in our society.

Literature helps develop good reading skills. A literary text can be read independently (without the teacher's help) and this makes for developing good vocabulary as well as proper use of language. Good reading habits besides developing good comprehension skills also develop vocabulary and strengthen the writing skills of the learner.

Plays which form an integral part of literature, help learners develop good spoken skills – expressions appropriate to context including various forms of addressing other people.

The skills so developed can be harnessed to read and understand content subjects as well. This is the primary purpose of language teaching. Language, we should remember, is taught as a service subject in our schools and colleges.

Let us quickly recall what we have said so far in this unit. We began with a revision of what was learnt in the first two modules on Grammar and Vocabulary. Subsequently, we moved to defining literature and its uses. Finally, we looked at how using a literary text is useful in teaching and learning language.

16.5. Classification of literary genres

Look at the flow chart given below. Take a proper look and understand how the literary forms are classified. Try to describe this grid in your own words.

Classification of Literary Forms (Genres)

Poetry	Drama	Fiction	Nonfiction
Poems	Comedies	Novels	Essays
Sonnets	Tragedies	Short Stories	Biographies
Ballads	Tragicomedies	Tales	Autobiographies
Odes	Romance	Anecdotes	Diaries
Lyrics	Farce	Legends	Speeches
Songs	Melodrama	Myths	Descriptions
Couplets	Absurd	Graphic novels	Prospectus
Haiku	Poetic drama		Instruction sheets
Limericks			Reports

It is clear from this grid (classification table) that literary forms can be broadly divided into four categories. These are large categories and are confined to the variety we find in literary texts. Content writing can have other forms and these are not discussed here.

The four categories mentioned are Poetry, Drama, Fiction and Nonfiction. Each of these categories has been sub-divided into the varieties of forms that they include. However, the varieties mentioned are not exhaustive, and more varieties can be added. We shall restrict ourselves to these varieties for our discussion.

A. Poetry: This is a popular form of literature, and almost everyone is familiar with this form. Poetry comes naturally to language and we perceive this in the numerous folk

songs that we hear in different languages. Folk songs are typical to each language and music is integrated into them. English is no exception. Ballads are in fact folk songs and are sung to the accompaniment of stringed instruments.

We have listed eight varieties of poems in our grid. Let us look at some of these varieties and also provide names of one or two poems as illustrations. We will not provide the text of the poems, you can get these by browsing the net.

The first of these varieties we have mentioned is called Poems. This is a generic term and does not specifically refer to one variety. The rest of the varieties are all poems. In English literature, the Romantic period (nineteenth century) is supposed to have produced the richest poetry. We had major poets like Wordsworth, Coleridge, Blake, Byron, Keats, Shelley, Browning and Burns during this period. Each one of them produced large volumes of poetry and they had variety in them.

i. Sonnets:

We will begin with sonnets. Sonnets are short poems of no more than fourteen lines. Very often they are said to be very personal and deal with an experience that touches the poet's life in an emotional way. These could have varied themes of love, dejection, sadness, wonder, philosophical outlook or humour.

There are typically two types of sonnets – the Petrarchan (Italian) sonnets and the Shakespearean sonnets. The Petrarchan sonnets were divided into two parts – the first eight lines called the octave and the next six lines called the sestet. Sestet provided a solution to the problem raised in the octave. Both styles of sonnets are written to this day. Besides Wordsworth and Keats, Elizabeth Barrett Browning wrote some of her sonnets in the Petrarchan style.

Shakespearean sonnets had three stanzas of four lines each and the sonnet ended with a couplet. Shakespeare wrote more than one hundred fifty four sonnets in this style and made this form popular. All decent libraries have copies of complete works of Shakespeare which include all the sonnets.

ii. Ballads:

Having looked at what sonnets are, let us move to Ballads. These are quite ancient forms of poems that are available to us. These were popular even during the pre-

Shakespearean day, and often the names of the poets are also lost to us. Ancient ballads were collected, curated and published in the form of a volume by Bishop Percy during early eighteenth century under the title *Reliques of Ancient English Poetry*. This is a valuable work that has been handed down to us. Some of the best known ballads Keats' 'La Belle Dame Sans Merci'; Yeats' 'Second Coming'; Tennyson's 'Lady of Shalott', Wordsworth's 'Solitary Reaper'; Coleridge's 'Rime of the Ancient Mariner' are some of the famous examples.

iii. Odes:

The third variety is the ode, which actually means a song to be sung. It is generally written in appreciation of a person or a thing. (Dryden's *Alexander's Feast*; Keats' *Ode on a Grecian Urn*) These originated in Greece, and are attributed to Pindar; in fact, the odes are called Pindaric Odes. Some of the best odes were written by Keats (the five famous odes), and Shelley's *Ode to West wind* are well known poems.

iv. Lyrics and Songs:

We will not discuss this here. These are stylistic variants and you will find examples of lyricism in the varieties discussed earlier. Ballads and odes are songs.

v. Couplets:

A few poets expressed their ideas crisply in two lines. Though the poem was longer than two lines, each couplet expressed one complete thought which was carried forward as part of the larger theme of the poem. Alexander Pope was one of the best known poets who popularised couplets – which are memorable. A story is popular about him being chastised by his father for writing poems. When it was his turn to apologise, what he said came in the form of a couplet:

'Father, father, mercy take,
I shall never verses make.'

When Newton died, he was commissioned to write the epitaph which reads as follows:

Nature and nature's laws all lay hid in the night.

God said, 'Let Newton be', then there was light.'

Dryden was also known for his heroic couplets, and these were later picked up by several younger poets. Sanskrit literature is popular for its couplets based on providing value based lessons.

vi. *Haiku and Limericks:*

Haiku is a recent addition to the genre of poetry in English. This style of writing poems has been borrowed from Japanese poetry. Like a couplet (which is restricted to two lines), a Haiku is restricted to seventeen syllables arranged in three lines. The lines need not rhyme, but should convey a complete meaning.

Autumn moonlight-
a worm digs silently
into the chestnut.

Limericks like Haiku are also short poems of five lines each with a definite rhyming scheme. Often, limericks are bordered on humour, but not without a message. The authors of limericks are often not known. Take a look at this limerick

There was a lady from Niger,
Who went for a ride on a tiger.
They returned from the ride,
With the lady inside
And a smile on the face of the tiger!

I am sure you enjoyed reading this limerick, which has humour as well as caution on choosing a ride. Edward Lear has written some of the best limericks to date.

This brings us to the close of our discussion on different forms of poetry. We shall now proceed to look at Drama in the next section.

B. Drama:

Drama is a major genre which acquired popularity during the Elizabethan period with playwrights like Shakespeare and Marlow. Drama was a popular form of literature in ancient India and Greece, and the English theatre has adopted the form from both these sources.

Drama and Shakespeare have been synonymous. Shakespeare introduced quite a few types of plays – Tragedies, Comedies, Tragi-comedies, Historical plays, and Romances. These largely form the varieties and the characteristics of each one of them remain the same.

A Drama portrays life of a person, period or a family. It could borrow themes from history, epics, popular legends, and day to day life. The technique of presenting a real life story accounts for the success of drama. Let us briefly look at some types and provide names of a couple of popular plays as illustrations.

- i. *Tragedy*: This is a play which centres on the fall of a hero. Hero is a famous person, (a king, baron, queen, a brave soldier, a well-known merchant, or a wealthy lord). The hero has several good qualities, but also has a few weaknesses (hamartia) due to which he falls from grace. That fall accounts for the tragedy. (In the Indian plays, tragedies were not accepted, and most plays ended on a happy note. But Greek plays were profound tragedies – *Oedipus Rex, Agamemnon, and Hippolytus*). Shakespeare was known for his tragedies such as *King Lear, Hamlet, Julius Ceaser, Macbeth, and Romeo and Juliet*. Marlow a contemporary of Shakespeare also wrote some tragedies and the best known play of his is *Doctor Faustus* is a famous tragedy.
- ii. *Comedies*: Comedies largely dealt with social issues based on the life of ordinary people. It could reflect the nuances as they existed in the society and it held a mirror to the society. There have been a large number of comedies across the ages in English literature. Shakespeare did write a few comedies such as *Midsummer Night's Dream, Two Gentleman of Verona, The Merchant of Venice, and All's Well that Ends Well*. Apart from this, immediately after the Elizabethan period (when Shakespeare wrote and produced his plays) the Restoration Drama became popular. Some of the comedies of this era are *Rivals, School for Scandal, Way of the World* and *She Stoops to Conquer*. Early twentieth century was marked by good comedies which were called Farce. George Bernard Shaw was a pioneer in the field and his plays like *Arms and the Man, Candida, Major Barbara, and Doctor's Dilemma*. Galsworthy, Oscar Wilde and other contemporaries of Shaw also wrote comedies. Around this time, theatre was popular in Europe and plays in English, French, Italian, Norwegian and German languages were popular.

- iii. *Romances*: Romances were plays which glorified nature and the life of peasants in the country. There was no struggle, and it generally talked about young couple who got separated, pined for each other and finally got together with divine intervention (*deus-ex-machina*). *A Winter's Tale* by Shakespeare is an example of such plays.
- iv. *Tragi-comedies*: *Merchant of Venice* is a good example of a tragi-comedy. This play recounts the story of a merchant who loses all his wealth due to a storm in the sea and is harassed by a Jew (money lender). His friend who assumes the role of a lawyer, saves him from the Jew and with divine intervention the wrecked ship reaches the shore.
- v. *Absurd Plays*: These are a new generation plays that were experimented at the beginning of the last century. This movement began in France and soon caught the attention of playwrights in other parts of the continent. Today, we have absurd plays in Indian languages including Bangla. (BadalSarkar's plays *EvamIndrajit*, *PaglaGhoda* are some plays in this category). The best known playwrights in this category are Samuel Beckett and Edward Albee. *Waiting for Godot* by Beckett has made a history in the field of theatre.
- vi. *Poetic Drama*: This is a variation in style that was ushered in during the twentieth century. Shakespeare used this technique but this has not been noticed. This form of using poetry in drama was also popular in ancient Indian literature and it was called *Champu Kavya*. T S Eliot was well known for his poetic play – *Murder in the Cathedral*. W B Yeats and J M Synge also wrote similar plays. Yeats is said to have been influenced by the Japanese theatre that staged Noh plays.

This brings us to the close of our discussion on drama. In the next section we will look at Fiction briefly. Before doing so, here is a small task for you.

How well can you compare the poetry in English with the development of poetry in Bangla? Give examples and show the similarities and differences.

Your response:

C. Fiction:

In the previous unit we looked at the teaching of prose. While discussing prose, we said, it constitutes the largest part of literature and several types of writing happen in prose. One major part of prose is Fiction (which means, an imaginary story) and this

has several sub-categories within. We shall take a look at some of these for our understanding.

- i. *Novels*: There are very few of us who are not familiar with the term novel. Novel means something new. It tells us a story with which we are familiar, but in a new way. Hence it is called a novel. Novel as a genre was first used in English literature during the seventeenth century. (English was influenced by novels in Spanish language *Don Quixote*). Most novels during this period described an adventure where the hero was an ardent traveller and met with new experiences in life. Some of the well-known novels are *Robinson Crusoe*, *Gulliver's Travels*, *Joseph Andrews*, and *Pilgrims Progress*. Later in the nineteenth century, the novel developed into a mature form and dealt with social problems and had a curative effect on the readers. Charles Dickens, Jane Austen, Bronte sisters were some of the famous authors. The tradition of writing novels has continued to this day and we have a variety of novels dealing with varied themes such as histories, adventure, social drama, scientific discoveries, fantasy, espionage, travel and political commentary. Indian authors have also contributed to the volume of fiction produced in the world. (The tradition of writing novels in ancient India began in sixth century with BanaBhatta's *Kadambari* and Dandi's *Dasha Kumara Charita*.)
- ii. *Short stories, tales and anecdotes*: Short stories are miniaturised novels. They have a similar structure as a novel (a plot, characters, developments, struggle, resolving the struggle etc.). There are no strict guidelines on how short or long a story could be. There are stories that are hardly a sentence or two to some stories running to more than fifty pages. However, all stories have similar structure that binds them. The stories are also recognised as tales (which are largely oral in tradition) and sometimes anecdotes also pass off for stories. (Anecdotes are narration of some incidents which are personal.) Rabindranath Tagore is one of the best short story writers from India.
- iii. *Legends and Myths*: Legend is a term used in two senses. One of the meanings is assigned to an ancient story that has been handed down to us. The origins of such a story are not traceable. In India we have quite a few legends that have been handed down to us from our parents and grandparents. This is true of all cultures. In most languages, the proverbs we use have a legend to support them. You can

think on these lines and collect some legends. When you visit certain religious places, or ancient monuments, you will get to hear of several legends – I am told there is a village in UttaraKhand where they hate Hanuman. This is because, he plucked a part of the Sanjivini Hills from the village and deprived them of the benefits that hill could give. This is a legend. (The second meaning, is a person who is famous for the good work he has done, and is remembered forever is called a legend. e.g. Gandhiji is a legend.)

Myths are also stories which we believe in. There is an element of divinity associated with myths and some people dismiss some of the myths as superstitions. Read a book called *Myth or Mythya* by DevaduttPattanaik you will have a clearer idea.

This brings us to the last part of the literary forms – the non-fictional prose. We will discuss this as one category without going into the details of each sub-category.

D. Non-fictional Prose:

In the previous section while discussing prose, we have mentioned how vast this particular category is. Fiction forms a large part of prose writing and the non-fictional writing is even larger and includes sub-categories such as Essays, biographies, autobiographies, diaries, speeches, descriptions etc.

- i. *Essays:* Essay is a long continuous piece of writing based on a theme. It uses the techniques of analysis, description, explanation, argument and other strategies. The main aim of the essay is to convince the reader the viewpoint held by the authors. You must have seen a large number of articles that are published in newspapers every day. Each of these articles is an essay. The answers our students write in the examination are in the form of essays. Each unit in this book is an essay. Depending on the theme and style the essay acquires its name and importance.
- ii. *Biographies and Autobiographies:* These are life histories. Life history of a person can be written by someone else, or the person can write it himself/herself. Biographies have been an important part of literature and one of the best biographies that made history was the story of Samuel Johnson written by James Boswell. There are quite a few other biographies and in the recent days, this genre has become more popular. Several of the state leaders and politician have their biographies written. Some of the famous personalities have also written their own life stories and such works are called Autobiographies. There are quite a few well known autobiographies which you can find on the shelves of bookstalls.

- iii. *Diaries:* Diary writing has been a disciplined habit by many people of prominence. Not all diaries are published, and some diaries are published as a matter of tribute to the person posthumously. The most famous diary that was published to understand the holocaust days of Nazi rule is by Anne Frank. Other famous diaries are by Gibson, and also Jawaharlal Nehru.
- iv. *Speeches:* Like diaries, speeches of famous people are collected and published. Some of these make for good reading. Speeches of Vivekananda have been published by the Ramakrishna Mission. Like speeches, there has been a practice to publish the letters written by famous people. Letters of Keats, Bertrand Russell, Nehru, and others are available in print.

16.6 Conclusion:

In this module you have looked at two aspects of teaching - Literature and language teaching. Here we have attempted to show how the two are integrated and do not serve cross purposes. Literature is seen as a sample of good language use which can be offered to the learner to develop language proficiency. The only difference is seen in the approach to teaching literature. In a literature class, the focus is on analysis of the text to appreciate its composition, while in a language class we analyse the same text to exploit it for language use. This point needs to be understood clearly by all teachers of English.

Here is a limerick for you to read and enjoy:
There was an old man on the Border,
Who lived in the utmost disorder;
He danced with the Cat,
And made tea in his Hat,
Which vexed all the folks on the Border.

With this we come to the close of a discussion on literary forms. We hope you enjoyed going through this module. There are no review questions, except to ask you to read as many texts as have been mentioned in the module.

Now you have some idea of why literature is used in language teaching. Here are a few books for you to read on this subject.

16.7. Review Questions

1. How helpful is literature in language teaching?

2. What are some of the definitions of literature given in the unit? Can you add a few more as you have known?
3. How is poetry as a genre divided further into sub-categories? Can we use these for language teaching?
4. What are some of the recent innovations to the genre of drama? Has there been any contribution from India?
5. What makes novels (fiction) the most popular form of literature? Give your reasons with an example of a fiction you have read.
6. Narrowing our focus on the novel as a major literary genre, name as many sub-genres of novel as possible for you.
7. There are different narrative techniques for the novelists. Name and define these techniques. How should you explain them to the students the simplest possible manner?
8. Coming to poetry how would classify their varieties and the differences among them?
9. For understanding literature a minimalistic approach to literally hundreds of literary terms is necessary for the beginners. How should you concentrate on screening or selecting the terms that can best serve the target learners' purpose?
10. What is the conceptual difference between terms and types? In a language teaching session do you think they should be reconciled in a manner that become complementary?

16.8 References and Reading List

- a. Lazar, Gillian. (1996). *Literature and Language Teaching*. Cambridge: Cambridge University Press.
- b. Joan, Collie and Slater. (1988). *Literature in the Language Classroom: A resource book of ideas and activities*. (Cambridge Handbook for Language Teachers). Cambridge: Cambridge University Press.

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—**সুভাষচন্দ্র বসু**

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