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ABSTRACT

This document consists of the three 1990 issues of "The Teacher Trainer," a journal for language teacher educators. The following articles appear in these issues: "Writing as a Learning Process in Teacher Education and Development"; "An 'Upside Down' Teacher Training Course"; "Training Teachers as Explainers: A Checklist"; "A Fresh Look at Team Teaching"; "Watching Yourself, Watching Others: Group Observation"; "Being Seen--In Defence of Demonstration Lessons"; "Penny Turner--A Horse, Rider, and Riding Teacher Trainer"; "Training Around the World: The German Democratic Republic"; "Non-Natives Train the Natives in Canterbury"; "Investigating the Role of Temporal Variables in Facilitating Listening Comprehension in L2"; "Teaching Practice Feedback--Advantages of Splitting Up the Group"; "Participant-Centered Activities in Teacher Training"; "The First Time a Teacher Teaches"; "A-V Aids for the Trainer"; "Creative Calling"; "Internship: Partnership in Initial Teacher Education"; "Pre-reading Quizzes: A Framework"; "In Language Teaching Which Is More Important: Language or Teaching?"; "Supervision"; "The Pilgrim's/Longman Teacher's Resource Books"; "Paradoxical Interventions or Prescribing the Symptom"; "One Way of Running an In-House Teacher Training Session"; "Using Games in Teacher Training"; "Two Observation Charts"; "Women and Training: A UK National Organisation"; and "Using Substitution Tables for Language Analysis with Pre-Service Native Speaking Trainees." (MSE)

THE TEACHER TRAINER

A Practical Journal mainly for modern language teacher trainers
Volume four Number one

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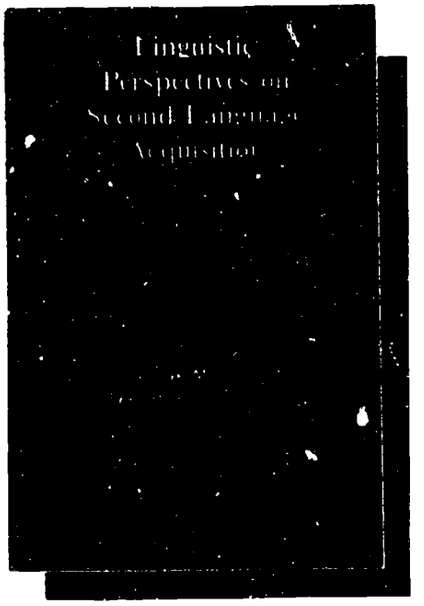

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EDITORIAL

ABOUT THIS ISSUE

Welcome to Volume four of the journal. I hope you will find our new layout easier on the eye. There are now fewer characters per line and lines per page thanks to helpful reader suggestions. Another slight change this time is that organisational subscriptions have gone up from £16 to £18. This is our first price rise in four years. The individual subscription price remains the same as before and postage is still included (although if the rates continue to rise we shall have to think about postage again!).

Peter Grundy's two part article in Volume three caused plenty of discussion and we start off this issue with one reader's comment on Grundy's critique of pre-service training courses.

'The Teacher Trainer' regularly runs series on different themes. Not all themes appear in each issue. In this issue we welcome back the following series:

Trainer background Bill Johnston and Bartek Madejski both resident in Poland, revive what is almost an oral tradition in modern language teaching, and provide us with an excellent and rare article on team teaching.

People who train people This column, designed to help us learn from trainers in other professions, this time features Penny Turner, a riding teacher trainer in Greece.

Observation and feedback Greg Acker, now back in the USA, contributed this article on the use of watching videos in groups when he was working as a trainer for the peace corps in Togo.

Training around the world Huge changes are underway in East Germany so this is a good time for Ewald Festag's report on training at his institute in the GDR. A recent postcard from Ewald confirmed that he can now send and receive personal and professional correspondence without it being screened by the campus security squad!

As well as our established series, this issue also carries other articles. As usual we have tried to strike a balance between contributions from well-known trainers and newcomers to 'The Teacher Trainer'.

Alison Haill writes a full article on journals and their use in processing information, and as a basis for communication between trainees and trainers on training courses.

Barbara Garside describes an alternative to the usual "morning-input, afternoon-teaching -practice" timetable used on many Royal Society of Arts pre-service courses.

One of the standard pieces of reading on EFL teacher training (and at one time almost the only piece of reading!), is "Teacher Training", a collection of articles edited by Susan Holden, 1979, Modern English Teaching Publications. In that collection is a piece by Rod Bolitho called 'On demonstration lessons'. Ruth Wajnryb takes a look at this old classic and disagrees with its conclusions. Rod Bolitho looks back at the article he wrote over ten years ago and adds his thoughts too. Ruth's reaction to the article and Rod's comments are dovetailed in an experimental new layout.

To balance the length of the larger articles, we provide, as usual, some shorter pieces. As well as Barbara Garside's article mentioned above, we have a contribution from Dr. Gomes de Matos who tackles an extremely important point, namely, how we do or don't prepare teachers to explain.

Thanks to everyone who has sent in a contribution to the journal. The lead-in time to publication is getting a little longer these days but that is further proof that 'The Teacher Trainer' has really arrived and is attracting considerable interest.

Thanks too to John Morgan for ending our suspense over the crossword and thoughtfully providing us with notes on why the right answers are right. Thanks to Willow too for the cartoons.

I hope you enjoy the issue!

ABOUT "THE TEACHER TRAINER"

"The Teacher Trainer" is a journal especially for those interested in modern language teacher training. Whether you are a teacher who tends to be asked questions by others in a staffroom, or a Director of Studies with a room of your own, whether you are a course tutor on an exam course, or an inspector going out to schools, this journal is for you. Our aims are to provide a forum for ideas, information and news, to put trainers in touch with each other and to give those involved in teacher training a feeling of how trainers in other fields operate as well as building up a pool of experience within modern language teacher training.

The journal comes out three times a year and makes use of a variety of formats e.g. article, letter, comment, quotation, cartoon, interview, spoof, haiku ideas. If the idea is good, we'll print it whatever voice you choose to express it in.

COMMENT

Critique of a critique: reflections on the two part article by Peter Grundy in The Teacher Trainer Vol. 3 No. 2 & Vol. 3 No. 3.

When I received my copy of **The Teacher Trainer Vol. 3 No. 2** and ran my eye over the contents, I was delighted to discover that there was to be "a critique of accepted pre-service teacher training".

After some fifteen years of involvement and observation of pre-service teacher training in various parts of the world, I have shed most of the few certainties I started out with. Yet, I am still learning - I still get new insignts (often from trainees themselves) and I still get new ideas to try out (often from colleagues and often thanks to the articles in **The Teacher Trainer**). I looked forward to further insights and ideas from this article.

I enjoyed the first part of the article, but for surprising reasons. I was amused by Peter Grundy's assertion that the model of presentation, practice, production forms the basis of so many courses. This conflicts with my own experience - it would be dishonest of me to pretend that I have never encountered this model on courses, but courses aim to be eclectic (and if we know anything at all about how people learn it is that learning takes a multiplicity of forms with significant differences between individuals and according to the educational traditions of different communities). So, at most, I have seen this model present as one option among others for focussing on aspects of language systems in classrooms. And I have seen this kind of explicit linguistic focus itself only presented as one among the options available to the teacher.

I was still more amused to discover that Peter Grundy's choice of a coursebook to exemplify what he sees as being 'popular', 'contemporary' and 'communicative' was Streamline Departures, to understand that listening, speaking, reading and writing are conceived of as discrete skills to be dealt with in strict sequence. Which pre-service courses has he been involved with?

The first part of the article ends with 24 "axioms". The Longman Dictionary of Contemporary English defines "axiom" as a rule, principle etc. that is generally accepted as true. Peter Grundy might have more accurately described these 24 items as dogmas or commandments - 15 uses of 'should' or 'should not', and the odd 'must' and 'requires' creeping in to reinforce his list of certainties.

The Teacher Trainer Vol. 3 No. 3 contains the concluding part of this article. I approached it cautiously - my original expectations that I would be stimulated by new insights and ideas was somewhat dulled but by no means extinguished.

There was much in the article which struck a sympathetic chord. Like Peter Grundy I believe that learners who enjoy their lessons are better predisposed to learn than those who don't. I believe, too, that learners who have the opportunity to express their personal preoccupations are likely to benefit from this. But I was baffled to discover that Peter Grundy's proposed model of classroom activity was restricted to pseudo-humanistic 'communication activities'. I was even more baffled to discover that his proposed model of teacher training appears to be one which puts the trainees in the position of language learners, and that these activities are then demonstrated on them.

I like the activities and know from experience how well they can work with small groups of young, English-speaking, recently graduated trainee teachers (and, not to be unfair, also with certain groups of foreign learners of English). Who better to enjoy an activity like Escapes, which Peter Grundy describes:

> "During the activity, it also helps to have a group of "social psychologists" going around eavesdropping, with a view to coming up with a diagnosis of our society's collective sense of discontent (sic) as implied by the commonest answers to the ten questions"?

However, there are many kinds of groups to whom activities such as this are unlikely to be appropriate. For example:

- a group of sixty unmotivated adolescents sitting in uniform rows of desks screwed to the floor
- a group of beginners
- a small group of middle-aged professional people concerned to improve their skills to interact with counterparts with whom they do not share a common first language.
- a group of adults who share a fascination for the intricacies of the linguistic systems of English and want the teacher to help them to indulge this fascination and to be able to answer their questions.

I accept that presentation, practice, production might be equally inappropriate in these circumstances. But surely the aim of pre-service courses is to prepare teachers to have some knowledge and command of a range of options and, moreover, to have some basis on which to select from these options according to the needs and interests of their learners?

I went back to the syllabus for the RSA/ Cambridge CTEFLA, so extravagently lampooned in the first part of Peter Grundy's article. There I found:

> "- tutors are encouraged to integrate and to sequence the apparently separate parts of the syllabus in whatever ways they feel are of most benefit to their particular group of trainees"
>
> "- course tutors are encouraged to use with their traineees those methods that they hope their trainees will use in their teaching. In order to do this it is essential that trainees should draw on both direct and indirect experience of real teaching situations and it is advisable that course tutors make use of not only traditional lecturing and discussion training methods, but also, for example, of pair work, group work, self-assessment activities, self-access exercises and autonomous learning projects."

I also found that 'Presentation and Practice of New Language' was one of nine categories of 'practical ability' to be developed, and that the first category in which 'practical awareness' is to be developed is:

> "-Learners - Cultural, and individual needs, approaches to learning difficulties, and the motivation of adult learners".

I felt that Peter Grundy had taken an unfair swipe at RSA/Cambridge CTEFLA courses. Time is short and the objectives of these courses are ambitious. The longer I am involved with them, the more I worry about their inevitable limitations. The longer I teach, the more I worry about anyone who seems to have easy answers, most of all if this amounts to plugging a particular methodological approach.

It can be argued that I have taken an unfair swipe at Peter Grundy. But my essential aim is not simply to criticise. Neither is it simply to defend the CAMBRIDGE/RSA CTEFLA. If anything, I would like to make a plea for greater scepticism among all of us involved in teaching and teacher education. The syllabus for the RSA/CAMBRIDGE CTEFLA is not perfect but it is a great deal more flexible and more closely related to what is understood about the processes of language learning than Peter Grundy suggests. Different Centres interpret the syllabus in different ways. Perhaps The Teacher Trainer might serve as a forum for different Centres to describe how they interpret it. This might then form the basis for an informed discussion about the content and objectives of programmes of pre-service training and education.

Martin Parrott,
International House,
London.

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Please support "The Teacher Trainer"! It's the only publication existing solely as a forum for the modern language teacher trainer.

The cost for three issues a year is:-

Individuals	£13.00	including postage
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WRITING AS A LEARNING PROCESS IN TEACHER EDUCATION AND DEVELOPMENT

by Alison Haill

ABSTRACT

The article describes a teacher-training experiment in which the trainees, who were experienced teachers, were required to react in writing to their course as it progressed, that is to process the information as they received it. This writing formed the basis of a valuable tool of communication between the trainer and the trainee. The experiment is evaluated and a detailed description given so that the experiment can be copied or modified for use elsewhere.

INTRODUCTION

I first encountered journals when I came into contact with the US National Writing Project in S.E. Asia in 1983, by attending a course for teachers on teaching writing. By then, I was told, it was common practice for teachers of English as a first language to encourage their students to keep a journal: in this notebook the students would jot down ideas and observations, and write to "unwind and reflect" (Blanton 1987; cf also Walshe 1981 and Fulwiler 1980), sometimes writing in class at the teacher's suggestion, sometimes not.

THE EXPERIMENT

In training teachers of EFL/ESL, I encouraged the use of the journal as a learning log, a place for the trainees to write their own personal reactions to, and thoughts about, the subject matter of the course. The trainees knew their journals would not be marked, but read and responded to by me, so the journal served as a tool for both communication and personal reflection or processing. I had used a journal in this way myself on the teachers' course in 1983 and again in 1986 and found it useful.

The teachers I trained were experienced Singaporean primary teachers and the compulsory course they were attending, on which I taught, was on teaching English at primary level; it was held at and run by the British Council in Singapore. Education in Singapore is through the medium of English and the teachers' standard of English was very high. The course lasted two 10-week terms, and as an experiment I used journals with my two classes of trainees, 10 in each group, for the 20-week period. Each week the trainees attended 2 two-and-a-half hour theory/methodology sessions or workshops at the British Council (referred to henceforth as the 'sessions'); they were observed teaching their own classes at their own schools and continued to teach alongside their attendance of the course. I taught each group for one session per week.

RATIONALE

I wanted my trainees to get involved in the course "to a satisfying level" (Torbe and Medway 1981, 34-5) as I had done through my journal writing in 1983 and 1981. As well, I wanted to give them the time and encouragement to reflect on the course as it progressed: to further process the ideas they encountered in it. I also hoped to discover how they were reacting to and interpreting the activities, ideas and materials they encountered during the course; this was particularly important as the course was compulsory and some of the teachers were mature, experienced teachers, reluctant to attend it at all. Moreover I wanted feedback on the experiments they made with their own classes as a result of the ideas met in the sessions.

THE SETTING UP OF JOURNAL WRITING WITH TWO CLASSES OF TRAINEES

I asked each of my trainees to provide an exercise book to use as their "journal" or "learning log". In it they were to write what they felt about the course material as the course progressed, ask questions, voice doubts, make comments. When I took the books in after each session, I commented in the margin, on the opposite page or below the entry in answer to their queries and observations, or merely voiced a reaction to what they had said, sometimes at length, sometimes with a word. I never indicated or commented on language errors, focussing only on content. (Some trainees might request that errors be indicated or corrected though mine did not. The trainer would then have to decide whether to agree to this change of focus in the exercise.)

In his article on letter writing with students Rinvolucri (1983) describes the build up of trust and a personal relationship between teacher and each individual student which are similar to the objectives of the experiment I describe here. However, among the primary aims of my exercise was to allow the trainees time to reflect on the issues of the course as well as to exchange information about their teaching problems, needs, their reactions to new methodology etc. In other words although the written communication between me and my trainees in the journals was very similar to letters, the subject matter was largely restricted by my prompts. Although trainees did feel free to write on other matters (e.g. illness which made it hard to keep up with the course) it was clear from the prompts I gave that the journals were not an invitation to bare the soul on any topic at all. In addition it would be odd to write a letter in the presence of the recipient. It seems in my case wisest therefore not to call the

writing a "letter" however much the styles may be similar.

HOW THEY KNEW WHAT TO WRITE

On the first two occasions with each group when I asked them to write in their journals, I gave full instructions so that they knew what kind of writing was wanted: viz,

> "Write down your thoughts in response to the following prompts. You need not answer them all or answer them in order. Try to write continuously for 10 minutes. If you 'dry up', re-read the prompts to find something else to write about. Instead of thinking before you write, try thinking on paper WHILE you write. Don't worry about mistakes in your English as this writing will not be marked, only read for its content. It will only be read by me".

I followed this with prompts. I always gave prompts to start off the journal entries, though with a longer or more intensive course this could become unnecessary.

On one occasion the prompt was

> "Describe your feelings about the lesson I observed you give last week. Was my presence useful? scary? unhelpful? Try to explain how or why this was. As a result of the lesson could you make any resolutions for your teaching in the future? Is there anything different I could do next time?"

Another prompt was

> "Review in note-form what you have learnt in the course so far. Has anything been particularly eye-opening? Why? Were any sessions unhelpful to you: say which and why. What areas are you particularly interested in so far? What specific plans have you got for modifying your teaching as a result of the sessions so far? Is there any area we have covered or touched on that you would like more information about?"

These prompts all include a variety of suggestions or questions because I aimed to throw out enough ideas for each person to find not only one idea sufficiently motivating to start writing on, but other ideas for when the writer dried up. Although I made it clear to the trainees that they could choose which questions to answer, I felt it important that the prompts for the first few entries should be both plentiful and precise, remembering my own first experiences with writing a learning log when I had been unsure what kind of writing was expected of me and had found it helpful to be directed towards the specific. However, by the seventh or eighth journal entry my prompts had become much briefer. A further point is that the trainees soon came to realise that the prompts did not have to constrain them: if they had some concern other than those elicited in the prompts they wrote about that instead.

The trainees understood that where they asked a question in their journal I would try to answer it, writing in their books when I read them at home or speaking to them privately. It was also understood that the time allotted to journal writing was an opportunity to reflect on the subject matter and methodology of the course, and that they should use this writing as a tool with which to think, as well as a channel of communication. Both the process and the product were valuable.

WHEN I USED JOURNALS

I asked my trainees to write in their journals for about 10 minutes each time I met them (once a week). This worked satisfactorily as I had a week in which to read and respond to them.

Sometimes I asked the trainees to do the writing at the start of a session. For example, at the beginning of a session on group work I gave this prompt on the OHP:

> "How do your students sit in class: in single rows, in pairs, in groups? Write down how you view the benefits and drawbacks of groupwork for your class."

Sometimes I asked them to write midway through the sessions, or at the end of the session, viz:

> "Jot down the main points you feel were made in this session. What was the most important issue for you? Was anything new?"

On other occasions they recorded their ideas both at the beginning and end of a session, to compare the two. One trainee suggested taking the journal home to write at more length and I gave out prompts to stick in the back of the book (e.g. most interesting aspects of the course so far for them and why; problems with their own class; doubts about any aspect covered in the course; new ideas tried out with their own class since the start of the course; ideas for future lessons; etc). Trainees could be asked to take their journals home for a more extended entry, say once a month.

I did feel, however, that the fact that class time was allowed for this activity was important. It showed that the trainer valued the activity; it allowed processing time for new ideas during input sessions; it helped the trainees to establish the habit of regular writing, whether they felt the aim was to communicate with the trainer or to process the information encountered, or both. At the beginning of a session, it also had the function of allowing the trainees to reactivate the relevant schemata before receiving input: much research has revealed the importance of this as a prerequisite for the retention and comprehension of new information (cf Rumelhart 1984, Carrel 1987, et al).

WRITING AS A LEARNING PROCESS cont'd

HOW I RESPONDED

I felt it was important to be both honest and encouraging in my response to the journal entries as without this the relationship of trust which I wanted to build up with each trainee would be impossible. Thus I felt free to indicate whether I agreed with the views expressed or not. "I enjoyed reading this", "Interesting views" or "You seem to have found this session useful" were sometimes as much as I could say. On other occasions I gave suggestions: "Have you thought of arranging the chairs differently?" or "Could you ask the children to pretend their classroom is England, so they will only be understood if they speak English?" I encouraged the trainees to respond to my comments too in their next entry.

One trainee reported in her log that she was offering sweets and other gifts as prizes to the children in her class to motivate them to participate actively in communicative activities. In the response I wrote in her journal I expressed doubts about this and suggested other ways of motivating the children without using prizes. Another trainee wrote that after trying our communicative methodology in her classroom she found

> "that the children were not interested in participating. Some of them left it to the few in the group to discuss. They were just sitting there doing nothing ... they tend to be more lazy."

Incidentally this last trainee was extremely positive about communicative methodology during the sessions. Without the journal I would have been unaware of, and unable to help with, the doubts and difficulties which she was obviously reluctant to air in the sessions. Her first observations might then have been much more traumatic for her than they were.

The trainees had often made themselves vulnerable to considerable loss of face by writing honestly in their journals, especially when they had expressed feelings of anxiety or inadequacy either as learners or teachers. Thus I tried always to respond in such a way that they lost as little face as possible, for instance I was often able to comment (honestly) that I had experienced a similar doubt or failure in my own classroom experiments. Knowing that they were not alone in making mistakes, I feel, lessened the feelings of despondency and vulnerability.

FEEDBACK

Comments from my trainees about the journals were positive. All seemed to find them a useful way of communicating privately with their trainer. Although only a few were conscious of the benefit of private reflection time which the journal writing provided, the majority showed in their writing that they were indeed processing the course input through it. In addition, as one wrote,

> "In writing I can sometimes express myself better. While in speaking, I need to look out for pronunciation, phonics etc. which I may stumble (over) and thus make myself misunderstood. Writing also helps to break down the shyness barrier. It may encourage an introvert to say what she has in mind."

Largely as a result of my experiment several of my trainer colleagues also started to use journals with their trainees so that journal books are now provided as a matter of course. I noticed that those trainers who used journals on a regular basis as I did, were much more convinced of their positive use than those who only used them occasionally. Writing journals in class has both the advantage of helping to establish the habit but also the disadvantage of making it easy for journal writing time to be elbowed out where it is not considered a priority.

Another colleague who has used journals in this way but in England with native English-speaking trainees on a full-time 5-week RSA Certificate course, gave prompts and class time for journal writing only for the first two or three sessions, thereafter allowing trainees to choose what they wrote about and write or not as they wished. This trainer reported that the writing without prompts tended to ramble, be in very general terms or merely a diary-like chronicle of events, some trainees deciding to abandon journal writing altogether. He repeated the experiment on his next 5-week course, giving specific prompts for each entry similar to those described in this article and in most cases allowing class time for the writing. This time he felt the journals were more successful both in that trainees' writing was more focussed and in the fact that most of the trainees felt the journals a useful communication tool, invaluable for the trainer to wire into the individual responses of the class. Again trainee feedback centred on the practical advantages to both sides of private communication between trainer-trainee or teacher-student, seeming unaware of the advantage of the opportunity to process and reflect which the writing gave. However, the journals once again revealed that trainees were in fact using their writing for reflection, albeit unconsciously.

PROBLEMS

An initial problem was that the trainees sometimes responded to the prompts with short, even one word, answers which made no sense unless I referred back to the prompts when responding; these minimal responses had the added function of revealing almost nothing about the trainees' thoughts and reactions. This problem disappeared when I explained in the session that I read the entries almost as if they were letters to me and thus did not want to refer back to the original prompts to understand them.

Although I did not encounter the problem of entries being no more than a list of events in

the session (partly perhaps because of the prompts given), I did find that some entries were extremely short for the amount of writing time allowed. To these minimal entries I responded by asking interested questions (written in their journals) which I encouraged them to answer in their next journal writing slot when I returned the books.

The extra time needed for responding fully to the journals on top of the marking of course assignments was undeniable but I found this drawback easily balanced by the information I gained from them and their usefulness in enabling me to relate to each trainee as an individual.

A slight problem for me was the contradiction between the diary aspect of the journal which needed privacy and the sharing of it with me. However this did not seem to worry the trainees and possibly by avoiding referring to the journals as diaries, the problem came to nothing.

There are two other difficulties that could arise but did not in my experiment and I feel it would be appropriate to mention them here. One is the sycophantic journal entry, where trainees might write only fulsome praise of the course. That this did not occur may have been due to the use of prompts which avoided asking whether the session had been useful, instead asking WHAT had been useful and WHY, or what they would have liked included. I found I was more often dealing with real classroom concerns than with praise of the course and when there was a positive response it was refreshing and encouraging to read. Positive as well as negative feedback was encouraged.

Another possible danger, and one that Rinvolucri mentions (op cit) is that the relationship between journal writer and responder could get out of control in the sense that a trainee might expect more emotional involvement and support from the trainer than the latter can give. In this case I can only stress first the need for honesty on the part of the trainer so that s/he admits it when faced with a problem s/he is not qualified to deal with, and secondly, that if the trainer starts this exercise with the awareness of the dependency that could be set up s/he is in no more danger than in the setting up of any other personal relationship, whether conducted in writing or in person.

EVALUATION

The exercise was useful in more ways that I expected, both for me and for those of my colleagues who conducted experiments on similar lines. The following is a summary of the benefits that I felt were derived.

The journals

1. Allowed the trainees a tool for thinking and the chance to reflect on and process the ideas encountered in the course as it progressed.

2. Provided a private channel of communication between trainer and trainee which helped to build up a relationship of trust, through which I was able to discover which people were nervous or lacking in confidence, rather than assuming this from classroom behaviour. (See also Lowe, 1987, p.92)

3. Gave me information about the constraints and conditions in my trainees' different schools: I could then offer specific help.

4. Revealed valuable facts about the trainees' teaching during the 20-week course, only a portion of which was observed. Some of the quietest trainees in the sessions were doing wonderful things in their own classrooms.

5. Gave me further insights into the views and attitudes of my trainees towards method -ology, motivation etc. I could also follow the development and change of attitudes.

6. Gave me the chance to add emphasis, encouragement, or an additional point, to the points they made, agree with their views or suggest alternative ones for consideration. Moreover, I could better angle and pace the sessions to suit the needs and interests of my particular group.

7. Allowed the trainers to remember, and be aware of, how learners feel (see Lowe, p.95).

However, there are certain flaws which I would hope to remedy in future. Firstly, I asked the trainees to consider only the new ideas and methodology presented. I now feel it would be useful to ask them too to consider what aspects of their own teaching they feel are valuable and useful. Also to consider whether the insights gained on the course help them in any way to understand better why certain techniques they already used were effective or ineffective. Secondly, although I wrote in my journal for the first two or three entries as a further proof that I felt the exercise was valuable, I did not continue to do so and neither did I share what I wrote with them. Blanton (1987) wrote with her students when they wrote journals but not when they wrote logs, but she makes a distinction between the two types of writing which I do not make, one (for sharing) about the course subject, the other (private) is about any subject at all. As well as an individual response to the logs she hands out her own written "collective response" to her class's logs once a week.

CONCLUSION

For myself, I have used journal writing as a tool for reflection for the last five years. I clarify my thoughts as I write, consolidate them and progress farther in them. By using

WRITING AS A LEARNING PROCESS cont'd

journals in the teacher training course, as described above, the trainees were given the chance to discover this use for writing. In addition I hoped they might see the exercise as something that they could use or perhaps modify for use with their own students. Several trainees did start to use journals or diaries with their classes during the course and at least one is still doing so, three years later.

The following quote was written about secondary school pupils of non-language subjects at school, but in my view it is relevant to all teaching and training situations:

> "What pupils say and write can be particularly revealing at the stage where a new idea has been encountered but not yet completely married into the student's existing system of ideas; it is at this point that the perceptive teacher can find the clues which will enable him or her to help clear the remaining obstacles out of the way." (Torbe and Medway, op cit)

If this is so, journals can provide a place for this kind of writing, as well as a "way in" for the perceptive teacher or trainer.

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AN "UPSIDE DOWN" TEACHER TRAINING COURSE

The standard order for Royal Society of Arts Preparatory Certificate courses each day is something like: Input-[Lesson prep.] - TP - Feedback - and, as far as I know, most centres still follow roughly this model. However, while fairly straightforward and apparently logical, it does seem to have serious drawbacks, the worst being that, however hard you try to minimise the significance of TP, it remains by far the most important aspect of the course for trainees' assessment and certainly the one they get most obsessed with and anxious about. This means that if you have input in the morning and TP in the afternoon, you probably only get about 50 or 60% of the trainees' attention during input sessions, the remaining 40 or 50% being lost in feelings of anxiety/panic at the thought of impending TP. The problem is probably exacerbated by the fact that trainees don't all teach every day, so their concentration on input may well be much greater on some days (their non-teaching ones) than others - giving them by the end of the course a pretty distorted overall picture!

With this in mind, and also in the hope of relating input more directly to TP, I decided to try timetabling our February/March course "upside down" i.e. TP - Break - Feedback - Input - Lesson prep. and see if I felt this led to any major changes in the way the course went or how it felt. I have here included the break after TP, as this was also an important - and deliberate - aspect of the new timetable. Just as I had felt previously that much of the input had been lost on trainees because of their state of mind when receiving it, so I also felt that much of what was said during feedback was not realy "heard" by them, as they were still so "hyped up" by the lesson they had just given and distracted by feelings of worry and regret about it. I had always given 10 or 20 minutes between TP and feedback, but, following a conversation with a former trainee, decided that this delay was not long enough, and that if it could be made longer and formalised in some way i.e. combined with the lunchbreak, natural feedback would inevitably take place between trainees which would in many ways be more valid than the "real" feedback, and would do a lot to take the tension out of it.

I cannot say that the new timetable was a total success - there were practical difficulties like not having enough students for TP (because it was in the morning), nowhere for trainees to go at lunchtime, the lunch break actually being too long and "demotivating", physical tiredness during the input sessions (if trainees are tired during afternoon TP, then probably the adrenalin keeps them going) - but I felt that most of these were teething troubles, which we could go a long way towards remedying the second time around. The course did, however, have a very different feel from previous ones, and trainees repeatedly said how happy they were with the timetable and how "relaxed" they found it (not a common adjective when people are talking about Prep. Cert. courses!). I felt the input sessions had to be more dynamic than usual to cope with the tiredness problem, but this was no bad thing, and overall I think the trainees definitely absorbed the input more effectively than on previous courses, especially as it was generally more closely linked with what had happened in TP that same morning. What particularly pleased me was trainees' unusually positive response to feedback, which was described as "tactful, kind and well done", and "very relaxed but very helpful" and "the best part of the course". This, I felt, had a lot more to do with the fact that natural feedback was indeed taking place during the break than with any particular skill on the part of the tutors.

It is hard for trainees to give an objective evaluation of a course, partly because it has, for most, been such an intense personal experience, and partly because they have nothing really to compare it with. However, I did feel that one trainee's comments on the upside-down timetable were particularly interesting and revealing. "I couldn't imagine it any other way", she said. "It's really good to get TP over with by lunchtime. It would be much too frenetic otherwise."

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Stanton School of English,
London.

TRAINING TEACHERS AS EXPLAINERS: A CHECKLIST
by Dr Francisco Gomes de Matos

Introduction

Although there have been significant advances in teacher training and, commendably, in learner training, a serious gap still remains namely that of preparing English language teachers as explainers. I recall my own professional preparation while getting a Bachelor's degree in English as a foreign language: no mention of what is now acknowledged as "an important pedagogical issue - the problem of explanation" (cf. Elaine Tarone and George Yule, Focus on the Language Learner, Oxford University Press, 1989, p.16). If you agree with me that teachers and learners have both rights (linguistic, pedagogical) and responsi-bilities, the learner's right to receive explanations should be matched by the teacher's right to be trained as an effective explainer. This is far from being the case, though. By and large, teachers of English (and other languages) improvise as best they can during the explanation phase of a class, because they have not been trained to systematize their knowledge of aspects of English grammar, (even if we focus on linguistic organizational ele-ments alone, rather than uses or pragmatic aspects). Having helped train many Brazilian teachers of English and having written about teacher-preparation problems, I would like to draw international attention to the need for fruitful application of theoretical knowledge (concerning the structure and uses of English) to the training of teachers in giving grammatical explanations, particularly to adult learners.

To help bring about such explanatory competence, an initial, open-ended checklist is provided. Colleagues are asked to add to it and diversify it so as to do justice to local sociocultural and educational contexts.

A checklist for training teachers as explainers

1. How prepared are you (as a teacher-trainer) to help trainees become explainers? What reference grammars, pedagogical grammars, teach-yourself grammars do you have/use?

2. Have you ever translated scientific (descriptive) grammatical statements into pedagogically useful explanations aimed at your learners' cognitive abilities? Have you and your colleagues (in your school) ever organized and activated a file of grammatical explanations for use at different levels of teaching-learning?

3. Have you ever compared/contrasted statements from reference grammars, (such as Quirk et al A Comprehensive Grammar of the English Language, Longman, 1985) with grammars for non-native users of English? What changes did you have to make on the consulted statements? How much paraphrasing and terminological adjustment did you have to do?

4. Have you ever tried constructing dual explanations, one at a more demanding intellectual level, another at a less challenging conceptual level, so as to match your students' processing abilities?

5. How do you assure yourself that your explanations are clear, accessible, effective? What kind of feedback do you get from your students on the effectiveness of your explanations? Could your learners re-explain or translate your own explanatory statement and thus demon-strate that they have understood your intended meanings?

6. Do you turn to up-to-date, context-sensitive dictionaries, for realistic exemplification or do you prefer to make up your own examples? (An example of the former: the Collins Cobuild English Language Dictionary. See especially the section Using the Explanations, in the accompanying workbook called Learning Real English, edited by Gwyneth Fox and Deborah Kirby, Collins ELT, 1987, pp. 11-12).

7. Are your explanations focused on aspects that (may) cause serious communicative problems for your learners or are they bits of information that could be dispensed with entirely?

8. Do you and your colleagues ever challenge yourselves to translate discursive explanations into explanatory diagrams and/or formulae? Opting for a discursive style seems to be a universal trait among language teachers. To what extent can trainees be prepared to explore different ways of presenting grammatical information? How can on-the-spot, spoken explanations be recorded for later analysis and translation into carefully systematized, written or diagrammatic equivalents?

What can teacher trainers learn from such documentation? Teacher trainers should be models as explainers. How can this come true? What needs to be done? Why? Here is a call for international co-operation and exchange.

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TRAINER BACKGROUND

A FRESH LOOK AT TEAM TEACHING

BY Bill Johnston and Bartek Madejski

INTRODUCTION

The notion of team teaching has been bandied about for some time now - it has enjoyed brief periods of interest since the sixties in various teaching situations - and yet few, if any, of the handbooks currently used in EFL make any but passing reference to it, and the present authors have been unable to find virtually any articles or parts of books dealing with team teaching in any depth. This article then, considers what for the practising teacher can only be described as an oral tradition, and offers what for us have become new possibilities within this framework.

One thing should be said before we begin: although all the ideas and comments concerning team teaching refer to two teachers only, there is no reason why three or perhaps even more teachers could not participate in a team teaching project both at the planning stage and during the lesson itself.

RUNNING A TEAM-TAUGHT LESSON

1. The planning stage

The planning stage of a team-taught lesson can, and we would argue should, be as important, enjoyable and rewarding as the lesson itself.

If team teaching is to be true to its name, rather than just an extra teacher being present in the classroom, then the teamwork should begin with the joint planning of the lesson. And in our experience at least, pedagogical advantages aside, this planning offers tremendous opportunities to the teachers. Firstly, one has the chance to talk through the preparation of a lesson - to voice the doubts, alternatives and tentative ideas that teachers must always go through alone, in their heads. This in itself can be a huge source of relief, and a great builder of confidence. And secondly, as anyone knows who has tried it, for all but inveterate lone wolves the creative energies released when two minds collaborate on a joint project often far exceed those that either of the participants would have been capable of when working alone. It could even be argued that, in some cases at least, to do the planning in collaboration is in itself a form of team teaching.

2. The traditional team teaching lesson

Though, as we have said, we cannot offer written sources to back up this notion, we believe most teachers would agree that a 'traditional' team-taught lesson might well involve the following:

The two (or more) teachers taking part plan the structure of the lesson. Let us be a little simplistic and take a classic presentation-controlled practice-free practice format. Teacher A offers to present the new material, while teacher B sits in the back row. Teachers A and B then change places, and Teacher B leads the drill, exercise or whatever of the controlled practice. The group is then divided into two, and each teacher leads one half of the class in free practice.

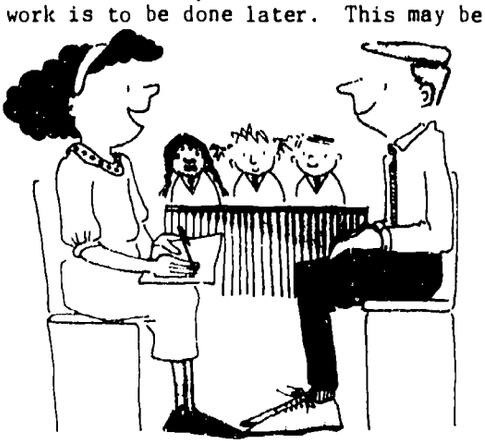
There is, of course, nothing wrong with this arrangement. It offers several of the advantages of team teaching mentioned elsewhere in this article. However, we and some of the other teachers at our Centre felt that, given that two teachers have decided to work together on the planning and execution of a lesson, there are whole vistas of potential that the format described above fails to perceive, let alone utilise; and we should like to indicate directions in which new thinking on team teaching might lead.

3. Some new ideas

At the outset, we must acknowledge the work of our colleagues Magda Kaczmarek and Tom Randolph in developing and realising many of the ideas described in this section.

The basic notion that we have worked from in our thinking on team teaching was that mentioned above: that, if two teachers are to be present in the classroom, there must be ways of using that fact to the full, rather than have them just take turns at teaching. We strongly recommend that you consider this question seriously yourselves; in the meantime we offer the following specific ideas, which have been used successfully in our Centre.

(a) The two teachers present a dialogue, or more ambitiously a sketch, on which work is to be done later. This may be



a straightforward dialogue, an interview, an interrogation, doctor and patient, teacher and pupil or whatever. Further, it need not be fully scripted - a spontaneous exchange on a given topic, or one based on minimal prompts rather than

a script, is an exciting alternative. The point is that, unlike material recorded on tape, or even worse written in a book, the language has a physical form and real-life speakers, and is thus brought much closer to the learners' experience; this is even more the case if the language used is partially or wholly spontaneously produced.

(b) If the learners are going to be asked to divide into pairs/groups to write and perform a sketch on a particular theme, the teachers could first offer an example along the same theme. This may seem an obvious idea; but how often do you as a teacher ask your students to do something like this without first showing them an example? For us the answer is very often, at the least. We have found that, when we first actually demonstrate what we want done, the response from the learners is greatly enlivened and improved. The reason for doing this is not to provide a model either in terms of language or of format but just to get imaginations going and to show that we teachers are not afraid to have fun and even to make fools of ourselves. And the 'performance' doesn't need to be perfect - we're not professional actors any more than our learners are, and if our performance has a few rough edges, so much the better!

(c) One teacher prepares a mime, to which the learners are going to be asked to compose a commentary (we used the example of a mimed advert to which words were to be added). The other teacher leads the class in eliciting this commentary and in speaking it in time to the mime. In this way, both teachers are active simultaneously, but one can concentrate on miming without worrying about teaching, the other is free to deal with the class and doesn't have to think about performing. And again the use of a real teacher provides much more personal investment for the learners, and much more flexibility for the teachers.

(d) A variant on this is for one teacher to mime an action, or perhaps a message (as in the now-legendary Hotal Receptionist game from 'Drama Techniques in Language Learning' (Maley & Duff 1978:125-8)) and for the other teacher to elicit the action or message from the class. Here again, the two roles that the teacher must normally take on single-handed are divided, and each teacher is free to concentrate on only one.

(e) A joke-telling session: this was done as part of a topic on health, though obviously it can easily be adapted: the two teachers read out a series of 'doctor, doctor!' jokes; the learners are then asked to present a set of similar jokes in the same fashion.

4. Feedback

By its nature, team teaching provides an unforced basis for informal feedback. Two teachers who have planned and taught a lesson together are going to find it entirely natural to sit down after the lesson and discuss it in some detail. We do recommend, however, that you make sure that there is at least an informal chat afterwards, since putting your feelings, impressions etc. into words often helps to crystallise what you have learnt from the shared experience. It is also important to round off that experience; we should remember that team teaching can affect the professional and personal relationships between teachers as much as the teaching of any one teacher.

We would, however, suggest that from time to time a more formal approach is taken in feedback session. Amongst many possibilities, the following might be mentioned:

(a) Make a point of sitting down with your colleague and taking twenty or thirty minutes to go over the lesson in detail. If you like, concentrate on one aspect of the lesson: learners' behaviour, materials used, interaction between the teachers, or whatever seems most pertinent.

(b) Choose a mutual third colleague who was not involved in the project; each of you talk to this colleague separately about the lesson, then all three of you have a discussion together.

(c) Hold a five/ten-minute feedback session about the lesson in front of the class, with all present taking part.

(d) Each of you independently write up notes about the lesson, then swap notes and discuss (an interesting example of this is Plumb and Davis (1987)).

Finally, we may refer you to Chapter 7 of David Hopkins' excellent 'A Teacher's Guide to Classroom Research' (Hopkins 1985:85-104), which offers techniques which are aimed at observation in the context of Action Research but which can successfully be adapted to one-off team teaching feedback sessions.

WHY BOTHER?

All this may (or may not) sound very well; but what's the point of team teaching?

Some of the many advantages of team teaching have been mentioned already: the confidence boost that one can feel by talking through a lesson beforehand and then teaching it with a colleague; and the sometimes improbable amount of creative energy released when two minds set about a task together instead of separately.

Other advantages are not all obvious, but are none the less important for that. One is the effect on the learners: we have found that seeing teachers work together has a positive effect on the learners, who, seeing teachers collaborating together, are encouraged to follow suit, to open up and thus to co-operate in building an atmosphere of mutual trust and understanding, which considerably contributes to breaking the isolation of the individual in the classroom - and that means the individual teacher as well as the individual learner.

Secondly, the starting point of the whole business, for us, was the question of observation, and this remains an important factor. Just as team teaching allows the teacher to talk about a lesson to someone who is not a passive listener but is just as involved in the lesson, so it offers the chance for teachers to see their peers at work without there being inactive observers in the classroom: in other words, it offers many of the advantages of observation while avoiding many of the more unpleasant disadvantages.

Finally, one advantage has been discovered in what would at first appear to be a disadvantage: it might be thought that team teaching, in both planning and actual teaching, is more time-consuming than solo teaching, but we have found that two teachers working together can prepare more material in less time than if they had been working on their own!

SOME WORDS OF ADVICE

Here we should like to mention a few points which we have learnt, from experience, to watch out for.

Firstly, it's much better to work with someone you know well and like. Team teaching requires a high level of co-operation and of trust, and working with the wrong person can prove a discouraging experience, as conflicts of teaching style or, worse, personality may be exposed.

Secondly, though team teaching is a great experience, we don't suggest you do it all the time! It's not a universal remedy to teaching problems, but if used from time to time it can be an exhilarating experience which can bring teachers closer together and can shed new light on one's own teaching. We have found that it is better for intensive residential courses than for regular in-town lessons, though the latter are of course not ruled out.

It may be that only part of the lesson - the introduction, perhaps, or a rounding-off activity - really benefits from the presence of more than one teacher in the classroom. If this is so, don't be afraid to admit it, and have the extra teacher in only for that part of the lesson. This is preferable to having an extraneous presence in for an extended period.

And lastly - be prepared to compromise! This is an essential part of any collaboration that is going to work, so be prepared to give up some of your brilliant ideas if your partner doesn't like them - she or he may even turn out to be right!

CONCLUSION

In this article we have attempted to take a new look at the practice of team teaching. Placing the emphasis on the great rewards to be reaped from creative collaboration at all stages of the lesson from planning, through the lesson itself to feedback, we have pointed to new possibilities towards which thinking on team teaching might usefully be directed. We feel that we have only just scratched the surface of the potential to be found in collaborative work of this kind, and we are very excited about what we have started to explore. We hope that we have conveyed some of that excitement - and that you will be encouraged to do some exploring yourselves and to get your trainees to do the same!

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Observation and Feedback

WATCHING YOURSELF, WATCHING OTHERS

Group Observation by Gregory Acker

I recall the first time I was videotaped in the classroom. After the initial shock of seeing an odd, bearded man jumping around the room in front of a group of bewildered students, I started to pick up some of my patterns as a teacher. I noticed how I moved in the room, how close I came to students, what I did when they gave wrong answers, what I did when they were working silently. It occurred to me then that the video camera is the only way to see yourself as others see you, and its use for teacher trainers was obvious.

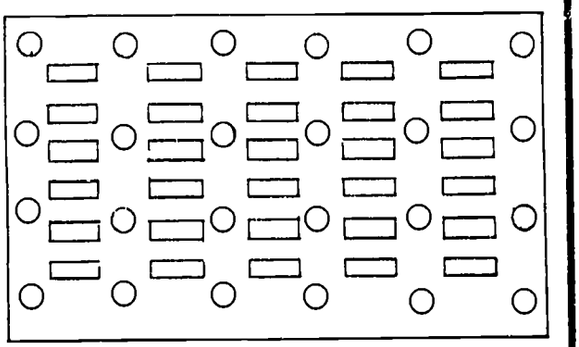
As an English Teaching Advisor with the Peace Corps in Togo, I left the teacher's seat for the trainer's. I experienced the frustrations of telling teachers what I saw during their lessons, and leaving them feeling that either they didn't believe what I had said, or that they believed every word of it. I tried to help teachers see themselves by using purely descriptive observation sheets, and by sharing these sheets with the teachers, and even by letting the teachers determine the topics of feedback. Nothing helped. The teachers were still stuck with my description my focus on their lessons.

Now, sometimes it's nice to have another person's opinion about what has happened during a lesson. Disagreements about whether a particular step was a good or bad one can lead to serious reflection and reconsideration of the elements of effective teaching. But it's also essential to have a clear picture of what one does in the classroom, in order to have somewhere to begin reflection. I decided to try a combination of videotaping and peer feedback with the teachers in my region. My goal was really to minimalize my role as judge of good and bad teaching, and to get the teachers themselves to respond to their own teaching and that of their peers.

In fact, though the goal was to minimalize my input, the process entailed much more work for me. First, I had to watch each lesson at least twice - once to film it, perhaps again to select parts suitable for the observers, who were usually teachers from the same school as the teacher on tape. Also, on the day of the group video observation, I took time to train the observers in simple descriptive observation tasks. And finally, after the observation session, I led a discussion on the lesson observed. Here is a copy of the observation sheet I used for these sessions:

VIDEO OBSERVATION SHEET

TEACHER _____ CLASS _____ OBSERVER _____



Teacher position - mark an 'x' in the circles above where theT moves during the lesson (10 mins.)

Would you say the T moves around the room:

a lot ____ some ____ not much ___

Would you say the T moves:

quickly ___ average ___ slowly ___ different ___
speed speeds

What does the T do when the Ss are working silently?

_____

_____

Student Participation- mark a line in each box where a T calls on a S. Make additional lines if the T calls on the same student again (10 mins.)

Correction Techniques - which of these techniques does the T use (10 mins.)

	YES	NO	Number of Times
T-S correction			
S-S correction			
Self correction			
Mistakes uncorrected			

Visual Aids - what techniques does the T use in this lesson?

	YES	NO	Number of Times
Pictures			
Blackboard drawing			
Realia			
Demonstration			

And here is a list of the steps I followed with the teachers:

STEPS FOR GROUP VIDEO OBSERVATION

1) modify the classroom map on the observation sheet to suit the classroom actually filmed; note empty desks and missing students; block off any areas on the map which don't exist in the videotaped classroom, or add extra seats if necessary.

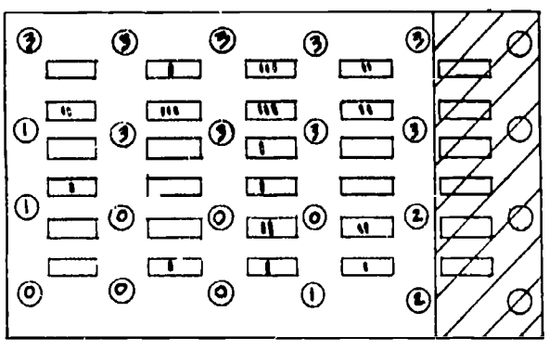
2) explain the observation sheet section-by-section; practice completing each section for two to three minutes with the observers watching the video.

3) show the entire videotaped lesson, or selected segments; assign different observation tasks to observers, rotating every ten minutes.

4) tally all observers' results onto a "collective master" sheet, preferably on the blackboard; elicit from observers areas of extreme agreement or disagreement, circle these for discussion. Here is an example of a "Collective Master".

VIDEO OBSERVATION SHEET

TEACHER _____ CLASS _____ OBSERVERS 3



Teacher position - mark an 'x' in the circles above where the T moves during the lesson (10 mins.)

Would you say the T moves around the room:

a lot 0 some 2 not much 1

Would you say the T moves:

quickly 0 average speed 0 slowly 1 different speeds 2

What does the T do when the Ss are working silently?

SITS AT DESK

Student Participation- mark a line in each box where a T calls on a S. Make additional lines if the T calls on the same student again (10 mins.)

Correction Techniques - which of these techniques does the T use (10 mins.)

	YES	NO	Number of Times
T-S correction	2	1	2
S-S correction	2	1	9
Self correction	2	1	2
Mistakes uncorrected	1	2	1

Visual Aids - what techniques does the T use in this lesson?

	YES	NO	Number of Times
Pictures	1	2	1 - IN TEXT
Blackboard drawing	0	3	
Realia	0	3	
Demonstration	3	0	1 -

5) if necessary, ask a few open-ended questions about the results of the observations - for example:

- What happens when the teacher moves around the room a lot? Not much?
- Is it ever acceptable to let mistakes go uncorrected? When?
- Which of the visual aids seems to interest students the most? Why?

The Collective Master sheets form the basis for some very lively discussion, debate really, between the teachers present at the sessions. The one above, with three observers, sparked a discussion on why teachers call on students at the front of the room rather than at the back. Before the discussion began, I had circled the back left corner of the room map. The discussion continued into an analysis of teacher movement - this teacher noticed that not only did he not call on students in the back, but he didn't walk back to them either. Other collective masters may generate discussion on what teachers should do when students are working silently, and also on preferred correction techniques. The observers can contribute their experiences with different types of correction, and make some suggestions to each other about when to use which type.

The tendency with some teachers I filmed was to look at me or the other teachers for the "answer" to each of the sections on the sheet: what is the best way for a teacher to do it? Indeed, when I asked these teachers what they did during a particular part of their lesson, some could not respond without using "should" or "ought to" or even "must" - "A good teacher should always check students' work" or "The teacher must never leave the front of the room". To these teachers, I kept repeating that the videotape and the observation sheets based on it are a mirror and not a report card. They reflect what happened on one particular day. It is up to the individual teacher to decide if what happened was good or bad.

Observation and Feedback cont'd

After having filmed and worked with several groups of teachers I have a real preference now for this particular style of observation and feedback. Here are some of the reasons why:

- it provides the observers with a collective "reality" I could never duplicate on my single observation sheet.

- it trains teachers in descriptive observation and in giving feedback sensitively. I encouraged the observers to say what they saw but not to judge it. Then during the discussion they were free to share their opinions and experiences on the areas covered on the sheet, though again not to condemn the choices made by a particular colleague.

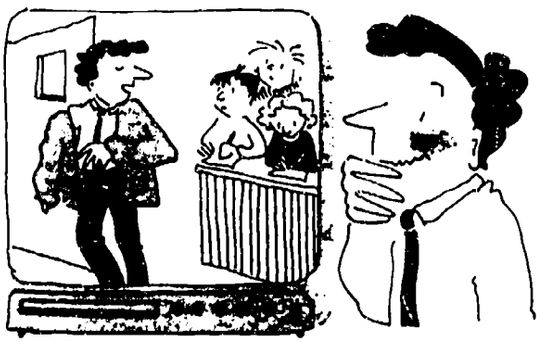
- it involves more than one teacher in the pedagogical discussion. This softens the superior/inferior atmosphere which usually pervades an observation and feedback session. It also saves me the trouble of bringing up certain topics for discussion with each teacher individually, and includes several differing viewpoints in the discussion.

- it's a step toward removing that invisible barrier which keeps teachers out of each other's rooms. They think of the videotapes as a treat, and the filmed teachers want the other teachers to watch (and often their spouses and children too!). I'm hopeful that it isn't too far from video peer observation to live peer observation.

Because most of these teachers had never observed another teacher before, or used an observation sheet, I kept my video observation sheet simple, focusing on only four easily described aspects of teaching which I trained the teachers to observe. Trainers who work with more experienced teachers, or who want their teachers to consider other areas, could include different categories on the sheets - question types, percentage of teacher vs. student talking time, non-verbal communication, and so on. And, though this is a revolutionary concept here in Togo, ideally I hope that my teachers will begin to suggest the areas of their own teaching which they would like us as a group to describe and discuss.

I said earlier that these group video observations were actually more work rather than less for the trainer. In one sense this is true, for it is a lot of trouble to prepare to film, to film, to prepare the teachers to observe, to observe with them, and to lead the feedback session. But moving these teachers toward self-critique, and toward peer observation and feedback, is also moving them toward self-sufficiency. This will make my work a little easier later on (and of course it calls to mind the tired but true "Give a man a fish ..." proverb).

Thinking back again to my first experience watching myself on tape, I remember how funny I thought I looked. For fun, I asked those videotaped teachers what they noticed about themselves that they never knew before. One teacher remarked that toward the end of his class, he stood in the doorway and



taught from there, as if ready to run out at any minute, or perhaps to prevent the students from doing so. His colleagues said they couldn't blame him - they knew the students well enough themselves and some confessed to doing the same thing. Another teacher was amazed at how loud her voice seemed on the tape, and she asked me if the microphone was deffective in some way. The other teachers with her just laughed and reassured her that they could often hear her teaching as they entered the gate of the school. "Well, at least I know my students can hear every word!" she concluded.

READING THE NEXT ARTICE

YOU MAY LIKE TO READ RUTH WAJNRYB'S ARTICLE ALL THE WAY THROUGH FIRST BEFORE READING ROD BOLITHO'S (HANDWRITTEN) COMMENTS. ON THE OTHER HAND YOU MAY ENJOY READING THE RUTH'S ARTICLE WITH ROD'S COMMENTS ON IT AS YOU GO ALONG. THAT WAY YOU'LL GET TWO "VOICES" IN YOUR EARS AT ONCE!

FOREWORD by Rod Bolitho

Some reactions to Ruth Wajnryb's 'Being Seen - in defence of demonstrations lessons' from Rod Bolitho

* How I felt when I was asked for my comments on this piece.

I was worried to be faced with the consequences of an article I wrote ten years ago.

I was reminded of the context in which I had written the article, and of the stage of development I was in. I did not wish to start behaving defensively about something I wrote so long ago. I wondered whether the issue was important enough for me to work through again, and concluded that it probably was, since Ms. Wajnryb's reactions may reflect those of many others.

I thought "O.K., I'll have a shot. But I don't want to swap academic salvoes. I just want to try to be as honest and open as possible, basing my comments on my own experiences. So I'll annotate the article, then write my afterthoughts at the end".

I felt apprehensive about it all. In particular, I wondered how open-minded I could be about it.

My comments contain emotional reactions as well as more objective and considered points. I felt that they should. Ms. Wajnryb discusses her feelings and I wanted to, too. Emotional investment in teacher-training is high, a fact which is not often acknowledged.

ANNOTATED ARTICLE

BEING SEEN - IN DEFENCE OF DEMONSTRATION LESSONS

by Ruth Wajnryb

ROD BOLITHO'S COMMENTS

OH GOD! GUILT?
THAT'S A HEAVY START
SHE MUST FEEL STRONGLY ABOUT IT.
WAIT A MINUTE. IS SHE MAKING ME RESPONSIBLE FOR HER FEELINGS OF GUILT?
AM I ITS ONLY SOURCE?

INTRODUCTION - handling the guilt

It is a few years now since I first read Rod Bolitho's views on demonstration lessons in M.E.T.'s publication Teacher Training. I remember the pangs of guilt I experienced as I read about how if ESL teachers were ego-trippers, then their trainers were super-trippers. I remember reading with horror about the destructive effect demonstration lessons had on the morale of trainees and on their learning potential. Since then not a demostration lesson (dem) has gone by without my thinking back to Bolitho's article and my traversing the sensitive route of self-justification. (At the every least, this shows how journal articles can stimulate thought). Yet despite all the introspection, castigation and self-doubt, I still offer demonstration lessons on the teacher training course that I co-ordinate. This article - if you like, the fruit that the guilt has borne - is offered in defence of those actions.

Ego tripping

It is claimed that demonstrating a lesson in front of trainees is a form of super ego-tripping. I can see that the source of this viewpoint rests in the undeniable performative element of demonstration lessons. Such lessons, by their very nature, are "live", have a sense of the dramatic and could I suppose be deemed theatrical.

WHAT DOES 'SUCCESS' MEAN HERE?
WHAT ARE THE CRITERIA?

This view, however, is a distortion for there is another side to the coin. The very fact that dem lessons are live, means that there is an element of unpredictability - the lesson is not guaranteed success, there is an element of risk. Of course, the lessons usu-

... THE UNDENIABLE PERFORMATIVE ELEMENT OF DEMONSTRATION LESSONS...

ally work out well. But this is because the demonstrator is inevitably an experienced teacher who has designed a workable lesson, has anticipated and catered for predictable problems, and in any case, has excellent classroom control and can if necessary pre-empt disaster by steering a lesson where he or she want it to go. Most contingencies therefore can be handled as they arise, and, as a result, most lessons work out well in the end. The point is, however, that for the trainer there are no air-tight guarantees, and every time you demonstrate you "go public" as it were - you put your own credibility and reputation on the line. I don't call this ego-tripping; I call it risk-taking and nerve-racking.

IS IT RESPONSIBLE TO 'PUT YOUR OWN CREDIBILITY AND REPUTATION ON THE LINE' IN THIS WAY? IN ANY CASE, IS IT REALLY AS EXTREME AS THIS? I FIND THE POINT RATHER OVERSTATED HERE, THOUGH I KNOW WHAT SHE MEANS ABOUT FEELING NERVOUS.

NOTHING ON A TRAINING COURSE SHOULD HAPPEN IN A VACUUM. OF COURSE I SUPPORT THIS POINT ABOUT PERSONAL STYLE, BUT FEEL THAT DEMOS ACTUALLY INHIBIT SOME TEACHERS' ATTEMPTS TO DEVELOP THEIR OWN STYLE.

THIS CAN BE ACHIEVED QUITE EFFECTIVELY BY NORMAL CLASSROOM OBSERVATION OF EXPERIENCED TEACHERS, OR (IF A SHARED EXPERIENCE IS DESIRABLE) BY COMMUNAL VIEWING OF VIDEOED LESSONS.

PERSONALITY PROBLEMS, PERSONAL CRISES AND THE LIKE DO COME TO THE SURFACE UNDER STRESS ON TRAINING COURSES: ONE REASON FOR LOWERING STRESS LEVELS.

Violation of individuality

Bolitho states:

> The trainer's style of teaching may or may not be relevant to the differing latent styles of his trainees.

The implication then is that the trainer quashes the trainee's blossoming if embryonic style, thus preventing it from developing freely. There is also the implication that the focus of the exercise is on style: rather than skills being held up to the spotlight for emulation, it is the trainer's personal style that is being limelighted.

There are, as I see it, four counters to this assertion. Firstly, no demonstration lesson should happen in isolation, in an information vacuum. There should be adequate lead-in-to and lead-out-from the dem, where in every case trainees are reassured that style is a personal thing, an extension of the persona-lity of the teacher; that there are as many different styles as there are teachers; and that there is no one-to-one correspondence between personality type/teaching style and good teaching.

Secondly, while I agree that trainees are prone to bedazzlement, I also believe that it is not difficult to focus their attention on the real issue, namely, skills. An effective lead-in to the dem, an observation or viewing sheet with a check list of "things to look for", followed by a post-dem, skills-based discussion are some strategies by which bedazzlement can be pre-empted.

Thirdly, exposure to the demonstration lesson should not be a one-off experience. A non-prescriptive approach to style is best created by having a number of such lessons, by different teaching types and styles, and thereby in fact demonstrating the notion that teaching style is an extension of individuality.

Fourthly, a word about the flight/panic reaction of one of Bolitho's students as described in his article. It would seem to me that this case of hyper-bedazzlement would indicate personality problems in the trainee, or otherwise would seem to result from an inadequate lead-in and informational back-up to the demonstration. Possibly, a combination of the two: a demonstration given without proper perspective might trigger an individual crisis. Certainly it cannot be credited as evidence against demonstrating per se.

Exposure to perfection

Bolitho questions the value of trainees' being exposed to such obvious displays of perfection, the setting up of a model so lofty as to cause intimidation, not emulation. I take issue with the notion that dems are "perfect", for as mentioned earlier, a dem is characterized by its unpredictability; things can and sometimes do go wrong. The teacher's human fallibility is always palpably obvious. Of course the scenario is planned, and of course, contingencies are allowed for. But one of the exciting aspects of the dem is its very liveness and the implications that this bears: where is the lesson going to go and how will the teacher and learners handle it? I've seen dems whose direction has strayed quite far from the path undertaken, where parts of the lesson have failed miserably, where learner response, far from being ideal, adversely affected the course of the lesson. A dem is an opportunity to witness an experien-ced, even expert, teacher in action; it is not an invitation to view perfection.

THE FACT REMAINS THAT, FOR THE PERIOD OF THE DEMS, THE DOMINANT PERSONALITY IN THE ROOM IS THAT OF THE DEMONSTRATING TEACHER. THIS GIVES TRAINERS A LOT TO WORK ON AND PROCESS BEFORE THEY CAN BEGIN TO WORK SUCCESSFULLY ON THEMSELVES, WHICH IS SURELY A PRIORITY ON A TRAINING COURSE.

Artificiality

Bolitho claims that the demonstration lesson is so artificial as to be of little value: the teacher is on his or her best behaviour; learners are brought in like guinea-pigs and are gazed at in fish-bowl conditions; lesson design is a "one-off" phenomenon and is out of kilter with the learner's regular programme.

Granted, the logistics of the demonstration classroom are a far fling from a naturalistic learning context. However, this is not in itself necessarily bad. Micro-teaching (both the peer-group and real-learner varieties) is also artificial and yet immensely valuable. Even observation of the ongoing regular classroom has its element of artificiality, in that the regular classroom community is now on view to the gaze of outsiders.

THIS CAN TAKE PLACE, BY ARRANGEMENT, IN A REGULAR CLASSROOM.

IT IS, HOWEVER, EASIER TO FORGET ABOUT THE PRESENCE OF 1 OR 2 OBSERVERS IN A REGULAR CLASS THAN THAT OF A WHOLE 'AUDIENCE' IN A DEMO LESSON. THE NATURE OF THE ARRANGEMENT IS ENTIRELY DIFFERENT.

In any case, artificiality is not an immutable quality - it can be reduced or amended. The lesson given, for example, could be part of the on-going programme of a group of learners so that there is minimal disruption to their programme. Also, where possible, the demonstrating teacher can be the learners' regular teacher, so that they will still be functioning within the realm of the familiar. In addition, it is quite easy to arrange for the learners to meet with the trainees before the lesson so as to reduce the strangeness of those watching and those being watched, and so as to relax both parties in preparation for the forthcoming experience. Likewise, the lesson can be followed by a coffee break shared by all. This reduces the "exploitative" potential of a demonstration lesson.

I FIND THE ANALOGY DIFFICULT TO ACCEPT. ANYONE WHO HAS BEEN A PATIENT IN SUCH CIRCUMSTANCES WILL TESTIFY TO THE AWFULNESS OF THE EXPERIENCE

Perhaps we should step outside language teaching and training for a moment and look at parallels that may be found in other learning contexts. Consider the situation, for example, where the resident doctor in a teaching hospital conducts a clinical examination of a patient in the presence and full view of a circle of student doctors, who crowd around the bed, asking questions, voicing opinions, having a guess at a diagnosis, even possibly having the occasional poke or prod. This too could be termed "artificial". However, when a hospital is known as a teaching hospital (and especially where prestige and good service are associated with it), then what might otherwise be considered artificial, instead with time becomes the norm and assumes acceptability and respectability. So with a language institute that trains teachers. Language

learners become accustomed to the presence of student teachers in their midst. Often they don't perceive them as student teachers at all, but subsume them under the broader cate -gory of "native-speakers". Contributing to the learning experiences of others becomes part of the realities of belonging to a particular community. I have seen many migrant language learners willing to so contribute to the life of an organisation and pleased and proud to have "something to offer" and to be of service. Perhaps it is trite to say this, but a lot depends on how things are presented to people and on the quality of the affective climate - and the esprit de corps that charac -terises an institution.

A prescriptive strait-jacket

Bolitho points out that the world of English Language Teaching is in a state of flux. What are the implications of this? It means simply, that we explain and illustrate, as best we know how, what is understood by "communicative", how we feel it relates to language, the nature of human communication and its applicability to the language learning classroom. One part of this process is the provision of demonstration lessons in the communicative mode. The fact, then, that ELT is in a constant state of flux, the fact that it is an intensely dynamic field is not in itself a reason for **not** demonstrating. It is merely a reason for approaching the latest state-of-the-art phenomenon more soberly, and not proclaiming it to be the universal panacea for now and all time.

Observations as a valid alternative to demonstrations

Bolitho states that "observations are 'real' classes, given in an identifiable context by experienced teachers". True. But why should observations provide n "alternative" to demonstrations? I do not see why a programme cannot offer both - observations and demonstrations

I REALLY DO GO ALONG WITH ALL THESE POINTS RELATED TO THE SPIRIT OF AN INSTITUTION.

I CAN ONLY RECITE MY OWN EXPERIENCE HERE. CERTAIN DEMO LESSONS WHICH I WITNESSED REALLY DID STICK IN MY MIND LONG ATFER THEY HAPPENED. I DONT SEE HOW THE EXPERIENCE CAN BE ANYTHING BUT MEMORABLE, AND INEVITABLY MODELLING.

Demonstrations too can be real. The class that is "demonstrated upon" can be a real class that stays back in the afternoon or comes in during the evening for an extra lesson. The demonstrating teacher can be the regular teacher. The dem lesson can be a real lesson chosen to accord with the students' level and programme. The demonstration class then can be as "real" as the observation class. The observation sheet that Bolitho offers for use in the classroom observation lesson can be equally well employed by trainees in a demonstration context with the added advantage of being able to hold a post-dem discussion that will shed light on issues raised by the questions on the sheet.

In Bolitho's article, in fact, a number of significant shortcomings of the observation class are themselves overlooked:

* The teacher may not have the time or inclination to provide trainees with important contextual information;

* The lesson observed may have little real value for the trainee - e.g. homework correction slots;

* Trainees may not be available to attend day-time observations;

* The claim that observations are "real" and "natural" may be devalued by the invasion of new faces into a pre-existing learning community;

WHEN I DID USE DEMO. LESSONS, I WAS SO CLOSE TO THE LESSON I HAD JUST TAUGHT THAT I FOUND IT DIFFICULT TO DISCUSS IT OBJECTIVELY. I HAVE HAD MANY MORE VALUABLE DISCUSSIONS OF VIDEOED LESSONS; THE 2-DIMENSIONAL PRESENCE OF THE TEACHER IS MUCH LESS OBTRUSIVE THAN REAL-LIFE 3-D PRESENCE

25

* The experience is shared by one or two but not all of the training class and therefore cannot become (as dems so often do) a focal point of reference during the training period.

Bedazzlement

An implication that is carried in Bolitho's article and that warrants closer attention is that trainees bedazzle easily, and that therefore the dem lesson can be an overwhelming experience. The question we should be addressing is: how can "bedazzlement potential" be eroded? It seems to me that this can be approached by upgrading trainees' critical awareness, having them learn what to look for, and once it is found, how to analyze and assess it; in short, by refining their ability to evaluate teaching - others' and in due course, their own.

How is this refining, upgrading, and sensitizing to be achieved? One method is, ironically, the very one Bolitho suggests: having them observe teaching with guidelines and checklists so that they are looking for specific points that will later be "fleshed out" and discussed by the whole group. In the all-important post-dem follow-up discussion, they should be encouraged to ask the demonstrating teacher to provide explanations (justifications?) for the decisions seen to have been made in class. Fine points of technique and classroom management can here come under scrutiny, as well as issues like lesson design, material selection, and patterns of teacher-student interaction.

Other factors in support of demonstration lessons

There are several additional arguments, some already alluded to, that can be harnessed in support of demonstration lessons:

* the sheer (hedonistic?) pleasure and inspirational value of watching an expert in action;

* the value of having a class of trainees all experiencing the same demonstration lesson and hence establishing a common reference point for the training group;

* the significance of the post-dem discussion where the demonstrating teacher is "held accountable" and where the spectator trainees become actively participant in the proceedings;

* the fact that many concepts need visible demonstrating before being "graspable";

* the "hidden agenda" item of the trainer's professional credibility: trainers need to be seen to be practising and proficient teachers, putting "their money where their mouths are". (There is even a covert "substratum" within this hidden agenda: the trainers' proficiency needs to be visible in order to promote faith in whatever else (s)he does, from theories espoused and decisions

THAT CONCLUSION REALLY CAME FROM THE HEART: AS A TRAINEE I EXPERIENED IT.

I AGREE WITH ALL THIS, AND BELIEVE THAT IT IS FAR EASIER TO DEVELOP THIS KIND OF AWARENESS IF THE TRAINER'S OWN PERSONALITY IS NOT INVOLVED.

DEFERENCE TO A TUTOR IS AN EDUCATIONAL TRADITION THAT DIES HARD, AND IT INTERFERES WITH OBJECTIVITY. I CERTAINLY FIND THIS SORT OF DISCUSSION USEFUL ON A TRAINING COURSE, BUT I NEED A NEUTRAL STANDPOINT TO BE ABLE TO HANDLE IT EFFECTIVELY. I FIND IT DIFFICULT TO PARTICIPATE IN, AND ESPECIALLY TO LEAD A DISCUSSION ABOUT AN EVENT IN WHICH I WAS THE MAIN PROTAGONIST.

IF IT GIVES YOU PLEASURE, IT'S OK? WHERE WILL THAT GET US IN EDUCATION, I WONDER?

I'M NOT SURE HOW WELL THIS STANDS UP. WHICH CONCEPTS, FOR EXAMPLE?

THIS IS WORRYING. SO WHO ARE THE DEMOS FOR? THE TRAINEES OR THE TRAINERS? WHO, EXACTLY, IS TRYING TO PROVE WHAT TO WHOM?

made to advice given and marks awarded).

Some concluding remarks

It is prescriptive and dogmatic to demand that trainees mimic my way of translating my understanding of theory and principles into classroom practice. But it is not authoritarian or demagogic to demonstrate to trainees that TESOL-specific skills are finite and learnable by them.

Good teaching is a set of behaviours that can be identified, analyzed, sub-divided, practised and learned. Teaching is learnable. Far from bedazzling trainees with a model towards which they will feel they can't ever aspire, a well-managed dem lesson should make the skills of the profession seem less exalted, less remote and more graspable, more accessible, more realizable.

Undeniably the demonstration lesson is a visible setting of standards - for which I do not apologize. What's wrong with showing that it can be done, with inspiring others to try? Encouraging good teaching is what teacher education should be all about, not least because of the rights of language learners to good teaching.

Part of this process requires that trainers be good teachers. Another part of the process requires that they be seen to be good teachers.

REFERENCES

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THIS SEEMS TO POSIT THAT THE TRAINER WILL HAVE A NEUTRAL PERSONALITY, EXTRINSIC TO THE BEHAVIOURS MS WAJNRYB REFERS TO HERE. THE COMMONEST REACTION I GOT FROM TRAINEES WAS RESIGNATION: "I COULD NEVER TEACH LIKE THAT." I DO NOT HAVE THAT REACTION NOW THAT WE HAVE DROPPED DEMOS FROM OUR TRAINING-COURSES.

OFCOURSE I AGREE THAT TRAINERS SHOULD BE "GOOD" TEACHERS, BUT THEY ARE THE ONES WHO NEED TO KNOW THAT. THEY SHOULD NOT NEED "A PUBLIC STAGE" TO PROVE IT TO THEMSELVES OR ANYONE ELSE!

Rod Bolitho's

* Afterthoughts

Is there something about the cultural/educational context that Ms. Wajnryb works in that makes demos. more necessary?

If you talk with trainees about demos. you get differing views but they are often popular 'because we can see how it's done'. That objective is still best approached via classroom observation, as far as I can tell. The danger in the trainee reaction above is the same as that in all education. If people constantly 'see how it is done', they find out very little for and about themselves. Demo. lessons seem to fit into a prescriptive model of teacher education, which will be replicated by trainees in their own classroom later. The "I'll show you ..." approach seems to encourage dependence rather than autonomy. So the argument seems to be analogous to the student-centred vs. teacher-centred debate. I prefer to devote time on training courses (and time is limited) to allowing trainees to work on themselves, to reflect on their own practices and the principles underpinning them. I see my role in all of that as catalytic. I cannot be usefully catalytic if I am preoccupied with 'nerve-wracking and risk-taking' personal challenges. So I still can't find a place for demo. lessons in my scheme of things.

I'd like to thank Ruth Wajnryb for compelling me to 'revisit' the original article, and to reflect on its message. I think it has a rather pompous and dogmatic ring to it now, but I feel all right about the underlying message. When I wrote it, I was exorcising demos. Now, at a more comfortable distance, I'm merely opposed to them in my own context, though not convinced that there are many contexts where they are the only feasible means to some of the very legitimate training ends which Ms. Wajnryb mentions.

People Who Train People

Penny Turner runs a riding school in the hills near Salonica in Northern Greece. She trains horses, teaches people to ride them and is training an Assistant Instructor helping at the school. She is also a trained secondary school and EFL teacher.

T.W. How did you become a trainer?

P.T. By chance. When I got to Greece I wanted to ride but when I came to this place the few horses that were here were in a terrible condition. I told the owner they were in a terrible state and he said, "If you think you can do a better job of looking after them, then come and do it." So I said I would. Well, then I had to feed the horses. They were unusable at that time. One was in foal. One was very ill. They were untrained. So I bought one that was trained. Then I had to train people to ride her so that we could generate some money to feed the others. Then I trained the others so that people could ride them. So I got in training really because I was sorry for the horses, and had to find a way to keep them.

T.W. So you had just one experienced horse to start with?

P.T. Yes. What we did was nearly impossible really. We were very lucky with "Suzy". She is a thoroughbred but she didn't behave like one. She has a good character and she did nearly all the work. That's why we love her so much.

T.W. What do you see as your main role as a trainer of riders?

P.T. To give people the chance to have pleasure from horses, the same as I do. They can tell me what they want and I will try to give it to them as long as they're not going to abuse the horses or anything like that. If someone wants what I think is not a reasonable relationship with a horse, then I tell them to go somewhere else! If they say, "When I was a kid I would dream of going out into the mountains with my horse and my dog" then I say "We can arrange it!" If someone says "I'd like to ride in competitions", I say "Fine, I can arrange it!" I try to find what the students want and then teach them how to do it.

T.W. Is that what you like most about training ..... the ability to grant dreams?

P.T. Yes.

T.W. Does everyone who comes here want to come?

P.T. A lot of people get forced here because riding is quite snobby. There's a good chance you'll meet rich people at the stable. So some people think, "Ambassador X's family rides there" or "The Consul rides there every morning", "so if I want to go to Germany I'll go and ride with the German Consul" or "If my kids go there they'll meet the kids of that rich family". A lot of people hang around so that they'll bump into other people.

T.W. What are these people like to teach?

P.T. Well, of course, they're impossible to teach! The odd one suddenly finds that they love riding and keeps coming regularly even after the boyfriend they were interested in leaves! But most are not really motivated.

T.W. What do you like least about training?

P.T. Sometimes I get very bored. Sometimes people don't seem to learn anything. One kid who comes has been coming for four years. He absolutely refuses to give up but he hasn't learnt a thing! The failure really makes you think "What possible pleasure can he get out of not learning anything?"

T.W. Why do you think he doesn't learn?

P.T. I honestly don't know. Most people give up riding here in the summer because it's too hot. There are lots of people I expect to come back in the Autumn who don't come back because they've taken up basketball or they've got exams. But each Autumn this chap comes back. I can't understand it. He doesn't seem to like horses. He never remembers the name of the horse he usually rides. I've often thought about the reason he keeps coming. The only motive I can think of is that it gives his mother maximum inconvenience to bring him all the way out here!!

T.W. So, working with people who have no motivation or a rather bizarre motivation is what you hate most.

P.T. Yes, because I can't teach them anything and that makes me feel like I can't teach. And, of course, what I like best is someone whose face tells you that you've given them the chance to enjoy themselves. If someone's face doesn't tell you anything, I think "What have I done for this last hour? Nothing for them, nothing for me and certainly nothing for the horse." People who don't really like horses just annoy horses really.

T.W. What principles do you base your training of people on?

P.T. Well, because it's a sport, it's a bit different from teaching in a classroom in that people have got physical fear to deal with. You have to calculate what the fear is and find a way to overcome that so that they don't feel it. So you have to think ..... Will a joke help this person? Should I be fierce with this person so that they fear me more than they fear the horse? Riding instructors have this to do a lot! You have to ask people "Are you at a level that keeps you happy or do you want to go further?" If they want to go further then I say, "In that case, you've got to do this!" And you have to make a contract like, "You're not doing this and you said you would, you said you wanted to!"

T.W. Does distracting them from the fear work?

P.T. You can distract them. You can also get them to ride in a group. Everyone in the group does something that forms a pattern between them. Then if one person doesn't do it, the whole group can't do anything. But then there are things like jumping where the horse won't do it unless the rider asks it to. So you ask for it from the horse's point of view. And then of course you get the fantastic smile afterwards that says "I've just jumped over that! Aren't I clever!" But of course they do pay for the lesson. They are clients. So it is difficult to find the right line.

T.W. Do you ever have a problem with over-confidence?

P.T. Yes, but we used to have a horse we brought out for that! He was a stallion and if you lead him past the mares he used to do a sort of dance. The rider would say when they first turned up "Oh I've ridden for years. I've got lots of experience." Then after you'd lead the stallion by, him doing his elaborate dancing and screaming and shouting, the rider would watch and say "Er ... well ... actually ... I haven't had any lessons as such!" We used to call the stallion "The Truth Drug"!

But really you do have to be careful with people who are over-confident. As a riding establishment you do have a responsibility of care to the public. If you put someone onto a horse they can't manage, they are over-faced and it is bad and dangerous.

T.W. Do you have the feeling that some learners really know what they want, and go about learning in their own way?

P.T. There are some but fewer in Greece because there are not so many horses around here. The only background they have here really is seeing showjumping on the TV. Apart from that, people have fairly romantic images such as wanting to gallop over the hillsides or go long-distance riding and camping. But these are mostly feelings they've got from seeing cowboy films. In the main they have no real idea of how they can attain these aims. They don't realise you have to do these things in stages. They're not patient. Germans and English people and Americans have it more in their culture. They understand they can't do these things immediately.

T.W. Are there people you would consider as "naturals" as riders or instructors?

P.T. Yes. Absolutely. Totally. There are some people that the horses just like. They walk into the stable and they never do anything in their general way of moving or walking, that would upset a horse. Everything about them says to the horse, "You can be confident with me. You will be safe." If you have this mental attitude then the physical skills are really supplementary. There was a guy here who was seriously disabled. He couldn't balance and his hands were always jerking about. But once he was on the horse he could make the horse do anything! He believed that he could. He had the kind of contact with the horses that lots of able-bodied people don't have.

T.W. How about your relationship with the people you train?

P.T. Very often it's an extremely close relationship because I gave them access to the most joy they have. When they see me they feel very happy. But it's also a responsibility. I can upset them a lot just by being in a bad mood. So I try to be consistent. Also I try not to be their "teacher" all the time. If I'm always telling them what to do and they have a kind of exaggerated respect for me because I hold access to their joy then .....

T.W. Do you teach both adults and children?

P.T. Yes ... but it's the kids I feel more responsible for. Adults presumably already have some of the things they want

in life, so being awful to them won't have such a profound effect!

T.W. Do you think it's important to keep developing yourself, your own training techniques, your own riding?

P.T. Yes. It's completely important. You can't possibly understand people's problems if you're not always working on your own too. The fact is that half the things I tell people to do, I don't really do myself! So when I have riding lessons and someone tells me for example "Keep your knees down". I think "but I know that!" Then you realise people are not deliberately not doing what you say. It's just that they're trying to do it or they're not aware that they're not doing it or they're too busy thinking about the last instruction! They haven't heard a thing you've said because they have a strong mental track of their own.

T.W. So developing your own riding helps you to empathise with your students. Any other reasons for doing it?

P.T. Yes. You've got to keep your horses up. If they're ridden too long by incompetent riders they can get sour or difficult. So I have to ride them to improve them. That means my riding has to be good too. I can't do it just by the force of my will. It has to be by the excellence of my riding too. Well also ... the pursuit of excellence just for itself, is a reasonable goal.

T.W. Do you take your British Horse Society exams for the same reason?

P.T. Well. I think I take lessons for good reasons. I take the exams for not such good reasons! It's more for career reasons. You know "These examiners must not be allowed to hold me back!" Also the exams act as a kind of shorthand so that I can say "I'm at such and such level - Part Three or Part Four" and people understand.

T.W. Penny, you're also a trained secondary school teacher and a trained EFL teacher. Are there any comparisons you'd like to make?

P.T. When I was working in a secondary school and the Physical Education department were always taking people out of lessons for important matches or team practice etc., I used to get really fed up. But now that I've been teaching physical education, I believe it's much more important than academic subjects. Now I understand how little people know about their own bodies. Now if I went back to classroom teaching, I'd want to teach sport not academic subjects. Very much of education deprives people of their bodies. Teaching sport gives their bodies to them.

T.W. Are there any books on teaching riding that you think might be useful to EFL teachers or trainers?

P.T. Yes. There's "Thinking Riding"*. This book describes the element of mysticism in the three way relationship between teacher, the rider and the horse. I think this is important in any training or teaching job. There is always a three way relationship between the teacher, the student and the subject. If you, as the teacher or trainer can say, "I communicate with you through the subject. I love the subject. I want you to love the subject too, I send through the subject to you my energy and enthusiasm and pleasure", I believe that teaching is really sharing. Somehow your spirit and their spirit link, via the subject. This book is not particularly clear but it's the clearest statement of this that I've come across.

I worked for four years in a tough school in Brent, North London. There was a write up of the school in a newspaper once. It was called "Timetable of Terror"! If working in these kinds of terrible conditions you can still give the kids something, then it must be something about your power and their power communicating, or about love. The book I mentioned is the only book I've read that touches on that.

T.W. Any last important messages for trainers or teachers in other fields?

P.T. Yes. I love riding and if I want the kids to love riding too then we have to communicate through the horse. So you can communicate via every kind of subject. Except I think riding is better because horses are better than books. And then you can leave the three way communication and just love the horses by yourself! That's the ideal!

Reference

* Molly Sivewright (1984) Thinking Riding Book One. J.A. Allen & Co. Ltd., London ISBN. 0-85131-321-3.

Training Around The World - GDR

- The German Democratic Republic (G.D.R.)

Dr. Ewald Festag is assistant lecturer in the Department of English at Friedrich Schiller University, Jena, in the German Democratic Republic. We first met in Kent at Hilderstone College a couple of years ago and have enjoyed a correspondence since. "The training of foreign language teachers in the GDR" writes Dr. Festag, "is regarded as a very important issue within the framework of teacher training. It takes place in universities and colleges of education as a five year course. The trainee teachers receive training in two languages (including German, their mother tongue, if desired). The training process is a complex one. There is a basic training programme in Marxist-Leninism, educational sciences and psychology, languages and linguistics, area studies and teaching methods. The aim is to produce highly qualified, well-motivated teachers who develop their personalities according to the needs of a socialist society. All students of Russian will, in the course of their training, spend 6 months to a year at a university in the Soviet Union. The English language teaching programme is enriched by courses taught by native speakers of English.

The TEFL methods component of the teacher training programme starts in the second half of the third year. It starts with lectures and seminars. Some of the many topics included in the programme are: the position of TEFL within the social sciences, the needs of society concerning the knowledge of English, co-ordination with other school subjects especially German and Russian, the development of positive attitudes towards the learning of foreign languages, situational, audio-visual, skills-based and communications teaching.

VISITS TO SCHOOLS

The trainees start their practical teaching in the third year, parallel with their own theoretical training. Split up into small groups they go out to schools where, taking turns, they teach a lesson once a week after having observed lessons taught by the regular teacher of the class and by the university methods tutor responsible for the group. The trainee teachers receive the topic of the lesson they will teach from the regular class teacher. They prepare a draft plan each, which is discussed one-to-one with the university tutor. The candidate then gives the lesson with the other members of the group plus the regular class teacher and university methods tutor sitting in. After the lesson, feedback is given from the point of view of the observed teacher, the group and the tutor. At the end, one member of the group is asked to summarise the main points of the discussion."

THE USE OF VIDEO

As well as short visits out, another attempt to bring the classroom nearer is in the use of parts of video-recorded lessons in sessions at the university. Dr. Festag writes, "During the three semester course on methods of teaching EFL, snippets of video-recorded lessons have begun to play a greater part than previously.

The chief aim is to raise the trainee teachers' awareness of several important aspects of teaching English to school children. In one case the bias was on teaching new vocabulary. How can we go about it?

In lectures and seminars before the video show, the trainees (a group of 15) had been made familiar with the principles and methods of introducing new vocabulary, especially how to teach the component parts of new lexical items: how to explain the meaning by using visual aids and linguistic and situational contexts, how to teach the pronunciation by an effective use of the teacher's example and pupils' repetition as well as phonetic transcription, and how to introduce the spelling of the new words by making adequate use of the blackboard. Thus, the aim of showing the video was

- first to help the trainee teachers to recognise these basics of teaching vocabulary and

  secondly to make them familiar with and to accept (!) practical teaching techniques through direct observation.

(1) Before the video was shown we had a revision of the main principles and techniques of teaching new vocabulary from previous lectures and seminars. I felt that this was a necessary step so as to better enable the trainees to (re-)discover those principles and techniques in the video.

(2) The trainees were given hand-outs setting them tasks while observing the video. We went through the sheet before the video was shown in order to make the students aware of what they would have to do - namely, taking notes on the following points:

- the handling of the class by the teacher,
- teacher-learner interaction in the foreign language and use of the mother tongue,

- methods and techniques of teaching new vocabulary (the teaching of meaning, pronunciation, and the introduction of spelling),

- the use of visual aids,

- the use of the blackboard (arrangement of the vocabulary according to the thematic principle, not just single words),

- the utilization of techniques of intensive practice, e.g. frequency of repetition by single pupils and choral speaking including qualitative aspects such as adequacy of reproduction of the pronunciation of single words; speed, rhythm and intonation in the reproduction of (topic-related) sentences containing the new words.

(3) The video show lasted about twenty minutes. Then the trainees were given about five minutes to go through their notes again so that they could evaluate and maybe order and/or add things they thought necessary. After that the evaluation discussion began. The trainees were asked to talk about their observations on the various points given. Everybody had the opportunity to make their contributions, and also to add criticism of the video itself and the options uttered by their fellows.

Most of them had been very successful in carrying out the observation tasks and it turned out to be a very lively discussion which the majority took a very active part in. This showed me that their interest had been aroused and that they were prepared to evaluate and discuss the methods and techniques of teaching vocabulary that had been introduced to them. For a homework assignment the trainees were asked to write up a summary of the discussion."

PRACTICE TEACHING

"Towards the end of their courses the trainee teachers go out into the schools for a practi-cal period of 17 months. The aim of this period is to smooth the ground for an early transition into full professional practice in the coming school year. In the first week, trainees observe lessons in their own and other subjects, talk to teachers and relate to a "tutor" at the school who has received a week's special training for this task. In the second week the trainees start teaching and gradually the average number of lessons taught increases to about 14 lessons of 45 minutes per week. Tutor help with lesson planning gradually phases out. After six months of practical teaching the trainees gather back at the university in February to evaluate and discuss their school experience with their colleagues. University tutors also come out to the schools to observe, assess and talk to the school tutors. The last visit includes the examination lesson and there is an oral exam at the end of the practical period too. The final teaching months have been a good way of integrating theory and practice in our experience."

If anyone would like more information on this 5 year programme in the G.D.R., please write in and I will send on your letters to Dr. Festag.

The Editor.

NOTES TO CRYPTIC CLUES

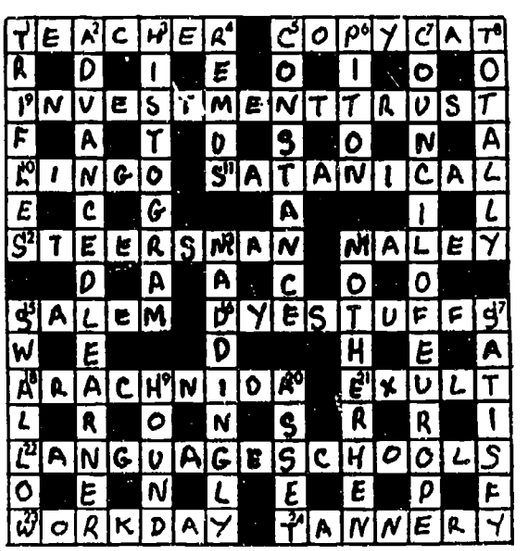
Across:

1. anagram of three ac & literal; 9. investment = siege, faith = trust; 10. hidden & lit; 11. anag; 14. male+y & lit; 15. Mass = Massachusetts; 16. pun: Di's toughs; 18. webster = web-spinner; 21. ex+tult; 22. Suntory Whisky is an investor in the British Council's Tokyo school; 24. Anne in try; concern = business

Down:

1. anag trifles; 2. editor of Oxford Advanced Learner's Dictionary; 3. anag this + O + gram; 4. hidden: Uncle Remus' stories of Brer Rabbit; 5. Lake Constance = Bodensee; 6. anag of point; 7. ref to C of Eur functional syllabus (Threshold); 8. cf Total Physical Response; 13. mad+din+(u)gly; Far from the Madding Crowd; 15. SW + allow; 17. content vb: sat + is + f(airl)y; 19. Ho (Chi Minh) + und (German, and); ref to "hunting pink"; 20. asset = Tessa rev

SOLUTION by Mog



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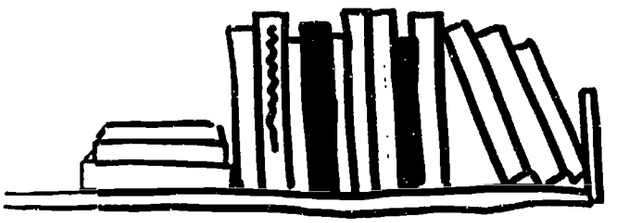

Of special interest or relevance to teacher trainers are:

- Language, Memory and Aging Edited by L. Light and D. Burke (1989) CUP. ISBN. 0-521-32942-6 Older adults proverbially complain about memory problems but it has also been hypothesised that older adults have decreased ability to understand language and that this deficit in semantic processing is a cause of age-related differences in memory for new information. The book reviews these hypotheses. The book is dense, academic, difficult and detailed. The first chapter on 'Theories of information processing and theories of aging' contains an updated review of 'short-term' and 'long-term' memory distinctions and other structural and procedural models within information processing theory.

- A Guide to the Languages of the World by Merritt Ruhlen, Language Universals Project, Stanford University (1975). Part One provides a general orientation to the material (How many languages are there? What is a language family? etc.). Part Two contains information about 700 of the world's languages in note form listing the number of speakers, lists of vowels, consonants, glides etc. Some sections (e.g. on stress and intonation) are out of date and oversimplified but the sections on language families and the maps and tables are fascinating. Very accessible style. Good background for when trainees ask whether Welsh is in the same family as Basque or Gaelic etc!

- Learning to Learn English by Gail Ellis and Barbara Sinclair (1989) CUP. ISBN. 0-521-33816-6. Students' book, Teachers' book and cassette designed to enable learners of English to discover the learning strategies that suit them best. Using quizzes, discussion tasks, charts, pictures, and quotes from learners, the book touches on expectations, learning styles, needs, organisation, motivation in Stage 1 and vocabulary, grammar and the 4 skills in Stage 2. Students I used the book with responded especially well to the faces, voices and quotes of fellow language learners in the teaching materials.

- Focus on the Language Learner by Elaine Tarone and George Yule (1989) OUP. ISBN. 0-19-437061-5. The focus of the book is on how to identify the local needs of particular groups of second language learners and then work toward meeting those needs. Interesting sections on the differences between what native speakers actually say and the phrases that turn up in EFL coursebooks, indirect and integrative ways of teaching sociolinguistic competence and different communication strategies. Also extensions of the kind of tasks found in the back of 'Teaching the Spoken Language' (Brown and Yule, CUP, 1984).

- Translation by Alan Duff (1989) OUP. ISBN. 0-19-437104-2. A practical resource book for teachers who want to use translation in any country as a language learning activity. Divisions in the book are: Context and Register, Word order and reference, Time tense, mood and aspect, Concepts and notions, Idiom. Many of the exercises, without their final step, could be used for language awareness work with native or non-native speakers.

- Language Planning and English Language Teaching by Chris Kennedy (1989) Prentice Hall. ISBN. 0-13-523184-1. A selection of articles about the teaching of English in multi-lingual countries such as Zambia, Malaysia. What is the indiscriminate teaching of English in multi-lingual countries responsible for? Why don't we ensure literacy in mother tongue first? What are the potential links between language planning and second language acquisition? How do new programmes get introduced? Which English carries most status? These and other radical questions are discussed.

- Creativity in Language Teaching The British Council 1988 Milan Conference report (1989). Modern English Publications ISBN. 0-333-495111-X. Over 30 people give us a taste of what they presented at the first Milan conference. A lively set of pieces on poetry, metaphor, breaking rules, new approaches to grammar and vocabulary teaching, dictation and texts.

- The Articulate Mammal. An introduction to psycholinguistics by Jean Aitchison (1989) Unwin Hyman ISBN. 0-04-445355-8. A substantial revision of this excellent book originally written because there was no introductory textbook on psycholinguistics available. The three main issues dealt with are: Is language ability innate or learned? What is the link between language knowledge and language usage? What happens when a person encodes and decodes language? Interesting, accessible, amusing, intelligent.

- Foreign Language Learning and Teaching in Europe edited by G. Willems and P. Riley (1989) Free University Press, Amsterdam. ISBN 90-6256-763-0. Twelve articles (2 in German, 10 in English) reporting on research and experiments on, for example, what learners think they are learning and doing, the English of lower intermediates in the Netherlands, how learners learn to spell, read or develop the verbal system and the failure of teaching manuals to make explicit the principles of the textbooks they accompany. All contributors are members of the standing working group of the Association of Teacher Education in Europe.

- Designing Tasks for the Communicative Classroom By David Nunan (1989) CUP. ISBN. 0-521-37915-6. This book looks at the central characteristics of communicative learning tasks, the roles for teachers and learners implicit in tasks, the way tasks relate to each other, grading tasks and other issues. Reader questions are interspersed in the text. Section at back on giving a workshop to teachers. Interesting book. Lots more on analysis and background principles than on actually making/creating tasks.

- The Reflective Practitioner: How Professionals think in Action by D. Schön (1983) Temple Smith, Basic Books. Because of his belief that universities foster "selective inattention to practical competence and professional artistry", Schön has collected sample vignettes of professional practice, concentrating on episodes in which a senior practitioner tries to help a junior one to learn to do something. Given that the features of the practice situation are complexity, uncertainty, instability and value conflict, how do professionals achieve good practice? This book gives some profound insights and thoughts on the answers.

- Self-organised learning by L.S. Thomas and E.S. Harri-Augstein (1985) Routledge & Kegan Paul plc. ISBN. 0-7100-9990-8. An excellent companion to the book above since it tackles the reflective side of the learner. The book aims to break away from the Behaviourist view of the learner as a pale, shadowy figure, lost between the "stimulus" and the "response". Kelly's repertory grid technique (a content-free, conversational procedure) is explained in fine detail throughout 12 dense but interactive chapters. Fascinating and technical with lots of graphs, charts and figures. Case studies are from management, staff selection, manufacturing, social work and education.

- Using language in the classroom (1989) by J.L. Lemke. O.U.P. (ISBN 0-19-437157-3)
  A slim volume in the series of 10 monographs on language education coming out of Deakin University, Victoria, Australia. The volumes were the basis of two major off-campus courses, first appeared in the mid-eighties and show the strong influence of Halliday's functional grammar as applied, genuinely applied, to educational theory. In the foreword the term "educational linguistics" arises. It won't be the last time we hear it. The book introduces new ways of describing the role of language in the teaching of specialised subjects (science, in the example transcripts), details how language is used to control social interaction and touches on social change and the classroom.

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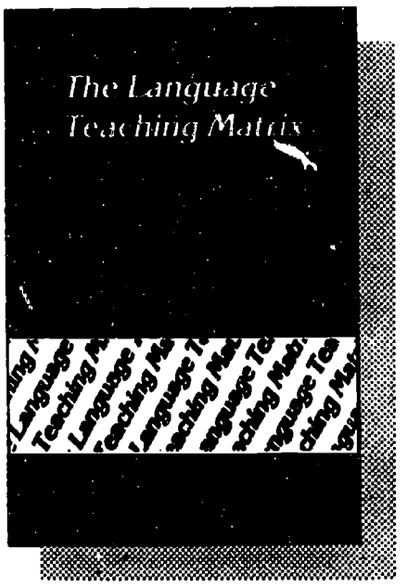

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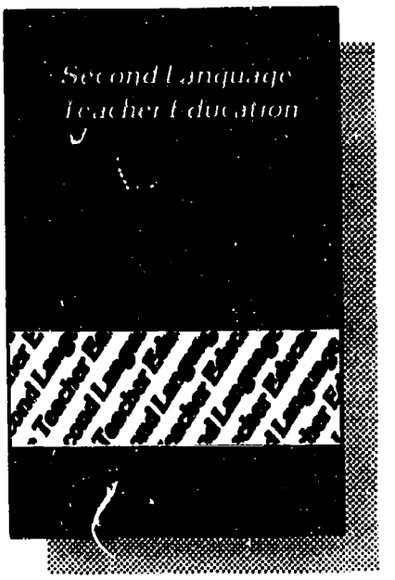

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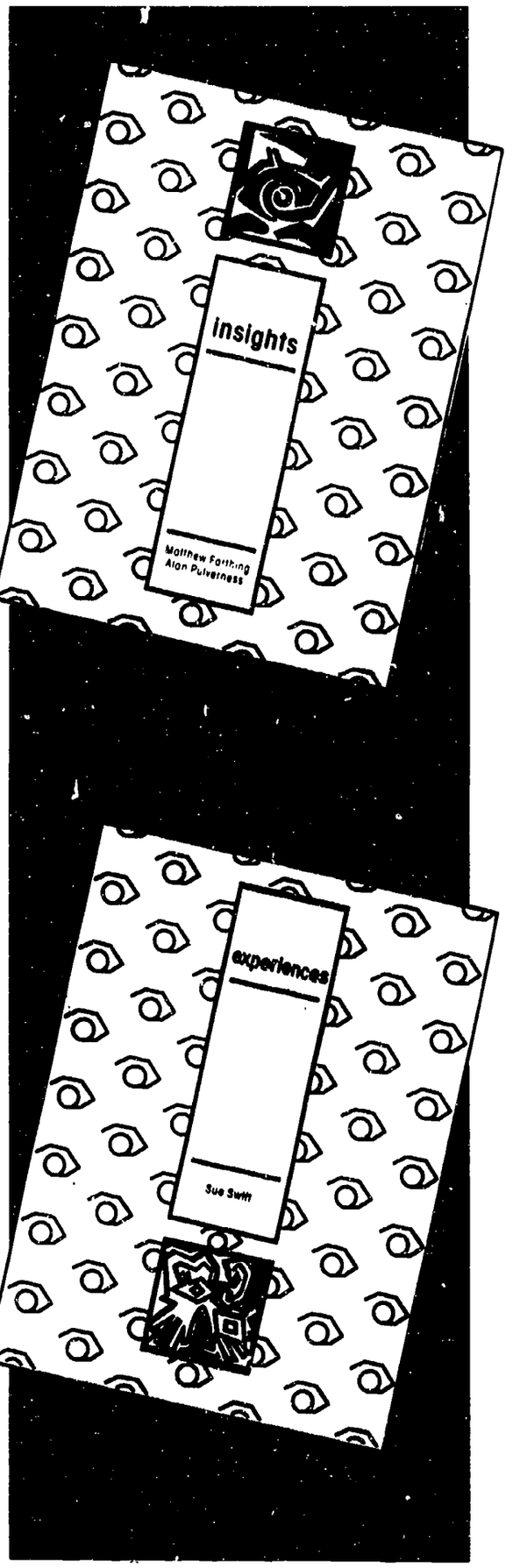

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THE TEACHER TRAINER

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EDITORIAL

ABOUT THIS ISSUE

Welcome to the summer issue!

'The Teacher Trainer' regularly runs series on different themes. Not all themes appear in each issue. In this issue we welcome back the following series:

Author's corner

Jean Aitchison the writer of accessible, lively books on psycholinguistics describes why she started writing and how the process happens.

Observation and feedback

Teaching practice feedback is detailed by Anne Paton who discusses alternatives to group feedback on pre-service training courses.

Process options

Alan Matthews reminds us how we can use regular EFL activities, such as jigsaw reading and pyramid discussions, in the training classroom. He gives a handy chart showing what sort of work each activity is especially good for.

Interview

Melanie Ellis, responsible for in-service training at the University of Silesia, has moved away from the usual weekly input and discussion training sessions. She has introduced action research to her colleagues and finds that it runs the sessions for her!

Session report

This regular series invites trainers to share with us training sessions that they found puzzling, interesting, successful (or even a complete disaster!). Bruce Pye reports on a learner independence weekend that was in the spirit of its topic.

Book review

An unsolicited review of Loop Input received a long time ago and only held back until now due to Editor modesty! I bow to reader pressure and publish it. Excuse me while I just go and put my head under a cushion!

Trainer background

This series aims to help trainers stay one step ahead with plenty of new ideas. Jacqueline Smith, editor of the Italian "Teaching English", helps us to make roll-call creative.

A new series starts this time. It's called Current research. Many trainers are taking time to run their own experiments or take MA's and M.phil's. It's an excellent time therefore to find out what people are beavering away at. If you're doing some research of any kind - personal, action, academic, social, scientific - that you think would be of interest to trainers, please let me know.

As usual, as well as the established series 'The Teacher Trainer' prints articles that do not fall under any particular category. We encourage contributions from new trainers as well as from the experienced.

Three Polish teachers, Ewa Krysakowska-Budny, Malgosia Szwaj, and Mariola Bogucka, flew to England one summer and gave their first courses, as trainers, to pre-service native English speaking trainees. They all survived and tell their tales in this issue.

My own article is aimed at preventing stress when pre-service trainees meet a class of language learners for the first time. The ideas help with getting to know you and diagnosing language so that the pre-service "teachers" don't have to teach!

Two highly practical articles came this time from two very experienced trainers. Leslie Bobb Wolff helps us check our instructions language. Ian McGrath helps us to stop, start and check group work more effectively. These articles, read together, complement each other well.

John Morgan has contributed another EFL, TT crossword. He wants to know "Does anyone like the crosswords? Does anyone do them or use them with trainees?" Let me know and I'll pursuade him to do some more' Carolyn Willow's book illustration work has really taken off so she won't be able to cartoon for us any more. I'd like to thank her for all her work and ask ..... "Are there any cartoonists out there?"

I hope you enjoy the issue!

ABOUT "THE TEACHER TRAINER"

"The Teacher Trainer" is a journal especially for those interested in modern language teacher training. Whether you are a teacher who tends to be asked questions by others in a staffroom, or a Director of Studies with a room of your own, whether you are a course tutor on an exam course, or an inspector going out to schools, this journal is for you. Our aims are to provide a forum for ideas, information and news, to put trainers in touch with each other and to give those involved in teacher training a feeling of how trainers in other fields operate as well as building up a pool of experience within modern language teacher training.

The journal comes out three times a year and makes use of a variety of formats e.g. article, letter, comment, quotation, cartoon, interview, spoof, haiku ideas. If the idea is good, we'll print it whatever voice you choose to express it in.

NON-NATIVES TRAIN THE NATIVES IN CANTERBURY

Every summer Pilgrims Language Courses sets up shop on the University of Kent Campus Canterbury. Native speaker teachers and trainers come from all over the world to work on courses for children, business people, teachers, would-be teachers and other adult students. Most of the teachers and trainers are hired on personal recommendation and quite a few are met for the first time by the Pilgrims travelling seminar team during the year. This year was even more international than most as non-native speaking trainers from Yugoslavia, Germany, Austria and Poland were also employed, quite deliberately to help break the ethnocentricity of international EFL training occasions.

The strong connections between the last English Language officer in Poland and the Pilgrims roving seminar team made it possible for an invitation to be extended to five Polish trainers to work on consecutive one week pre-service training courses for native English speakers held from July to September inclusive. All the trainers work in "studia" or English language teaching centres in Poland. I was able to interview three of the trainers. Our conversations are printed below:

Ewa Krysakowska - Budny

Ewa teaches English to lecturers, research workers and scientists. She prepares them for the Cambridge First Certificate and Proficiency exams at a centre in Krakow, Poland. There are now five centres in Poland but the one in Krakow is the oldest, being founded about 17 years ago. The centres have close contact with the British Council who grant scholarships to the centres' teachers to go abroad. Ewa has been on summer courses at the University of Manchester, in Colchester and in Torquay. The British Council also pays for British trainers to go to Poland on tours and Ewa has met British trainers this way.

Ewa When I looked at the dates that I was due to be here I saw that they coincided with a one-week preliminary course for native English speaking teacher trainees. I thought it was a bit fishy. I mean, I'm not a native speaker but I am an experienced teacher. It crossed my mind that maybe I would be expected to be the trainer but I didn't really think I would be. I arrived on Friday just as everything was being set up. I only found out on Saturday that I was the teacher trainer! Also, that I was to do evening seminars for teachers from all over Europe.

Ed. Why hadn't you been told?

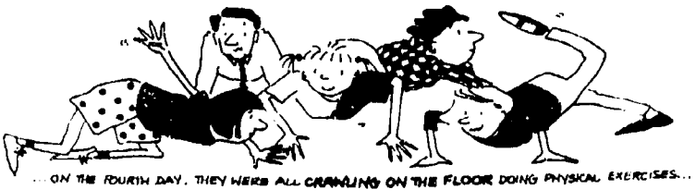
Ewa Well, a letter had been sent to Poland but never arrived. I had a briefing in Poland but it was mostly about Pilgrims and where I would sleep and so on - so I had no materials with me or anything!

Ed. What did you do?

Ewa I got up at 6.30 every morning! All of a sudden I had to put all my ideas about teaching in order and put them into subjects like "The Listening Skill" or "Speaking" and verbalise them!

Ed. How did you find it working with the pre-service native speakers?

Ewa It was interesting. I was astonished how little they knew and how utterly unaware they were of the differences between languages. They had no idea what sounds could be difficult for a learner of English, or how notions of language are slowly built in people's minds. At first I thought "How dare I, a non-native speaker, teach them the difference between the Past Simple and the Present Perfect?" I was a bit ashamed! But they needed it! Also on the first day I had a strange and rather unpleasant experience. I led a girl by the arm from one group to another so as to get the right numbers in each group. She didn't like it! We had to have a discussion on cultural norms and differences as to physical contact. But you know, on the fourth or fifth day, they were all crawling on the floor doing physical exercises. Nobody was touchy then! Oh yes and also they were always saying "I can't draw" or "I can't sing" or "I can't do this or that" but of course they can!



...ON THE FOURTH DAY, THEY WERE ALL CRAWLING ON THE FLOOR DOING PHYSICAL EXERCISES...

Ed. How did you feel about your evening seminars for the non-native speaking teachers?

Ewa They were too short! The teachers were very receptive and I knew what they needed - things to take away and apply immediately. We all "spoke the same language". I have often been in their position on training courses!

Ed. So you came here a "teacher" and now you are a "trainer".

Ewa Er..... yes! I feel I am a trainer! I would like to do some training at home now. Our centre teachers are very lucky but the secondary school teachers very rarely go out for courses.

Ed. What would be the main contrasts between being a trainer here and in Poland?

Ewa Here, there is no problem with materials. At home I would have to get to know the secondary school textbooks and if I tried to get some photocopies to show them some tricks, I would have to pay for the paper and buy the toner with western currency. It would be difficult. Here there are always the same number of photocopies as there are people in the room! Maybe even more! Poles are very used to sharing but here people sit up indignantly and say "I haven't gotone!" and then afterwards they throw the photocopy away! At home paper must not be wasted. It mustn't be wasted.

Ed. In other matters, you're confident now?

Ewa I feel that, thanks to the Council, I've been taught by good people. They really have been a great help. When I went to Torquay I compared myself with teachers from Austria and Switzerland and France and so on. They were always saying "It's impossible for me to use this exercise. I need silence in my language class!" I found out that we Poles are rather progressive! We can stand up in front of anyone, really.

Ed. As a new trainer, would you like to give some advice to anyone else like yourself just starting?

Ewa Yes. Don't be afraid! If you enjoy your job as a teacher and have experience, if you're not tired of teach ing, if you feel confident as a teacher you can be a trainer. And don't preach, don't teach, just share experiences.

Malgosia Szwaj

Ed. Do you know Ewa?

M. Yes, I've met her four or five times at in-service training sessions when we were both trainees but I work at the English language centre at the University of Gdansk.

Ed. Had you been to England on courses before then too?

M. Yes. It was nice to be in England but some of the courses were a disaster! Short-staffed, badly organised, nothing very new.

Ed. And had you done any training before?

M. I had done three one-day sessions for secondary school teachers in Poland and a couple of other little things.

Ed. And now you're a trainer?

M. I don't feel like a trainer at all. I don't know what it takes to be a

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trainer. And training whom? It's very relative. I have some knowledge and experience I can share with people who are willing to experience things with me. But I find it hard to be in the position of "expert" or "authority". The more I observe the wonderful teachers around me, the more modest I become. But I think if you're a teacher of anything, be enthusiastic. It's the most contagious feature you can share with others. I sat next to an elderly man the other day. He was remembering his old music teacher. He said that the teacher couldn't sing in tune but now, still, whenever he listens to Mozart he can hear this teacher's voice saying, "Listen! It's wonderful!"

Ed. What did you think of your first one week group?

M. Well, I looked at all the forms beforehand and I saw 35% had some experience. So on the first day I read them the opening paragraph of "Breaking Rules" (*1) you know the part about the awful supervisor, Mr. Ononye and I told the group. "If I ever start talking like Mr. Ononye just tell me gently, "Malgosia, I think Mr. Ononye is here!"

Ed. So you had a very mixed experience preservice group.

M. Yes, but they were nice. The experienced ones helped. They told the others the point of an exercise if I hit a language barrier and said "I'm not sure I can explain this the way I want to!" They were on my side, supporting me. I felt this very strongly. I also told them, "I can share things with you but don't expect me to give definite answers to questions". I like Stevick's,(*2) options framework, as long as you know why you are choosing a certain option. I can't offer scientific data to prove my point. It's mainly intuitive and the feel of the group and myself.

Ed. Will you train again?

M. The experience here was so positive, so rewarding ... I may feel tempted if someone offers. But I haven't got the guts to go around saying "Look, I'm a first class trainer. Give me a job!" But I'd prefer a longer stretch with a group. How much can you be expected to put into one week?

Ed. Would you have some advice for another starter-trainer?

M. Yes. Be absolutely honest and open with the group. If they are native speakers and you're not, say "If you don't understand what I'm saying, tell me!" And also if you get a question from the floor e.g. "What's the point of doing this activity at all, or of doing it this way?" Don't get involved and argue! Reflect for about 30 seconds and then answer in a steady voice without emotional overtones. It shouldn't become a battle. A trainer can have a certain distance from ideas. They can make intelligent remarks about a particular idea without bias. A trainer can be serene, calm, a bit wise! This inspires confidence and trust.

Ed. But this calm "knower" is a very different person from the contagious enthusiast you mentioned before!

M. Yes, I suppose so! The trouble with someone enthusiastic about some things is that probably they'll be pessimistic between. But as a trainer, you are dealing with so many different people. You can sweep them off their feet with an idea but then can you be tolerant enough to really listen to them? I see a trainer more as a vehicle for ideas, a person putting options forward.

Ed. We're back to Stevick,(*2)

M. Yes.

(Laughter)

Mariola Bogucka

Ed. I spoke to Ewa in July and Malgosia in August. Do you know them?

Mar. Yes, I work in Gdansk with Malgosia.

Ed. Had you done any work as a trainer before?

Mar. Yes, a little. Our Director of Studies, Colin Campbell, does some in-service training for secondary school teachers. He works with a different one of us each time. It's a marvellous outlet for all of us teachers at the Studium. We all get a chance! But usually I work with academics preparing them for Cambridge First Certificate and Proficiency. I've also written a children's textbook with a friend from the same Studium. I was busy doing that just before I came so I had no time to prepare for coming here!

Ed. So you brought no materials.

Mar. Well, Malgosia brought some and left them here and I'll take them back.

*1 Breaking Rules - J. Fanselow (1988)Longman

*2 Images and Options in the Language Classroom. E. Stevick (1988) CUP

Ed. And like the others, you had a gentle first week sitting-in and then did two consecutive one week pre-service courses for native speakers?

Mar. Yes. And we all worked alongside a native speaking trainer. I've enjoyed it.

Ed. Totally?

Mar. Well, yes. I just have some doubts about whether these courses should be done at all!

Ed. How do you mean?

Mar. Well, maybe I'm too protective but it's just the feeling I've had. I've been talking to all these people with RSA's and MA's and they all have the same problem at the end of the summer. "Will I get a job? Will it be decently paid?" If we produce teachers in this way, sooner or later the prestige and authority of the good teachers who have worked hard and spent time and money on keeping up their skills, ... will go down. Maybe we should be more like Doctors or Dentists, a strong group of professionals. We don't want people thinking "this is the kind of job anyone can do after five days!"

Ed. Do you think that's what your group thought after five days?

Mar. No, not really. They know they have a lot to learn. But they all think it's good for their personal development, for new insights into any kind of teaching.

Ed. I consider these one week pre-service courses as "taster" courses, times when people can come along and peep at what it's like to be an EFL teacher. Then they can decide if they <u>really</u> want to get trained for it. I think every job should run taster-courses so that anyone can spend a week finding out what it's like being a vet or a baker or a plumber or a dentist or a doctor!

Mar. Hmm. Well, I don't know.

Ed. How did you find your trainee group?

Mar. They were very willing to co-operate and work together. I never had the feeling "You are not a native speaker!" I feel at home here. And people are very positive here. If an idea comes up, even if it's not a very good one, people find something positive about it and then the feeling is, "let's try to make an even <u>better</u> one from the positive feature!" It's not like this at home. People are waiting to be critical there.

Ed. What have you liked about teacher training?

Mar. Well, I never thought about teacher training. The books have been my outlet. But it's been good. It's given me insight into my own teaching. I think for a beginner trainer $\frac{3}{4}$ language teaching and $\frac{1}{4}$ teacher training would be a good balance.

You know, when you're teaching, you usually use your five favourite exercises or whatever. But if you have to do a session on, say, "Using newspapers", you browse through books and magazines etc. and come up with lovely ideas you wouldn't normally use. So you stretch your <u>own</u> repertoire first. It makes you flexible and gives you an insight into what you actually know.

Ed. And some advice for a new trainer?

Mar. Do the exercises you like best, the ones you are enthusiastic about. Enthusiasm sells best! Teaching is not just a bunch of good or bad activities. It is a personal choice of a number of activities that suit you <u>as a person</u> rather than as a teacher.

You know, I've been on summer courses before in England as a trainee. When I compare what I learned then and what I've learned here working with good teacher trainers, this experience has been more valuable than just sitting and studying!

One British trainee (from a one-week pre-service course co-taught by a Polish trainee) wrote:

"It was a very interesting and enlightening experience to have a non-native speaker teaching the course. The insights she was able to bring upon the difficulties and methods of teaching were very valuable. I realise this initiative is still in an experimental stage but I urge you to continue it as it will allow future groups to benefit from this sort of training."

<u>WHO READS "THE TEACHER TRAINER"?</u>

Here is a sample list of subscribers:

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Current Research

This new column gives space to trainers who are doing or have done an MA., M.Phil., Phd., or personal research and who wish to explain their research to others.

INVESTIGATING THE ROLE OF TEMPORAL VARIABLES IN FACILITATING LISTENING COMPREHENSION IN L2

Janet M.D. Higgins

Sultan Qaboos University
(S.Q.U.)

Indications of the importance of the role of temporal variables in facilitating listening comprehension first came from psychological research into the mechanisms of comprehension conducted with native speakers (NSs).

Early studies (quoted in Foulke & Sticht, 1969:52) demonstrated that there was a critical speed at which comprehension declined and that this was at around 275 wpm; before that, speed comprehension was negligibly affected by changes in rate of speech whereas after that there was, "initially a moderate linear decline in comprehension followed by an accelerating decline." (Foulke & Sticht, 1969:56). More recent studies support this finding, with comprehension falling off strikingly at rates above 300 wpm. (Paul 1986; Conrad, 1989).

If NSs, who are equipped with complete syntactic, lexical, discoursal and pragmatic knowledge of the target language, have speech rate thresholds beyond which they cannot successfully comprehend, it can be hypothesized that L2 learners, with incomplete knowledge of these systems, will also have critical rate thresholds and that these critical rates will be considerably lower than those of NSs. Such thresholds will depend on their level of mastery of the target language.

The L1 studies have given us actual critical rates for comprehension but we are only now beginning to assemble comparable data for L2 learners. In a recent experiment, Conrad (1989) was able to specify rates at which native speakers could achieve 100% comprehension, but neither of the NNS groups (advanced and intermediate) taking part in the study, could achieve higher than 72% comprehension at the rates selected, with the lower group achieving their best score - 44% - at the lowest rate (196 wpm). Hence the experimental rates used were not wide ranging enough to identify critical rates for the NNSs.

One aspect of my research is to experimentally determine critical rates for specified groups of L2 learners. This involves conducting a series of controlled experiments with all but the independent variable - speech rate - held constant. Producing this condition can be problematic; variables which have been recognised as affecting comprehension of speech include not just those relating to the production of the input (e.g. temporal variables [speech rate, pause and hesitation phenomena], phonology) but, also those relating to the nature of the input (difficulty of the material and task) and the behaviours and characteristics of the listeners.

The value and importance of investigating critical speech rates derives from the need to improve the effectiveness of input, be this in the form of content provided in lectures, explanations, instructions and management talk produced by teachers or recorded listening materials. If hearers achieve only 44% comprehension of material, as was noted above, the teaching process is hardly efficient. Although in private language schools, in the UK for example, there may be a feeling that the content of texts, talks and tapes is somehow not very important, in many situations where people are learning a subject <u>through</u> English, content is vital.

The majority of teachers/lecturers have at some time been told by students that the tape or their speech is too fast. Speech rate seems to be an aspect of input that learners are overtly aware of, and an interesting question is how important an aspect they consider it to be and to what extent their perception matches that of their teachers. To answer this I am conducting a series of student and teacher perception studies. The data collected will hopefully be useful in teacher and learner training.

If students complain that the teacher or the tape is too fast, we need to know what "too fast" means. On the one hand we need to know the critical rates for the students, as discussed above, and on the other, what rates the teachers or the recordings are using.

The research of Henzl (1975) and Hakansson (1986) showed teachers speaking at anything from 33.1 wpm. to 179.1 wpm. in classrooms to elementary learners. In a sample of 12 EFL lessons given by 3 teachers to intermediate level university students, rates ranged from 165 - 227 spm. * (Griffiths, 1989).

Are these rates the result of teachers making modifications to their speech rates in classroom situations? In other words, do teachers change their rates when talking to NSs and NNSs in classroom situations? And further, do they change them when talking to students of different proficiency levels in classrooms? The SLA literature suggests that they do on both counts (Hatch, 1983; Ellis

* spm = syllables per minute. This is a much more reliable measure than wpm because it takes into account the variation in word length between text genres.

1985) but there are contra indications. Investigations at SQU examining lecturers' speech to NSs, NNSs/high proficiency and NNSs low proficiency, found no statistically significant difference in speech rate between the three groups (Griffiths'& Beretta).

The data is as yet sparse but findings suggest that speech rates depend less on the competencies of learners and more on the natural speech rates of the speakers. I shall be looking to extend the data base by examining teachers' rates with low proficiency classes.

If, as is becoming increasingly evident, temporal variables have an important role to play in facilitating or hindering the comprehension of speech, it is important that teachers can accurately perceive rates and can modify their rates. There is evidence, cited above, that many teachers do not do this. It would appear that to modify rate consciously during the speaking process is a difficult task. Yet it may prove to be a highly desirable one if it makes input more effective. One series of experiments I am conducting is to see how accurately teachers can a) perceive rate changes and b) produce rate changes to order. I am also interested in investigating whether EFL teachers do these two things more easily than non-TEFL teachers or non-teachers.

And what about materials writers? How sensitive are they to speech rates in the materials they produce? I have been intrigued by the teachers' introductions to published listening courses; general comments about the materials being at appropriate levels for elementary students, has led me to conduct an analysis of a selection of these courses. It will be interesting to see if there is a general agreement among the different writers as to what rates are appropriate for specific levels, what these rates are and how they compare with my findings on critical rates for comprehension.

I hope that through this research I will be able to bring the role of temporal variables in the comprehension of speech to the attention of a large number of teachers. I hope to be able to do this, for examle, through rate control training on courses, through inclusion of temporal variables in materials evaluation and production sessions and through developing methodologies for listening training which incorporate rate-control.

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Janet Higgins has worked in TEFL since 1973 and has been involved in teacher training for the last ten years. Before leaving Hilderstone College in 1986, where she was Head of Teacher Training, she worked with native and non-native teachers from primary, secondary and adult TEFL/TESL situations. She has conducted training courses in Spain, Malaysia and Hong Kong. She is an RSA Assessor and Moderator. She is currently a teacher trainer at Sultan Qaboos University in the Sultanate of Oman and is engaged in Ph.D. research.

JOURNAL EXCHANGES

"The Teacher Trainer" has arranged journal exchanges with

Aula de Ingles	(Spain)
IATEFL Newsletter	(UK)
English Language Teaching Journal	(UK)
Cross Currents	(Japan)
English Teachers' Journal	(Israel)
Modern English Teacher	(UK)
RELC Journal	(Singapore)
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Forum	(USA)
Practical English Teaching	(UK)
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TESOL Newsletter	(USA)

and is abstracted by 'Language Teaching', The British Education Index, and the ERIC clearing house.

Author's Corner

When you mention the name Jean Aitchison to colleagues they often say things like "Oh! the one who wrote that excellent Teach Yourself Linguistics book!" or "She's the only person I know who can make Linguistics interesting!" or "It's not just the things she says about vocabulary, it's how she says them!".

Jean Aitchison is Senior Lecturer in Linguistics at the London School of Economics. She is the author of Linguistics (Teach yourself books, Hodder and Stoughton, 3rd edition 1987), Language Change: Progress or Decay (Fontana, 1981), The Articulate Mammal (Unwin Hyman, 3rd edition 1989) and Words in the Mind (Basil Blackwell, 1987). In order to find out how she manages to be a good academic without sounding or writing like one, I went to interview her one day when she had finished marking exam papers, the wind was wrong for windsurfing (the passion that takes her out of town a lot) and the video was set to catch a good tennis match on T.V.

T.W. Jean, have you always been an academic?

J.A. Yes, but mainly because no one would give me any other job! I would by preference have been a journalist, but I had a first class degree in classics. No one would employ me as a journalist because they said I had no experience, and that people of my academic background were never any good. So then I went out and did some freelance reporting and writing until I had produced some competent cuttings books. This time people said, You can obviously do journalism already, but a person with a good mind like yours ... well, you'll just be bored!" So really you can't win. It's Catch 22! Also, I discovered that some of the journalists whose writing I admired most were actually rather unpleasant people - pushy alcoholics and under such pressure. And I do like teaching and reading about language, so ...

T.W. So you became an academic. Why did you start writing books?

J.A. Well I have to admit I wrote the first one, the Teach Yourself one simply to clear debts - to avoid selling my car. I just meant it to be clear and efficient and pay my bills. Then I gave an evening class at Goldsmiths College. I took on the class again to clear more debts! There wasn't a book I could set on Psycholinguistics. It was early years then for Psycholinguistics. All I could say was "read a chapter of this book and a chapter of that". Somebody in the audience was a publisher, a very insightful person called Irene Fekete. She had a real talent for spotting gaps in the market. She asked me if I'd write a book on Psycholinguistics. Initially I said, "No!". I thought I must do some "Serious Research" first before I wrote another book. Fekete said "Let's discuss it over a Greek meal!" By the end of the meal I'd said "I'll only write it if you get me a big enough advance to pay my debts". You can see I was broke for much of my early life. Anyway, she managed to get this extra advance so I was stuck! But meanwhile, I had found this little quote in Ogden Nash "I find my position as an articulate mammal bewildering and awesome, Would to God I were a tender apple blawssom (blossom)!" So you see I had found a good title and that made me more enthused about the book!

T.W. So sometimes a happy title gives you the spirit to do the book. Would you like to say anything else about your process?

J.A. Yes, I was interested to find that although I thought it was a very personal process, I've actually found that novelists and musicians and others talking about the creative process share some similarities. I can only explain it by a metaphor which is "looking at clouds in the sky". If you stare at the sky on a summer day you see a lot of cloud shapes about in different corners of the sky. And in my mind there are different ideas around, changing into one another. Suddenly these ideas start getting firmer. It's as if you say the cloud might be a horse or it might be a camel. Then suddenly you're absolutely certain that it's some sort of magnificent mythical animal and you actually see its shape. It's absolutely clear! It's

really there! And then you must rush and capture it. It's a matter of waiting for the fluffy clouds to get into a firm shape. I have to try hard to "goof off" a bit, (try not to do too much), while the clouds are gathering, otherwise I'll never see the vision. You see, what I think is different about my books is that they approach things from a

slightly different angle.

T.W. What I found attractive in "Words in the Mind", especially was the large number of different processes or formats you use e.g. cartoons, diagrams, quotes, catchy chapter titles like "Globbering Mattresses", bits of poetry, Questions and Answers, summaries and so on, as well as a very straight forward accessible style. Is this how you work as a lecturer too?

J.A. Well, with lecturing there's more pressure, there's no real time to "re-write". I can re-write a chapter 7 times. I can't really do that with lecturing. I'd never get through the year if I made each lecture perfect!

T.W. So in fact you feel you can get more variety of process into a reading text. That's interesting. You can use more varied formats with your readers than with your students.

J.A.. One person whose books I learnt an enormous amount from is Michael Holroyd. He wrote a biography of Augustus John. I always thought Augustus John was a swollen-headed, pain-in-the-neck but the book was fascinating! Michael Holroyd said, when I happened to meet him, that he'd always wondered why fiction was so much easier to read than non-fiction. He decided it was because fiction had dialogue. He said he thought that quotation was the nearest he could come to an equivalent of dialogue. So that's an idea I took from him. I was also helped by a colleague at LSE who read the first draft of my first book and said "It's too jumpy". He suggested that I do the old thing of "saying what you're going to say, saying it and then saying what you've said". I said, "but that's so boring, saying it three times!" He advised me to read Bertrand Russell and this is what Bertrand Russell does in his book on the history of Western Philosophy. And it's why you find that you understand philosophy at the end of the book.

Another thing I do with each new topic ... I have 3 different run downs of organisations of material. The Logical Organisation, The Traditional Organisation, The Interest Organisation. You're lucky if they correlate. They very rarely do. What you've got to do is organise it in terms of interest without wrecking the logical order. And also having a few little nods at the traditional organisation so people don't get lost.

I really would like people to write better books, because badly written ones with lots of jargon tend to be intimidating.

T.W. If I can come to 'Words in the Mind' now. You have presented a wonderfully readable account of the main research on and models f the ordering of the mental lexicon. But how does knowing this affect language teaching and teacher training?

J.A. Well, the first point is an obvious one, and that is I've tried to stress just how many words we know. There's still a bit of a hangover from the view that all you need is a basic vocabulary of a few hundred words and that it's structure that really matters. The fact that people's vocabulary is very much larger than we have assumed (50,000 words at least, though some say 250,000) means that we have to reverse the order and concentrate on vocabulary, lots and lots of it! Then it seems very clear that putting words in context is very, very important ... rather than having lists of isolated words that foreign speakers then have to somehow string together. Also I think mind maps or diagrams or word-webs are useful. There is a hard core of relationships between words that most native speakers have, for example, antonyms and co-ordinates but outside that, these personal webs or networks are very important. You can start with simple word association with common core translatable subjects like 'food' and 'animals'. Then at a higher level when students are doing lots of reading and listening they can build on this by making their own word-webs in the target language from these stretches of text. It's not just a purely arbitrary form of brainstorming but is a way of mapping semantic connections between words in a text.

Also, I think it's important when learning a word to allow people to get only partly there and slowly. You know if a student says "antidote" instead of "anecdote" the teacher tendency is to say "No, not antidote! Don't be silly ... You mean anecdote ... " rather than saying "Yes, well done, you mean anecdote!" You know, allowing people to get there slowly and not expecting students to be right about all the multiple bits of a word at once. After all, in the antidote/anecdote example, the student has got most of it right: number of syllables, stress pattern, beginning and ending.

I think 'prototype' theory is very important too. If you take the word "vehicle", and give people a list of words like skis, cars, buses, elevators, bikes etc., most native speakers will pull out certain words and rank them as "good" vehicles, "bad" vehicles or "medium" vehicles. There is a ranking. The interesting thing is that these rankings will be different from language to language. French people will say that

Author's Corner cont'd

"skis" are medium good vehicles because "vehicle" doesn't have such a strong emphasis on "wheels". It's just something that carries you around. Everyone knows that there is no absolute equivalence between words in different languages, but I feel teachers need to be more explicitly aware of these rankings. It needs to be thought about more.

T.W. Do you feel that the theories and models in your book are 'safe' and 'known' or that they may all be thrown up in the air tomorrow? In other words, should teachers and trainers start changing their practice or should they be more cautious yet?

J.A. I feel there has been a bad divide in the past. There have been the "clever academics" who rave about a particular theory. Then there is a filter process or tunnel at the end of which are the "practical teachers" who are expected to swallow the new theory and come up with brand new teaching ideas to cope with it. This is a rather sick point of view. What I'm hoping to do is not to be dogmatic but to hand over stuff which can help teachers and trainers to know more about language. Then they can assess the new theories critically, not go down blind alleys but be more inventive in their own work and be researchers themselves. You know there's not such a big divide. I do deplore the old attitude of researchers 'on high'. I think this is parallel to what is going on in other ways. We used to eat "meat and 2 veg." without thinking about it because that was what was put on our plates but now we want to find out about vitamins and pesticides and preservatives in our food. We have a more critical attitude now towards things. So it's definitely not a handing down from academic research on high, it's an information process so that teachers and trainers can make their own, informed, decisions.

Dr. F. Gomes de Matos has written in to suggest that we challenge our rhyming competence to express key concepts for teacher trainers. To start us off he has sent in a rhyme of his own:

ERRORS

Does the error impede
social communication?
If it doesn't, let's accept it
as the student's own creation!

Any other poets out there?

Observation and Feedback

TEACHING PRACTICE FEEDBACK -

ADVANTAGES OF SPLITTING UP THE GROUP

ANNE PATON

I developed the techniques I am writing about here while working on Royal Society of Arts (R.S.A.) Certificate courses and I will be referring to this type of course, but most of the suggestions I will make are applicable to other types of training course as well.

The aims of group feedback

Group feedback is an integral part of R.S.A. Certificate courses and one which trainees of all abilities value. The problem for the tutor is how to reconcile different aims which conflict, or which appear to do so, and which vary in prominence at different times on the course. These aims include:-

- for trainees to support and encourage one another.
- for trainees to learn to appreciate the reasons for the success or otherwise of lessons or parts of lessons.
- for trainees to assess their strengths and weaknesses and learn to capitalise on strengths and work on weaker areas.
- for the trainer to assess the development of each trainee's understanding of his/her students' needs and how far he/she is meeting them.
- for points of general interest to be used as learning opportunities for the whole group.

Trainees particularly value the last mentioned of these aspects of feedback and it is a pity if feedback is exclusively concerned with detailed analysis of individual lessons at the expense of providing what amounts to valuable input on points of concern to all the group. Such 'input' would be suggested by the content of the teaching practice. It could consist of a demonstration of a new technique (e.g. backchaining) followed by a practice session. At other times it might take the form of a discussion (e.g. about the importance of the teacher's body language.) Or it could be an activity based on data collected by trainees observing (e.g. analysing errors made by students during the lesson.)

There is a group feedback procedure widely used in TEFL training centres which all trainers will recognise. This comprises the following steps. First the trainee who taught comments on 'positive points' or 'things that worked'. Next, other traineesmake positive comments and then the trainer rounds off. This procedure is repeated with the focus on 'what wasn't so good' or 'things that didn't work'. Finally, the trainer gives a written feedback sheet, widely referred to as a 'crit sheet'. This process is repeated for each trainee who taught on the day in question. Then the trainer may select one or two points of general importance and elicit or give ideas and guidelines, but this part of the session is usually short due to pressure of time.

Most feedback sessions I see trainers give follow this format more or less. It can be a very effective approach, particularly at the beginning of a course when trainees need to be trained to do feedback sessions. However, it can fail to address the needs of a group who are now capable of combining support with constructive criticism. Inherent in the approach are these assumptions:-

1. It is useful for all the trainees to hear everything the other trainees and the trainer say.

2. It is useful for the trainer to hear everything the trainees say.

3. Everyone should comment on every lesson.

4. Feedback sheets should only be given after oral feedback.

In fact there are numerous occasions when one or more of these assumptions does not apply. Point 4 is particularly interesting to question. Using a 'points to think about' column on a feedback sheet given <u>while feedback is still in progress</u> encourages discussion of those points, rather than mere self castigation or self-justification because, once again, 'my choral drilling wasn't very good' or 'I spent too long on the production'. Such 'points' are often obvious to all and constantly reiterating them in everyone's hearing is neither useful nor pleasant.

Points 1, 2 and 3 under question lead to a consideration of other types of interaction, such as group feedback without the trainer, trainer-trainee one to one feedback and trainee-trainee feedback in pairs or small groups. The first of these, while it can be valuable on occasion, must be used with care on any pre-service course. The second is in any case widely used by trainers. The third seems to be rarely used and in my experience it has many strengths when used in combination with wholegroupwork. Constructive uses include the following (these may overlap):

- to create a 'safe' environment for trainees to get things off their chests (good for trainees under stress).

- to create a 'safe' environment for trainees to try out new ideas before putting them to the whole group (good for trainees who lack confidence and/or fear judgement).

- by pairing trainees with similar or complementary concerns, to allow them time to work on solving problems, setting new goals or devising new possibilities.

- to get through detailed individual feedback quickly, freeing group 'air time' for subjects of general interest (particularly useful at times when areas of general weakness are in evidence and mini-inputs seem in order).

- to facilitate brainstorming and creative listening.

Feedback sheets may be given once the pairs or small groups have reached a basic analysis, and used to provoke further discussion. For whatever reason a tutor decides to split a group, a side effect will be more time for discussion of points of general interest (in the group) and specific interest (in small groups or pairs). To maximise this effect, it is important to establish time limits for each phase of feedback, including whole group phases. Trainees are usually able to suggest and stick to appropriate time limits if this is encouraged from early in the course.

It is important for the trainer to plan how pairwork or small groupwork will link in with or lead into whole groupwork. Later in the course trainees can be given some responsibility for this, for example by fixing, in pairs, on two points they would like to open to the group. Needless to say, instructions must be crystal clear, as when setting up pairwork in EFL classrooms.

A final important consideration is that trainees should not be given too much responsibility before they have understood and mastered the basic principles of feedback. By basic principles I mean, for example: listening to each other, being supportive; backing up assertions with evidence; identifying problems and looking for solutions; asking questions (e.g. why did you do X?) rather than immediately criticising (e.g. I don't think you should have done X); looking ahead as well as back so that the lesson is seen as part of a process of development. (A strong group reaches this stage within the first week of a full-time course).

To finish off, here are some ways in which I have used this approach at different times in a course:

1. This feedback session was given on the first day of a full-time course when all six trainees had taught. The trainees paired off, were given a fixed amount of time to tell their partner what had satisfied them about their own lesson. The

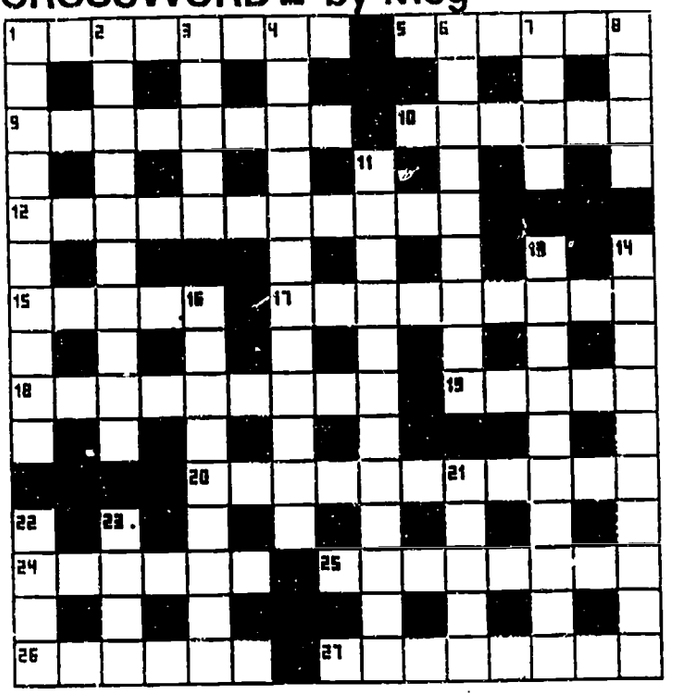
Observation and Feedback cont'd

partner's role was to listen and ask for clarification. When each had taken their turn, they were asked to repeat the activity with the focus on 'things I could have done better'. After this they were given feedback sheets and invited to decide on something they would like to discuss which had arisen from the afternoon's teaching. The group then discussed these points. This feedback session successfully introduced trainees in a low pressure way to some of the feedback techniques we would use on the course and gave them the chance to 'blurt out' whatever they wanted to say - important on day 1. It also introduced the idea of listening to each other.

2. This session was held on about the sixth day of TP on a full-time course. Trainees who hadn't taught were paired and asked to think of an area each of the trainees who had taught could work on. At the same time, trainees who had taught before the break and trainees who had taught after were asked to discuss how their lessons were different from what they had anticipated. After five minutes they received feedback sheets and were asked to think about how they were related to their discussion. Then the whole group re-formed and each trainee who had taught led his/her own feedback, concentrating on getting comments on or help with areas of difficulty. This approach led to some very perceptive and intelligent comments, and the trainees were pleased with it but suggested that it would be better to pair trainees with someone who had taught in the other half of the afternoon because they tend to concentrate on their own lesson during the half of the afternoon when they are teaching - a valid point which I took note of.

3. This feedback session took place after the first two 'long lessons' (50 minutes instead of 30). In pairs the trainees discussed 'what did the students learn?'. This was followed by group feedback. The pairs then thought of an area for each trainee to work on and gave feedback to the trainees concerned. After giving out the feedback sheets, we had a discussion about the process of learning vocabulery.

CROSSWORD 2 by Mog



CRYPTIC CLUES

Across

1. Lessons to be learnt by silly Sally on the coach? (8)
5. If late, reschedule meeting at 10 (6)
9. Dry volume with outmoded contents? (8)
10. Here no one is beyond the pale (6)
12. Prophetic gift sends Gothic characters wild (6,5)
15. Screams from the old-fashioned learners starting school (5)
17. These may upset persons with points to make (9)
18. To get in a twist with English, ... your 1 across (9)
19. Girl involves Scotsman in Russian agreement (5)
20. Sole means of transport (6,5)
24. Go and find a new partner (6)
25. Wild tirade - about one British leader? (8)
26. Pay attention! Join up last syllable first (6)
27. Artist worried about Wells coming back directly (8)

Down

1. Meeting a need to smash fist into Maxim? (10)
2. Study? It's just words! (10)
3. White robe on a Northern saint (5)
4. Burn, base love, surging, invisible (12)
6. Majority, and how to conceal it? (9)
7. She's back in the valley (4)
8. Viewer starts to learn English next semester (4)
11. Urges monk tomake a meal of it (4,8)
13. A single cat out climbing (10)
14. Mechanism of flight, pun intended (10)
16. Gloomy old city in a tennis scandal (9)
21. Cut-price edition of a scripture, very Oriental (5)
22. Test in which a learner gets nothing right at first (4)
23. Work stirring soup (4)

(For easier plain clues, please see page 25)

53

Process Options Series : Idea 14

PARTICIPANT-CENTRED ACTIVITIES IN TEACHER-TRAINING

Alan Matthews

Over the past few years my main teacher-training work has been with state school teachers in Portugal and Spain, both in middle and secondary schools. Two frameworks have existed for the teacher training: i) one-off sessions, lasting anything from one hour to a complete working day, held in a variety of towns throughout the school year (in the evenings, on Saturdays or, in the case of Portugal, with Ministry approved day-release) and (ii) short, intensive courses, usually residential, lasting one or two weeks, usually in the summer. For a number of fairly obvious reasons the format of short courses has many advantages; in reality, however, most of the work has been done through one-off sessions. It is not necessary to detail the many inherent shortcomings this format for teacher-training suffers from - often, however, it is all that teachers in a given town or region have available. and, despite its many limitations, it is much appreciated and valued.

From the trainer's point of view s/he is faced with the problem of not knowing in advance who the teachers attending will be and has little chance in the short time available, of building up a relaxed, pressure-free work relationship that comes from knowing people as individuals and which can come about very successfully on even a short two-week course. However, a trainer familiar with the school system of a given country soon learns to predict fairly accurately the likely composition of any group of teachers, at least in terms of their general needs, both linguistic and pedagogic. This knowledge is obviously very important and should enable the trainer to deal with a topic in ways relevant to the teachers' real needs.

It is especially in a situation in which the trainer does not personally know many - or any - of the teachers, nor has the time to get to know them, that I feel that participant-centred activities can play a very important role.

Firstly, let us be clear about what is meant by participant-centred activities: I mean activities, dealing with teacher-training content, which are organised by the trainer but not directed by him/her i.e. the teachers/participants do tasks under the general guidance of the trainer but independent of him/her.

Before going further let me stress two things:

(i) participant-centred activities are relevant to ALL teacher-training sessions and courses, short and long. I think however, they are especially relevant when the trainer is working with teachers largely unknown to her/him;

(ii) also, and very importantly, I certainly do not wish to give the impression that the whole of teacher-training sessions should be participant-centred. Far from it. Participant-centred activities should play a part, albeit an important part, and should be integrated with tutor-centred work. For example, the tutor may well decide to provide input on a given topic to the group as a whole; may chair report-back sessions; may be a source of information and advice when asked etc. Indeed too much participant-centred work causes teachers to feel frustrated and irritated with the trainer, who in their eyes has abdicated too much responsibility and who as a result loses credibility. As in most aspects of teaching and teacher-training it is not a question of either/or but of striking the right balance.

Why are participant-centred activities so valuable?

Here are a number of reasons:

- First and foremost because they involve the teachers actively. There is a clear and very deliberate parallel with teaching here. One of the things I want to encourage teachers to incorporate into their classroom teaching is the use of student-centred activities, ones in which the students will actively participate (whatever the basic underlying methodological beliefs of the teacher). I strongly believe that the teacher-trainer should exemplify as far as possible in the teacher training session the methodology - or methodologies - that s/he is promoting. In other words show teachers how certain techniques can and should be used, by using them in a teacher training context. Instead of simply describing techniques, the trainer should as often as possible exemplify them by using them. Only in this way is s/he in practising what s/he is preaching.

- Because participant-centred activities deliberately place the teachers more centrally and therefore more importantly in the overall teacher-training process - responsibility for whether the session turns out to be useful or not is shared between the trainer and the teachers.

- Because they allow for teachers to work simultaneously - individually, in pairs or in groups - at different levels of sophistication according to their level, background etc. One single level is not imposed by the tutor, which is especially important, as we have seen, with groups unknown to the tutor.

- Because, alternatively, in pairs or small-group work it is often possible to encourage more experienced teachers to help younger, less experienced ones, i.e. there are more opportunities for fruitful coopera-

tion provided. This often seems to happen naturally with a group of teachers from the same school, who tend anyway to sit together.

- Because they encourage teachers to realise their own potential for self-help and therefore look less to the trainer - the so-called "expert" - for the "answers". There is a fundamental change of attitude in operation: teachers are not considered empty vessels to be filled by insights only the trainer has. They are encouraged by the very nature of the activities to become active contributors whose views, ideas, knowledge, experience etc. are equally as valuable as those of the trainer.

- Because the sessions tend to keep their relevance in that the teachers, being more actively involved, are likely to maintain the focus of the session specifically on their teaching circumstances, with all the problems and constraints that need constantly to be borne in mind.

- Because the general atmosphere of sessions tends to be considerably less stiff, less formal and more open, relaxed and more likely to produce positive results. Teachers doing participant-centred activities are placed under less pressure, are able to work at their own pace and can, if they wish, switch to their own language.

- Because they help to lower the resistance of teachers adopting such techniques in their own classrooms. Anything fresh and new is often - and understandably - looked on as hostile and threatening. If teachers have experienced participant-centred activities at first hand - ones which have been used successfully - then they are much more likely to incorporate the same techniques into their own classes. All the more so if they have seen them working well with large groups of teachers.

Let us now look at a number of participant-centred activities and see how they might be used in teacher-training:-))

ACTIVITY TYPE	EXAMPLE APPLICATIONS
1. JIGSAW READING i.e. Text divided into Parts A & B (& C) and distributed to teachers working in 2s (or 3s). Each person silently reads own part - exchange of information - discussion in small groups and/or whole group.	*To understand the main points of any important short article or section of a book; *To understand/appreciate two or more aspects of a topic eg. 'What is 'Communicative Competence'?' & 'Implications for the Classroom' (In Teaching and Learning in Focus. British Council
2. "JIGSAW LISTENING" i.e. Group divided into threes As, Bs, & Cs. Trainer gives lecturette, divided into 3 sections. After first section all the As summarize main points so far in English or mother tongue - discussion in 3s - questions/discussion with whole group. Likewise with second and third sections.	*To provide input or extension on any topic.
3. BRAINSTORMING i.e. Discovering what the group knows or thinks they know/feel about a topic.	*To pool collective knowledge, eg. collecting criteria for evaluating teaching materials; *to pool collective information eg to discover what types of reading the teachers have recently done (in target language or other tongue) in order to establish text types; *to pool collective imagination eg collecting ideas on how to exploit some teaching materials.
4. PYRAMID DISCUSSION i.e. Initially teachers are asked to work individually on a task, then they compare and discuss in pairs, aiming to reach a consensus: then in fours to reach a further consensus ...	*To discover teachers' attitudes towards, eg. the application of pair and group work; *to work out priorities, eg. the most important criteria for evaluating teaching materials.
5. SURVEYS/QUESTIONNAIRES i.e. Finding out more information about each other.	*To discover each other's beliefs & attitudes towards TEFL in general or one aspect/topic; *to discover more about each other professionally, eg. basic information about school, levels taught, textbooks used etc.
6. PROBLEM SOLVING i.e. Posing a typical, realistic problem.	*To choose a new textbook (after establishing the criteria & the relative importance of the criteria); *to devise a marking scheme for an achievement test.
7. PURPOSEFUL LISTENING AND READING i.e. Giving teachers tasks based on the micro-skills of L & R (eg. predictive, intensive, for gist, for specific information) and appropriate tasks (eg. information transfer, matching, sequencing)	*To introduce, extend or sum up an topic, eg. providing suitable task sheets to accompany any of the 'BB Teaching Alive tapes.
8. GUIDED DISCOVERY TASKS i.e. Structured, inductive tasks designed to lead teachers to 'discovery' for themselves (rather than be - next time provided with the 'answers' by a tutor)	*To discover for oneself aspects of syntax, grammar and pronunciation eg. Discover English: Bolitho & Tomlinson (HEB); *to discover differences between speaking and writing.
9. EXEMPLIFYING TEACHING MATERIAL i.e. Getting teachers to do tasks, to get from to experience new techniques at first hand	*To illustrate/demonstrate any new technique, eg. awareness activities, language games, jigsaw reading/listening, information gap exercises etc.

IN CONCLUSION

1. It is a good idea at the end of teacher-training sessions to spend some time getting the teachers to recall and reflect critically on the trainer's methodology i.e. how the content was handled.
2. It is very important, I believe, for the product of the training session to warrant the process i.e. the ends must justify the means. Participant-centred activities must be worth doing for what they produce and not simply done to show off the techniques.
3. Let me stress again the need to provide variety of approach in teacher-training sessions or on courses. The focus of attention should be shifted from groups, to pairs, to individuals, to the whole group, to the tutor - exactly as in classroom teaching.

(This article was originally presented as a paper at the Bologna Conference, 1985 and is reproduced here by kind permission of Modern English Publications Ltd.)

ORGANISATION	NOTES
pairs or threes pairs	1. Quick, easy, relevant "information gap" created. 2. Provides everyone with something to say; makes everyone 'an authority'. 3. Can be applied very widely: eg. articles, selection of teaching material.
threes	1. Not the 'classic' jigsaw listening, using more than 1 tape-recorder, which is often impossible. 2. Very easy to organize. 3. Can be applied very widely.
whole group	1. Especially useful as a lead-in to a topic at the beginning of a session. 2. Helps the tutor to gauge how much/little the group already knows. 3. Useful for tutor to collect what is called out on the blackboard/OHP.
1 - 2 - 4 ...	1. Usually counterproductive to extend the 'pyramid' beyond groups of fours. 2. Helps the tutor to gauge how much/little the group already knows.
'mingles' (ie. standing up, milling around & interviewing each others)	1. Often the teachers can write the questions themselves, rather than work from a pre-prepared handout.
small groups	1. Often usable as follow-up activity, after input has been provided, discussion taken place etc.
1 - 2 (for checking)	1. Very obvious example of 'practise what you preach'.
1 - 2 (for comparison) or pairs or small groups	1. Some input often necessary to give teachers the wherewithal to do tasks.
depends on technique	1. Often a good idea to give teachers experience of a new technique at their level of English. 2. Not only shows teachers what a given technique is, but also how to handle it, ie. the essential class-room management. 3. An obvious follow-up would be to get teachers to develop similar material for their own classes.

THE FIRST TIME A TEACHER TEACHES by Tessa Woodward

Pre-service trainees on courses such as the RSA Certificate, often get nervous about meeting language students for the first time, about teaching for the very first time. They may have memories of their own schooldays, memories of past teachers and past failures or worries about "performing" at a time when, they feel, they don't know anything yet about teaching.

One way of making first meetings between pre-service trainees and language students less nerve-racking and more human for all concerned, follows:

STEP ONE THE FIRST PHASE

Explain to trainees that the whole point of the first meeting is to meet the language students as fellow humans! Introduce them to a range of simple name learning and warm-up exercises, preferably by doing these exercises with them.

STEP TWO THE LONGER PHASE (BEFORE THE TRAINEES MEET THE STUDENTS)

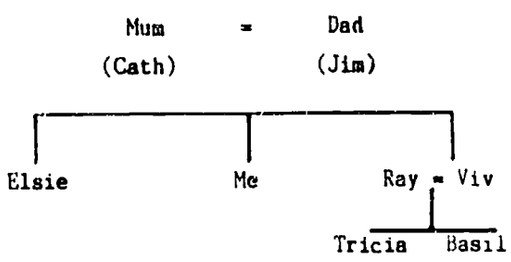
Explain that when the trainees and students first meet they can start off as a whole group, learning names and warming up, before dividing into threes (two trainees to one language student or as near to this ratio as numbers will allow). This will involve moving some furniture and changing the organisation of the room.

STEP THREE

Explain that in the 2:1 encounters the idea is to talk and listen to the language student they are with. No correction of students' language whatsoever is needed or allowed. Since it can be hard to keep a conversation going by "just chatting", introduce them to some simple stimuli for initiating conversation, e.g.

Idea One - The family tree

The trainee starts by drawing a simple tree diagram of their own family, e.g.

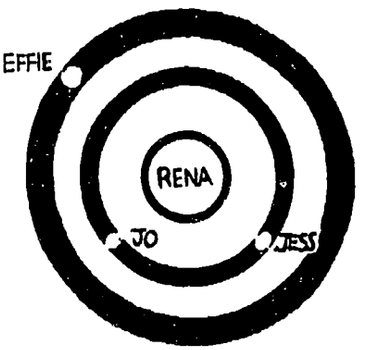


The trainee explains to the language student(s) who everyone is. Then the student is encouraged to draw a similar tree and explain their family.

THE FIRST TIME A TEACHER TEACHES cont'd

Idea Two - The Sociogram

The trainee starts by drawing a sociogram with their name in the centre, the names of close friends on the inner circles and less close friends on the outer rings, e.g.



They use the diagram to talk briefly about these friends, where they live, why they are close friends. The language student is then invited to draw a sociogram of their friends.

Idea Three - A plan of my room

The trainee draws a simple diagram of a room of theirs and whilst drawing explains where things are, their shapes, colours etc. The language student is then invited to draw a plan of the room they are staying in at the moment, or their room at home and to describe it too.

Idea Four - Prepared questions

The trainee explains to the student that they can spend a minute or two trying to think up and write down 5 - 10 interesting questions to ask each other. After this is done they ask the questions and let conversation develop from this.

Idea Five

One trainee can "just chat" to their language student.

.....

If you have more than 10 trainees in your group you or they will need to think of some more stimuli for starting interesting conversations e.g. bringing in favourite objects, drawing time lines to represent a life so far, writing headlines and short "articles" to sum up the tone of a recent week or holiday and so on.

STEP FOUR THE LANGUAGE GRID

Earlier I mentioned that the trainees would be grouped 2:1 with a language student. Whilst one trainee is responsible for initiating conversation using one of the stimuli above, the other trainee is responsible for listening very hard to the language student(s) and making notes of what they can and can't do linguistically. This will involve them predicting what sort of language could come up given the type of stimulus, and preparing a little grid to make note-taking faster. Below is part of a grid prepared by a trainee. The conversation was to be based around a picture of a family dinner party taking place at night in a posh garden conservatory.

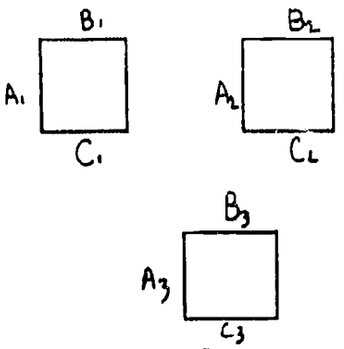
SPECIMEN GRID

Name of language student .....

	Can do	Can't do
Basic vocabulary people, food, table windows, light, etc.		
Higher vocabulary sweater, skirt ... tomatoes, cauliflower ... cutlery ...		
And higher Matching napkins, reflection, window pane, bow-tie, etc.		
Tenses e.g. What are they doing? What did they do before they came to the party?		
Conditional If it was daylight, what could you see outside?		
Functional phrases For congratulating thanking polite requests		

STEP FIVE LOGISTICS

The same two trainees will work together throughout the 2:1 section of the teaching practice slot. They stick to the same conversational stimulus. The room will thus be arranged with groups of 3, perhaps around a table, working on the conversational stimuli and grids thus:-



CAFE TABLE ARRANGEMENT

A is the language student. B is the trainee initiating conversation. C is the trainee listening hard with the grid.

$A_1B_1C_1$ will be working on, say, the sociogram idea.

$A_2B_2C_2$ will be working on, say, the family tree idea.

A time limit is given and after, say, 10 minutes, the language students change tables and start a new conversation with the trainees and the stimulus at a new table.

STEP SIX

Once the first 5 steps have been explained and any queries answered, leave the trainees alone to organise themselves. To help them you could give them the following little task sheet.

TASK SHEET FOR TRAINEES

You will need to decide:

- who greets the students and sets up and stops the first name learning activity.
- who sets up and stops the next warm-up exercises.
- how many activities there will be.
- who explains the aim of the next phase.
- who reorganises the tables for the next part.
- who explains what to do in the next section.
- which trainees will work with which stimulus.
- which trainees will work together.
- which of the pairs will be the initiator and which the grid preparer and user.
- who will give the signal for language students to change tables.
- how long the warm up phase will be.
- how long each conversation will be.
- how long the 2:1 phase will be.
- who will draw the T.P. to a close, thank students and ask them to come back next time!

STEP SEVEN THE T.P. AND GROUP FEEDBACK

Once this has been prepared and the first teaching practice run along these lines (you the trainer can join in the name learning and then withdraw to observe each table for a while), you can leave trainees to hold their own feedback for a while around the following concerns.

1. What have we learned about each student's name, background, likes and dislikes etc.?

2. What was the proportion of teaching talking time to student talking time?

3. What have we discovered about what individual students can or can't handle linguistically?

4. Does this give us any idea of what the students might need/like to learn in the future T.P. slots?

5. How difficult was it to concentrate on language rather than communicative content?

6. Were there any advantages (in terms of eye contact, relaxation etc.) to having a stimulus rather than "just chatting"?

STEP EIGHT TRAINER FEEDBACK

The trainer can join in the feedback at some stage towards the end of the above discussion and can

- show what one of the conversation ideas might look like written up in a "recipe" format in a book (see ref.).
- Discuss the differences in language that might have come up in the different activities.
- Discuss any observations on "Teacheritis" i.e. distortion of natural language in the teacher, slowing down, shouting, baby talk, verbal tics .....

THE FIRST TIME A TEACHER TEACHES cont'd

. Discussing any hitches in classroom management or timing.

Advantages of this idea

. Trainees work in pairs and feel supported.

. They get to grips with one activity and the language it is likely to throw up.

. They plan the whole T.P. as a group.

. Trainees get to know students as individuals.

. Students get to know trainees as individuals.

. Both trainees and students are teaching and learning in this first meeting.

. Trainees are not required to go in and teach students a language point before meeting them as human beings or seeing what they need.

. Later teaching points can be based around the perceived needs of students.

On courses where we have encouraged trainees to do the "cafe table" idea at the first meeting with one language class and straight language teaching with their second language class they have invariably said that they feel closer to their first group. They feel it is mostly because of the first time "getting to know them" or cafe table idea.

Reference

Rinvolucri, M. & C. Frank (1983) 'My friends' achievements' in Grammar in Action (p.68) Pergaman publ.

HAVE YOU READ?

PROMOTING REFLECTIVE TEACHING
(Supervision in Action)

By Gunnar Handal and Per Lauvas

Open University Press 1987

For those of us trainers who deplore the schism between theory and practice in teaching, and try to promote the image of the reflective, analytical practitioner, this book comes as a welcome ally to our cause, providing methods and instruments for turning our trainees into really "thinking" teachers.

Starting from the idea that each teacher has a practical theory of teaching which determines everything she/he does, the book persuasively argues that the trainer's main task is, in the capacity of a counsellor, to help the "client" to bring out, clarify and ultimately improve, if possible, that basic theory. A pre-counselling document is drawn up, largely on the strength of the teacher's aims and plans; then, after observing the teacher in action, the counsellor/trainer helps the teacher to confront the aims with the reality observed and to draw consequences for the future. The counsellor should refrain, as far as possible, from trying to impose his/her ideas on the trainee, as the accent is on self-improvement, not on short-term methodological gains. Emphasis is also laid on the need for counsellors to hone their communication skills.

All in all, a meaty and thought-provoking book! (Patrick Philpott)

WOULD YOU LIKE TO SEND SOMETHING IN TO "THE TEACHER TRAINER"?

"The Teacher Trainer" is designed to be a forum for trainers, teachers and trainees all over the world. If you'd like to send in a letter, a comment, a cartoon, a taped conversation or an article sharing information, ideas or opinions we'll be very happy to receive it. It's easier for us if the written pieces are typed up with double spacing and 46 characters a line. The style should be simple and readable and the normal length of articles is about 1000 to 2000 words. We can serialise if necessary but this will delay publication considerably!

INTERVIEW

Readers of past issues may have wondered what happened to Melanie Ellis in her career dilemma (see Volume One Number Three)! Melanie has re-surfaced in Poland where she is working happily at the University of Silesia, as Director of Studies.

During this interview she tells us how teachers involved in Action Research can evolve a completely new model for their own in-service training.

Ed. Who are you working with these days Melanie?

M.E. The academic staff of the University of Silesia and also staff from the Silesian School of Medicine. They are mostly scientists or physicians who need English for their research papers, conference presentations and so on. They're adult, educated and intellectual - and teachers of their own subjects. A few of them teach a bit of English on the side too.

Ed. Are they aiming for an exam?

M.E. Yes, they'd like to take the Cambridge First Certificate (FCE) in June. I I hadn't taught the FCE for years and I've changed to a more learner centred approach in my teaching since I last did it. So I've been trying to marry my old view of FCE exam teaching with a new humanistic and learner-centred approach.

Ed. And this has been the focus of your action research?

M.E. Yes. My first research question was, "To what extent is it possible to negotiate the content of an exam course with the learners?" So I had to think right from the basics of how I would set up communication with the class on the subject of negotiating the course content.

Ed. And did you find it was possible?

M.E. Yes! We had a slow start but gradually I was able to hand over to <u>them</u> more. The cycle of research threw up other areas too of learner strategies and taking responsibility for your own learning.

Ed. What is the action research <u>cycle</u>?

M.E. Well, although the phases are given different names by different people, it is, basically: set a hypothesis, take some action, observe it, reflect on it.

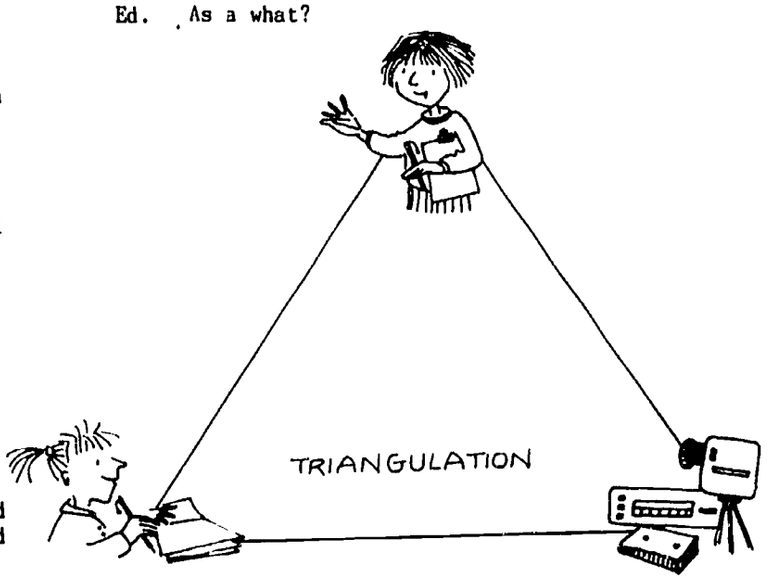
Ed. But this is you as a "researcher" looking at what happens in your classroom and discussing this with students and other teachers?

M.E. Yes, and <u>writing up</u> at the end of the cycle. You have to do the writing up, it's very important. At that stage you can ask "what am I doing?" "why I am doing it?" "where do I go next?" You need to keep asking those questions.

Ed. Have you been doing action research since you got to Poland in 1987?

M.E. No, when I first got there I didn't have a language class so I couldn't but I started some of my colleagues off on it and acted as a "triangulation point".

Ed. As a what?



M.E. "Triangulation" is what you call getting more than one viewpoint on some work you are doing. I would go into classes for teachers who wanted me to watch for something particular and then I would give them my observations and viewpoint.

Ed. Did the teachers doing the action research report back to others on the staff?

M.E. Yes. The in-service training sessions became report back sessions for teachers doing action research. The ones who weren't doing it got frustrated just listening to the others and so they started doing it too. People worked on different things. For example, one teacher felt she was talking too much. Now in fact she was teaching a low level group at the time and doing lots of learner training. She and her observers found out that her talking time was high because she took time to explain to students <u>why</u> she was doing certain exercises with them. Once she found out the reason for the high proportion of talking time she didn't feel so bad about it and the other teachers started thinking about doing more learner training themselves. It was interesting.

INTERVIEW cont'd

Ed. Was anyone against the idea of action research or of using in-service training sessions this way?

M.E. Yes, some of the teachers were rather cynical and asked provocative questions. Then they decided to do action research around the rather negative idea, "It is impossible to use authentic video in Poland". Despite starting from this viewpoint they quickly discovered that it was possible and their change of heart provoked a lot of discussion.

Ed. How did you get people started on action research?

M.E. I gave some input to start with. The first time I did this I made some mistakes. I said they had to "pose a research question" and that sounded too high brow. Then I said they had to focus on a "problem" in their teaching. This was an unfortunate word to use because you can investigate anything. In fact it's often something you are happy with. So I had to change the word "problem" to "issue", "question" or "area". Now when I try to explain what action research is, I just explain what I'm doing myself and it's easier that way.

Ed. So how do the in-service training sessions run?

M.E. Well, at one point there were quite a few staff members doing action research. They are all working on different research questions. In the sessions they come in and report back. Often they have posed too big a research question and now have thousands of possible threads to follow. The other people in the session either help them to reformulate their research question or to prioritise the issues or often take up some of the threads themselves.

Ed. So it's a kind of reporting back and clarification of issues?

M.E. Yes. Also people ask each other into their classes to observe if they are not actually sure of what they have seen.

Ed. They ask other people to be trianguiation points?

M.E. Yes. So there is peer observation or alternatively, people sound-tape part of their lessons and give the tapes to others for "home" observation.

Ed. And what about the anti-reaction? Is everyone sold on the idea now?

M.E. Well ... I think that once somebody has completed work on one research question, they want a break just to go on teaching and wait for the next research question to arise naturally from their work.

Ed. Is there no "normal" input?

M.E. Oh yes. Action research can provide a backdrop to normal input. For example if someone was doing action research on their own methods of correction then they might do some reading and thinking, writing and discussing and then they might ask for an input on, say, teacher to student and student to student correction techniques. But the input then is as a response to teachers' requests for more information, rather than decided on by the trainer alone.

Ed. So, instead of, say, a trainer deciding to give an input on something and teachers gathering for it as a one-off event .. teachers are all engaged in their own professional enquiries and when they get "stuck" they can ask for some input?

M.E. Exactly. Although often when they get "stuck" it's not input they need, it's someone to listen and help clarify what stage they've reached.

Ed. But your colleagues work on different sites. How do you get around the problem when people want observers to come and sit in to confirm what they're doing?

M.E. Tapes can travel!

Ed. Oh, of course, the tapes! Neat!

So really what you're suggesting is an alternative model for in-service training. The trainer starts doing some action research, tells the teachers about it, they start doing it and in-service sessions are either reporting back, clarifying, offering help or input in response to request.

M.E. Yes, but there's usually more "Flak" than that!

Ed. What do you mean?

M.E. Well, to some teachers, including the very experienced, the suggestions that they might like to ask questions about their own teaching can feel very threatening. Another reaction from people with strong academic backgrounds is that action research is "unscientific".

Ed. Perhaps there are some other reasons for the reaction too. Because it's so simple, and yet constitutes such a powerfully different way of looking at teaching and training, you could get two reactions: One; It's so simple therefore I must be doing it already = you can't tell me about it and why the hell should I write it all up, and Two; It's so simple but I've never even thought of doing it = guilt, I must be stupid!

M.E. Hmmm. Maybe.

Ed. Cup of tea?

M.E. Mm.

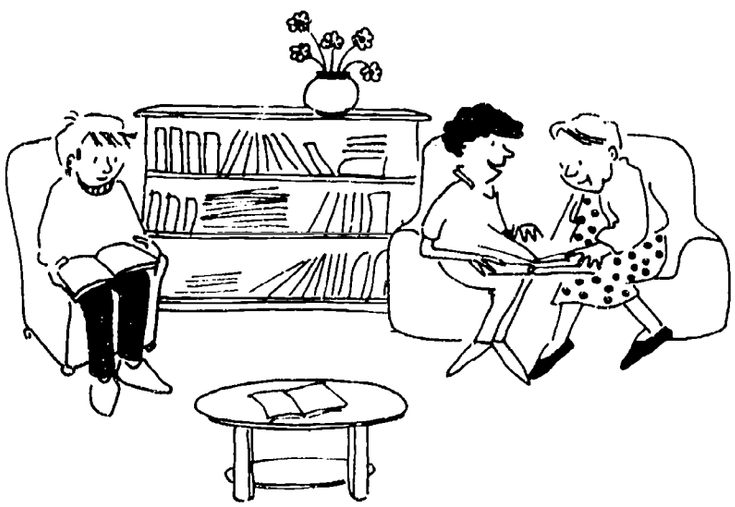
Reading References

S. Kemmis and Henry (1989) an article abridged from "The Australian Administrator - A Professional Publication for Educational Administrator" reprinted in the IATEFL Newsletter January 1989.

Hopkins, D. (1985) A Teacher's Guide to Classroom Research Open University Press.

Roberts, J. (1987) "A Bibliography on Action Research" in Teacher Development No 7, 1987.

S. Kemmis and McTaggart (1988) The Action Research Planner Deakin University, Deaking University Press, Victoria, Australia.



LEARNER INDEPENDENCE WEEKEND

SESSION REPORT

LEARNER INDEPENDENCE:

A WEEKEND SEMINAR FOR TEACHERS IN BAVARIA

by Bruce Rye

This article gives a brief account of a teacher-training weekend on the subject of learner independence (LI). I hope there is something in it for those with an interest in LI and also for those interested in the methodology of teacher-training seminars in general.

After some necessary information about the participants and their teaching situation, and about the aims of the seminar, the account covers the materials used and the way the seminar developed, from the initial warm-up to the results produced by the group.

THE PARTICIPANTS

The seminar, which was run by myself and a colleague, Jenny Richardson-Schlotter, was held under the auspices of the Bayerischer Volkshochschulverband (Bavarian Association of Adult Education Institutes) and had been advertised as offering 'ideas and materials to encourage learner independence'. It ran from Friday evening to Sunday lunchtime, some 16 contact hours, was residential and had eleven participants.

These were teachers from various Bavarian 'Volkshochschulen' (VHS), teaching extensive courses in general English to adults, mostly in the evening, mostly for 90 minutes once a week, mostly using a course book they may not have had much say in choosing.

OUR AIMS

In preparing the seminar we wanted our methodology to embody at least some of the principles of LI which we were aiming to introduce our teachers to. This meant giving our participants as much autonomy as feasible within the restraints imposed by short time, fairly low-tech resources, and above all the participants' own expectations as we were able to anticipate them from our previous experience.

In general, participants on such seminars are a lot more interested in practical classroom ideas than in 'theory' (which may have been a reason for the relatively low number of participants in our seminar). We therefore felt that some sort of tangible

SESSION REPORT cont'd

results should emerge from the mists of consciousness-raising. To produce concrete results of any kind, the participants would have at some point to set themselves specific aims. We saw it as our job to help them reach this point with enough time left for their aims to be realised.

WARMING UP

The seminar began with small group discussion tasks on various topics related to the general theme of the seminar. Thus a group could choose between tasks such as:

- Make notes about something you have learned recently at home or at work, and how you went about learning it.
- Complete the sentence 'A good learner is ...'
- Discuss how teachers can promote learner autonomy.
- Compile a list of the advantages and disadvantages of self-instruction.
- Discuss your own expectations of this seminar.

We aimed to provide a range of discussion impulses varying from the personal and anecdotal to the more academic and abstract. The most popular topic proved to be the participants' own experiences as language learners.

INPUT: 'THE LIBRARY'

The core of the seminar comprised a 'library' of some 21 photocopied articles and short extracts from books. Participants were free to read as much or as little as they wanted, and in any order they chose. They were also free to read entirely on their own or to work with a partner or partners.

It was our intention that the reading should lead via discussion and negotiation to the participants defining aims and setting themselves tasks for the rest of the seminar. The articles and extracts provided information and food for thought on such topices as: learning strategies and learner types, techniques and ideas for self-assessment and self-monitoring, identifying learner needs and motivation, negotiating course content, learning to learn, project work. We also included one or two short texts on recent views of second language acquisition. Overall we were aiming for a selection of materials providing educational, linguistic and methodological perspectives on LI.

CATALOGUE, CHECKLIST, REPORT FORM

We deliberately avoided categorising texts as offering 'educational perspectives on LI', 'learner training materials', or whatever. Apart from the difficulty of the task, we wanted to influence the participants in their choice of reading as little as possible. We did, however, provide a guide to the bank of texts, giving the briefest possible information about the content and the number of pages (between 2 and 8). In the case of extracts from books, the books were also available for further consultation.

In addition to the 'library catalogue', participants were also provided with a kind of pre-reading check list, actually a form of learner contract. Our intention was to try and get the participants to make themselves firm promises about what they were going to read.

To encourage them to monitor their thoughts while reading we had also prepared a sort of report form for notes. This emphasised the participants' emotional as well as their intellectual responses to their reading, encouraging them for example to make a note of ideas which they found surprising, or hard to accept, or which they would like to know more about or discuss with their colleagues later.

As it transpired, the relatively formalised 'contract' and commentary form were quickly abandoned by most participants in favour of informal individual procedures. Participants made ad hoc decisions about what to read next, and used their own paper for their individually preferred styles of note-taking.

PLENARY DISCUSSION

The bulk of Saturday morning was taken up by individual reading. Saturday afternoon began with a plenary and provisional reports and feedback about what had been read. The discussion was unusually interesting and fruitful for a plenary session, precisely because no two people had read exactly the same things, and whilst one or two participants had skim-read their way through a large part of the material, others had got immersed in one subject and had read little but in depth. The exchange of 'tips' and recommendations led to a general desire for further reading time and another hour was allotted for this.

Jenny and I had had some misgivings about basing so much of the seminar on an extended phase of individual reading. Our Bavarian seminars are usually pretty lively, sometimes even hectic affairs with everyone interacting as if there were no tomorrow. There is a danger of equating the noise level directly with the successof the undertaking. It was therefore a relief as well as a source of gratification when our participants expressed their appreciation of the peace and quiet and freedom to work on their own.

GROUP WORK, GROUP RESULTS

From the reading there emerged three main areas of interest, which were now pursued in group work. These were: 1) progress

checks, learner diaries and learner contracts; 2) differentiation and pacing within a course; 3) self-access learning.

Further concentration of focus and effort led to one group working with a group member to produce a learner contract. The contract was for an Englishman working in a management capacity in a German firm. He had learned German with little formal instruction and was particularly keen to improve his written skills in the language. The group helped him to analyse problems and clarify aims, suggested activities and offered him information about the availability of materials.

A second group produced a number of recommendations relating to differentiation within a class. This is a classic VHS issue as courses tend to be either very heterogeneous or so small that they have to be cancelled.

The third group produced a list of activities which learners can pursue by way of accompaniment to their VHS course. This ranged from general, and familiar, ideas like watching satellite TV to more specific suggestions such as corresponding with fellow course participants in English and tips to do with homework.

CLASSROOM IMPLICATIONS

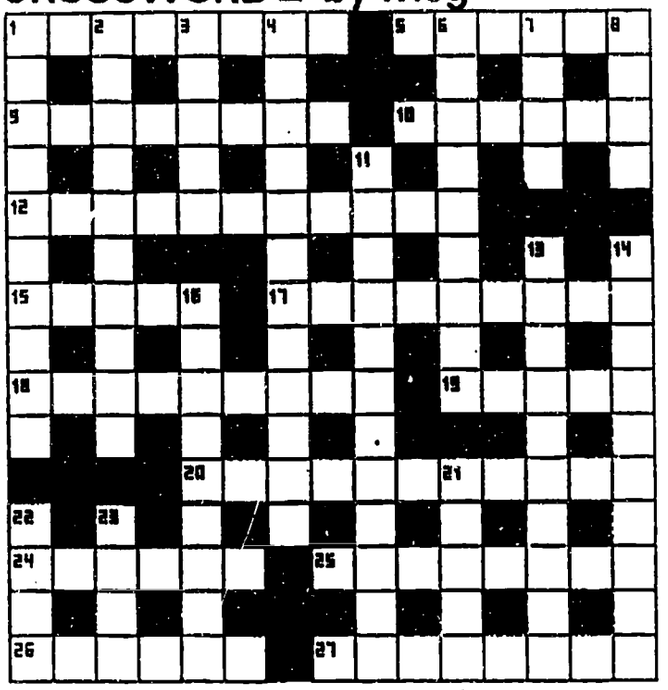
Following the presentation and discussion of results, the tutors and participants agreed to switch the focus, in the short amount of time remaining, to classroom activities. Following a presentation by the trainers of some learning-to-learn activities and learner-created materials the group split into two halves to discuss in one case the role of the teacher within a framework of self-directed learning, and in the other to try and find ways of making a coursebook unit more negotiable for the students.

Not surprisingly, these discussions proved somewhat inconclusive. We would have needed another weekend, and by now we were all tired out. This was indeed a pity because, by returning to some central issues of the classroom situation, we were in a very real sense just beginning. However, I suspect that a great deal of life is like that, and not only teacher-training.

ACKNOWLEDGEMENTS

If any 'Teacher Trainer' readers would like details of the seminar materials I will be happy to supply them to anyone who writes to me. At which point it is only fair to mention the contribution made to our seminar planning by various articles and suggestions for further reading in INDEPENDENCE, the newsletter of the IATEFL Learner Independence special interest group. A version of this article appeared in Issue No. 5, Spring 1989. A special acknowledgement is also due to the account by Marion Geddes, 'A teacher training workshop on individualisation' in Individualisation, edited by Marion Geddes and Gill Sturtridge, Modern English Publications, 1982.

CROSSWORD 2 by Mog



PLAIN CLUES

Across

1. Course specification (8)
5. Teachers' association (6)
9. Course material (8)
10. Capital (6)
12. Sixth sense? (6,5)
15. Shouts (5)
17. Answers (9)
18. Deal (9)
19. Princess (5)
20. Four-wheeled platform (6,5)
24. Mend (6)
25. Harangue (8)
26. Attend (6)
27. Normal (8)

Down

1. Fulfilling (10)
2. Branch of philology (10)
3. Saint, eponymously near Watford (5)
4. Imperceptible (12)
6. Mature status (9)
7. Miss Fitzgerald (4)
8. Device to focus light (4)
11. Dish, esp. in USA (4,8)
13. Mounting (10)
14. Device to regulate clockwork (10)
16. Grave (9)
21. Eastern Holy Book (5)
22. By mouth (4)
23. Composition (4)

(For more difficult, cryptic clues for the same crossword, please see page 14)

TRAINERS GIVING INSTRUCTIONS OR IS THIS CLEAR ? by Leslie Bobb Wolff

The Problem

Although much attention has been given to teacher instructional language, at trainer level sometimes we forget that while our instructions for an activity may seem clear to us, this doesn't necessarily imply that they are clear to the participants in the session.

Here's a typical scenario:

> The trainer gives instructions for a pair or small group activity and asks, "Is this clear?" Sometimes the trainer repeats the instructions again, sometimes not. Everyone goes into their pairs or groups and goes to work.
>
> After the pair/group work has finished, we're all back together giving feedback on what happened, and we see that different groups had different interpretations of what to do as the trainer says things like, "Well, actually I was asking you to ... rather than ... "

This is a problem I've had myself both with English classes and leading sessions with teachers. It creates far more havoc of course in a classroom of 40 adolescents but, even though it doesn't destroy a session, it can be awfully irritating for both trainer and participant (aside from being a bad model). An additional drawback is that many times the pair/small group can't go on to the following activity because they haven't got the information or results necessary from the previous one.

One Solution

One solution I've found is that of asking participants to "reflect back" the instructions I've just given.

I explain the instructions as always, BUT before letting anyone begin the activity, I check how well I've explained, making sure it's clear that my objective is NOT to test how well the participants have understood but how well I've explained myself.

One way is to ask for members of the group to state back in their own words what they have understood that they are going to do next. For instance: "Could someone please tell me what s/he has understood." OR "I understand what I want you to do now but I'm not sure if I've explained it clearly enough to you. Could someone please say what they have understood, even if it's only a small part?" OR "What do you understand the task is now?" OR "What do I want you to do now?", etc.

Variations

Another possibility (especially useful with a shy group) is "the trainer gets it wrong". That is: Trainer: "Now, I want you to work in pairs, right?" Participant(s): "No, in groups of three." Trainer: "Oh, dear. That's right, groups of three. And you have fifteen minutes, don't you?" Participant(s): "No, five minutes", etc.

A variation of this is an "either - or" set of questions: Trainer: "Are you going to work in pairs or groups of three?" Participants: "Groups of three." Trainer: "Do I want you to use the book or not?" Participants: "We shouldn't use the book", etc.

In any of the above cases, the trainer can repeat any part which hasn't been understood.

The possibility of leaving time for the participants to ask questions is always there too. However, many times there aren't questions or they don't clear up doubts other participants have.

The Advantages

It is somewhat artificial to ask participants to reflect back what they've understood they've been asked to do but I have found the artificiality less annoying than people doing something quite different from what I'd expected of them. Another advantage is that as a trainer, you're modelling a behaviour pattern rather than just talking about it. A third is, especially for non-native participants, practice in listening comprehension and re-phrasing.

I'd also like to read about alternative solutions to this problem.

STOP-GO: A-V AIDS FOR THE TRAINER

Ian McGrath

Institute for Applied Language Studies,
University of Edinburgh

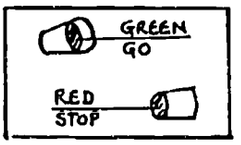
Do your students always

- respond when you ask them if they've finished the task you've set? YES/NO
- stop immediately you ask them to when they're working on a task or involved in a group discussion? YES/NO
- give a straight answer ('Yes' or 'No') when you ask them if they agree with what's just been said? YES/NO

If you answered 'Yes' to all of these questions, you or your students are too perfect to be true. Go back three pages. Do not pass 'Go'. Do not collect £200. If you answered 'No' to all or any of the questions, then we share the same problems. Here are two or three ideas that might help you to deal more economically with the practicalities of classroom life, such as stopping group discussions and checking on comprehension or agreement. With any luck, your trainees may be stimulated to come up with interesting variations of their own.

Using polystyrene beakers

These ideas developed out of a small group session at a conference a number of years ago. The group leader wanted us to work through a set of 'Yes/No' questions as efficiently as possible. He therefore issued each of us with a polystyrene beaker which he had previously coloured as indicated in the diagram below. If we agreed with a proposition, he explained, we were to show the green 'light' signally 'GO (ON)'; if we disagreed, then we were to show the red 'light' to signal 'STOP - I wish to say something on this matter.'



1. Multiple-choice tasks

Ask one student for an answer. The others indicate agreement by showing you a green light. This is an effective way of (a) checking that all are listening (b) rapidly identifying those who might wish to express different views.

2. Getting students to show they've finished work

Everyone starts with beakers up and turns them over when they've finished. Make sure that signalling beakers don't get mixed up with those containing an inch of coffee.

3. Getting students to stop you

Are you difficult to stop when you're in full spate? A beaker may embolden students to signal incomprehension (thereby giving you feedback) or the wish to register a different point of view.

Using noises to stop students working

The human voice is an instrument, we're told, but it's certainly less effective than other instruments in getting students to stop what they're doing. You can try visual techniques, such as turning the lights on or off, but these don't really have the same impact as auditory aids. I've tried turning music off, but the absence of sound has less effect than a sudden noise. I've also experimented with musical instruments picked up on my travels. Students seem to like my little brass bell and are amused by the tambourine. The whistle didn't go down too well.

Which works for you?

SPEAK	RING	BELL
SHOUT	SHAKE	TAMBOURINE
CLAP	STRIKE	TRIANGLE
TAP	BLOW WHISTLE	

.....

There are other possibilities, of course. Why not try some of them out? See which appears to be the most effective and whether the effect is long-term or just a reaction to the novelty. Find out which students react to positively and whether they have any ideas. After all, if your students are teachers, your problem is also their problem.

BOOK REVIEW

Woodward, Tessa, (1988) LOOP-INPUT.
Pilgrims Publications

Reviewed by Ruth Wajnryb

For readers of the journal 'The Teacher Trainer', edited by Tessa Woodward of Canterbury, Kent, it comes as no surprise that her first book would be devoted to the topic of process in teacher training. Like many of us, Woodward ia disenchanted with the lecture as a training means - whether our aim is transmitting information, raising awareness or consolidating learning from extra-classroom experience. She says at the end of the book: "My end hope is that fewer students, in fewer classrooms, will be as deadened and bored as I was, as I still am, in some so-called learning environments" (p. 190). She claims that she is not so much opposed to the lecture per se as to the monotony and inappropriateness of lecturing when used as the sole process vehicle of a learning context. In essence, Woodward is concerned with how people learn, in this case, how people learn to become language teachers. Expounding much of "the Pilgrims philosophy" (of whom Mario Rinvolucri might be seen as a chief exponent), Woodward certainly sees learning as an intertwining of the new (or external) with the old (or internal).

Woodward's central argument is that trainees learn as much from the way we train them as they do from what we say about teaching, (that is, the content). Baaed on this premise, she contends that as trainers we should be putting at least as much thought and energy into the consideration of process as we currently do in regard to content:

> "I am concerned to achieve a congruence, a consistency between what we say as trainers and what we do. By aligning process and content ... trainers can experience techniques for themaelves without moving on-site (i.e. to a language classroom), without entering a lengthy apprenticeship with an experienced teacher and without taking on the artificial role of student studying content unrelated to the trainee role". (p.55)

That the concept underlying LOOP-INPUT ("the medium is the message") has been said before in no way diminishes its force or undermines its validity. Loop-input woiks by exploiting the parallels between language learners and teacher trainees. This too is not new. Typically, the trainer might have the trainees "push down" to the level of language learners and borrow an activity frame from language teaching (e.g. role-play). Then the trainees "pop" back up their own level and engage in the chosen activity frame for a time. What is particularly unique about Loop-Input, however, is that the "brief" (or content) is not concerned with roles as used by language learners but rather with those by teacher trainees. The idea is that the trainees come to an understanding of what role-play is by actually engaging in a role-play. In other words, they experience the content through the process. The understanding comes "from the inside" rather than being imposed from without.

In a way, Woodward is reacting against the recent fashion of experiential workshops in TESOL training, where, rejecting the lecture as inappropriate or old-fashioned, the trainer asks the trainees to do the sort of activities that the trainees arelearning to do with language learners e.g. the trainees would learn about the information gap concept by experiencing an information gap activity; or they would come to understand jigsaw listening by going through the steps of a jigsaw listening themselves, using materials relevant to the language learner. At the end of a workshop such as this they would "pop back up" to trainee level and discuss the technique and their reactions to it.

Woodward is suggesting that this type of activity may be less than totally satisfactory because the content is not relevant to the trainees' context and needs: they are not learning a language but rather, learning how to teach a language. There's an important difference. Loop-Input heala this credibility problem by making the content suitable to teacher trainees. So, continuing with the role-play example mentioned earlier, their roles in the role-play would not be language learner roles ("you are a patient waiting at the doctor's or you are customer in a shop") but teacher trainee roles ("you are a teacher who has never used role-play and is keen to find out about it; you are a teacher who thinks role-play is great; you are a teacher dead against role-play"). In this way, Woodward says, "The content is carried by the process but the process is also part of the content. That is the loop". (p.16)

Another way to come to terms with Loop-Input is to see it as a metaphor:

> "It is an experiential metaphoric blend, i.e., some of the existing connotations in the word "student" are applied to something that does not normally have that surface meaning, i.e., "trainee". Parts of a student's experience are blended experimentally with parts of a trainee's needs. A thread is wound from one bobbin to another". (p.185)

An example: trainees engage in "production" style activities (e.g. find someone who ... owns a bicycle, has been to New York etc.) but using teaching training content (e.g. find someone who can name the phases of

the lesson/define mentalism/ can explain 'prelexis' etc.) (p.10).

Another example: trainees find out about the differences between spoken and written forms by having half the group read up about the subject and the other half listen to a spoken version of the same subject matter. This is followed by exchanges of information between the two groups. (p.166-167)

Yet another example: trainees discover the C.L.L. methodology by engaging in a taped circle where the "subject" is not a beginner-level foreign language but the actual content being "processed" that is, C.L.L. - maintaining the same knower/client relationship as in the original C.L.L.

Through LOOP-INPUT, Tessa Woodward enshrines "process", setting up an appealing argument and providing a host of practical suggestions for those trainers new to the concept. Some of the topics dealt with are Dictation, Classroom Management, Beginner Level, Drills, Role-Play, Student Talking Time, Evaluation and Feeiback, Vocabulary, Reading, Listening. Through each of these the reader discovers ways of "looping" input so that process echoes content. Much of the "discovery" too is self-generated as Woodward (with excellent trainer management skills) manoeuvres the reader into developing their own loops on topics of interest and relevance to them.

The book usually works on more than one level at a time. Take, for example, the unit on Student Talking Time (Chapter 11). The loop is that the students themselves would be orchestrated to set up and conduct the entire session on this topic, thereby taking over nearly all the talking time on a topic about Student Talking Time. Significantly, the unit is one of the smallest in the book, with Woodward once again echoing content through process - the last thing she would want to do in a unit on learner talking time is to herself play the part of the overtalking expert. The irony would be counter-productive to her message.

Woodward without doubt is a lateral thinker, exploring meandering side paths where others would march confidently onward and upward. Thus she is a great believer in "mind maps" - page doodles that allow one the brainstorming freedom to move beyond the restrictions of linear notes. So too she uses simple diagrams to illustrate her point as well as clear paragraph summaries written as signals on the far side of the page. She uses some of these simple illustrations and figures as points of reference to which she returns again and again through the text. They serve as a cohesive device holding the whole together as one. An example here is something she calls "The Stack" (p.3), a way of heightening the clarity and avoiding confusion when referring to the various teacher and learner roles that are applicable to TEFL:

The Stack

1. Students of E.F.L. > The language classroom
2. Teachers of E.F.L.
3. Teacher Trainees > The training classroom
4. Teacher Trainers
5. Trainers' Trainers or Tutors

Given the conceptual complexity of the content and the intricacies of process (explained in greater detail below) it is a good thing that the book is itself so accessible. It is quite easy to read, well-laid out, the diagrams offering an aid to understanding and memory. The book is simple to use and contains a stimulating, lateral thinker's reference list at the end.

Few of us would doubt the value of blending process with content, even if we fail to reach the passionate union that Woodward espouses. (For example, she dismisses the shock foreign language lesson model and in its place suggests on-going foreign language lessons to be run concurrently with the training course. A great idea, but feasible in the real world?)

They say that one mothers the way one was mothered. Extend the image and we have trainers training the way they were trained. If this is the case, it is probably safe to say that lecturing is over-used and unrelieved as a process option in teacher training courses. Woodward is not suggesting that we loop all the time; only when we think it will work, when it serves our objectives, and then we can try partial loops (Chapter 8 touches on this) if more appropriate. For the fact that it makes available another option that many may not have previously considered, LOOP-INPUT certainly offers an innovative and valuable contribution to the area of teacher training.

One reservation some trainers might have concerns the question of how conscious does the process have to be for the marriage to be effective - that is, will the trainees understand that they are getting the content via the process? Does it work on a subliminal level? by osmosis? or does it have to be made visible and explicit? I imagine sometimes there will be the penny-dropping cases such as the C.L.L. loop tapescript that Woodward quotes (p.62):

- but I don't understand. Why are we talking about it now? Why don't we just <u>do</u> it?

- ... pause ...

- Well! We <u>are</u> doing it actually!

- What? What did you say ...?

- I said we <u>are</u> doing it.

BOOK REVIEW cont'd

In fact, Woodward suggests making the process explicit in order to facilitate and accelerate the mental change of gear that trainees experience as they necessarily move through "the stack" of roles involved in a loop-input session. Making it explicit "is an aid to decoding the experience. It also helps people not to get stuck at the wrong level". (p.186)

Significantly, there is a concordance between what the book is about and the style in which it is written. It is a casual, conversational style, in which the writer (trainer's trainer) adopts an encouraging, come-and-try-it-out role vis-a-vis the reader (teacher trainer). There is an on-going interaction through the book between writer and reader, itself rather Curran-like: Woodward is akin to the C.L.L. knower while the reader is the client who starts out very dependent on the knower and ends up wanting to try things out, confident that they can cope. Stylistically, then, LOOP-INPUT echoes its own message. Very neat!

It would be ridiculous to imagine (although it has been known to occur) a lecturer talking on the subject of attention spans, motivation and memory, to lecture for an hour and a half without interrupting his monologue in order to vary activities, interact with his listener or come up for air. Likewise, one would hardly expect a book whose central concern is the marriage of content and process to preach, top-down for about 200 pages feeding in information to the tabula rasa style reader. Of course, Woodward does not do that and, in this regard, the organisation of LOOP-INPUT is worth looking at closely.

True to its own philosophy (indeed, mirroring it on a large scale), the book itself is a partial loop, all pivoting on the question of the role of models and the learning process. Do we learn from models presented? Can we, at the end of the day, as it were, make the necessary transfer? Take, for example, the classic model of the EFL classroom, the PPP (Presentation, Practice, Production) format of lesson design. Does it work? Does a learner emerge out of the triangle capable of transferring and applying the learning gained to a real situation? We'll see, says Woodward. The book, then, works on a loop which is hinted at numerous times through the book itself and (thankfully!) is all explained at the end (p.176-177).

It goes like this: the reader, unfamiliar with the loop concept, will come at it cautiously and perhaps reluctantly. The book is ordered along the classic PPP triangle model: the author presents the "new learning" using examples and illustrations designed to highlight the form. Then she gives the reader a chance to try out the ideas, first in a very controlled way, then gradually with the controls lifted and the guidance reduced. In the end, we reach the full production stage. Here the author challenges the reader to make the leap and prove that transfer of learning is actually possible. Go out and try it, she says: if you do, my process (PPP) will blend with my content (Loop-Input) to generate learning:

> "And now ... I'd like you to see if it really does work. Does the triangle model work? Can you now go out and set up your own loop training sessions when the content and mood is right? Can you use the form when you like, for what you like? Or is the model too hard to break away from?" (p.177)

The ultimate test of the book's success in a sense rests in the challenge that Woodward throws out at the end: will the reader get up and go off and try to incorporate the process option of Loop-Input into their repertoire of training skills?

An open-ended end for a review of a very open-minded book.

(Parts of "Loop Input" will appear in a new book for teacher trainers published by CUP in the autumn 1990).

!NEWS!

THE IATEFL SPECIAL INTEREST GROUPS FOR YOUNG LEARNERS AND FOR TEACHER TRAINERS ARE HOLDING A JOINT EVENT ON OCTOBER 19TH AND 20TH, 1990 IN KENT.

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TRAINER BACKGROUND

CREATIVE CALLING Jacqueline Smith

Somewhere along the way I picked up the idea of "creative calling". I don't know where I first learned it or from whom, but I've come to use it quite regularly and I believe it has the following benefits:

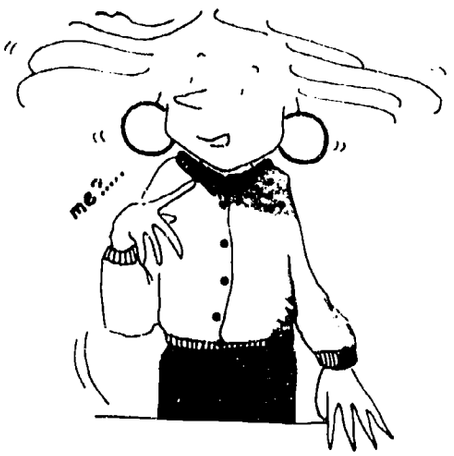
- it increases students' passive knowledge of vocabulary; new vocabulary can be introduced in a readily deducible context and old vocabulary can be recycled again and again

- it develops listening comprehension; and it is not passive because the students in question must respond to the "call"

- it keeps students attentive and concentrating to see if they are being called

- perhaps most importantly, it contributes to a feeling of community and intimacy in the classroom.

Instead of calling on a student by name, to answer a question, write on the board, or whatever, the teacher can describe the person she or he wants to call on. At an elementary level, then, instead of "Answer", please, Maria," the teacher could say, "Answer, please, the girl in the green shirt" or "the person with big silver earrings". Spatial prepositions with objects in the room work well for this technique, too: "The boy near the blackboard, please", "The girl under the clock" or "The boy behind Claudic".



Other possibilities include left/right, ordinal numbers ("The girl in the fourth row, on the left"), and hair or eye colours. No doubt the creative teacher can think of many others.

As the students in the class (and the teacher) get to know one another better, the teacher can also work in descriptions such as, "The student who likes to ski", "The student who plays the flute", "The student who hates dictation", "The student who went to Egypt at Christmas", "The student who has never been on a plane". These kinds of descriptions tend to affirm the individual. Each student in turn becomes the "star" about which some interesting fact is revealed. Suddenly other students know that the timid girl who sits in the back is a fantastic painter, for instance. I often work in "inside" jokes with classes that are fairly intimate. Students seem to appreciate understanding humour in the target language and even more the fact that the humour is about them (providing, of course, that it's a very gentle, affirming humour, not "putting down" humour).

Many teachers, especially after the first 30 or so hours of learning, find it useful to involve students more and more in the responsibility for what happens in class. By giving students the more active role, they realize, students get more practice. So at a certain point, many activities which have been traditionally teacher-directed (asking comprehension questions, explaining vocabulary, giving directions, etc.) are given over to students, with the teacher listening in and helping where necessary. If a student is running an exercise in the traditional role of the teacher, she or he could also use creative calling, providing practice in describing people, in using relative pronouns, in stretching his or her vocabulary and in general fluency. To get students using creative calling, I simply tell them not to use names when calling on other students. They usually follow the same patterns I use in my calling, but often come up with new possibilities. Quicker students have the opportunity to provide detailed descriptions, while slower learners usually stick to "the person on my right" and "the person in the red sweater".

One word of caution about using this technique of calling on students. The teacher should be very careful not to use descriptions that could be embarrassing for the student. "The short girl" or even "the boy with glasses", may make the students being described feel self-conscious. It depends on the individuals, of course, but when in doubt it's better to stick to more neutral descriptions, like hair colour or clothes, things which everyone possesses.

Jacqueline Smith is a writer for 'The Reporter' and is editor of 'Teaching English' in Italy. She holds an M.A. in TESOL from Teachers' College, Columbia University, and currently teaches adult students in Italy.

PUBLICATIONS RECEIVED

Of particular relevance or interest to teacher trainers are:

- Bera Dialogues. No. 1 The Management of Change edited by Pamela Lomax (1989). Multilingual Matters Ltd. ISBN 1-85359-060-6. The first of a series of journal sized "books" published in association with the British Educational Research Association. It is about teachers using action research to improve their own practices of managing schools and classrooms. It is divided into three parts: Action research for all, Bringing about change in schools (includes an interesting article on gender equality), Supporting the work of teachers.

- Language Planning and Social Change by R.L. Cooper (1989) CUP ISBN 0-521-33641-4. Four cases of language planning are detailed: the establishment of the Académie Francaise, the revitalisation of Hebrew in Palestine, the US feminist campaign for non-sexist language usage, and the Ethiopian mass literacy campaign. So first the examples and then the definition. The author argues that language planning is carried out for non-linguistic ends such as political control or the pacification of minority groups. Very readable.

- Arguing and thinking, A rhetorical approach to social psychology by M. Billig (1987) CUP. ISBN 0-521-33987. The author suggests that modern psychology has overlooked the study of arguments and goes back to Aristotle, Cicero, Protagoras as well as to newspapers and the Talmud to show that the ability to argue and to contradict is crucial to human thinking, attitudes, roles and categorisations. A dense and unashamedly antiquarian book for those with plenty of time and an interest in how people think.

- Self-Access by Susan Sheerin (1989) OUP ISBN 0-19-437099-2. Designed to help teachers with the practicalities of setting up and maintaining self access facilities. Helps you get started, orient the learners, assess levels, and then provides a host of ideas for receptive and productive skills practice as well as grammar, vocabulary and function areas. Useful.

- Mistakes and Correction by Julian Edge (1939) Longman ISBN 0582-74626-4. The latest in the Longman Keys to Language Teaching series which has proved so useful for pre-service, starter and re-training teachers. Jargon-free, practical, slim.

- Pictures for Language Learning by Andrew Wright (1989) CUP ISBN 0-521-35800-0. Very useful practical discussion of when, how, where to use pictures for all kinds of language work. Hundreds of practical suggestions and peppered with the author's own illustrations.

- Discourse by Guy Cook (1989) OUP ISBN 0-19-437 140-9. Accessible discussion of discourse theory with practical applications to language learning and teaching. Existing exercises and activities are viewed to see how/if they develop discourse skills. As usual in the 'Language Teaching' series, Section 3 suggests small scale research activities so that teachers can try out, critically, the ideas in the first two sections.

- Teacher-Training Handbook Edited by Bessie Dendrinos (1984). Available from the author, English Dept., University of Athens, Greece. The handbook was put together locally to help those involved with the training of EFL teachers in the Greek state-school system but could be interesting to anyone setting up retraining programmes for more learner-centred, communicative teaching/learning.

- English Language Examinations by S. Davies and R. West (1989) Longman. ISBN 0-582-00509-4. If you don't know your RSA from your LCCEB this book will help. It lists in alphabetical order a full description of the complete range of English language examinations available.

- ELT Documents We have received a little rush of these collections of papers under the general editorship of C.J. Brumfit. All of them are produced by Modern English Publications and The British Council and most consist of selected papers from specialised conferences and seminars. They are: ELT Docs 127 Testing English for University Study, 128 ESP in the classroom: Practice and Evaluation, 129 Academic Writing: Process and Product, Literature and the Learner: Methodological Approaches and 131 Individualization and Autonomy in Language Learning, which includes a very interesting paper by Philip Riley on the possible ethnocentricity of the whole idea of individualization and autonomy in language learning.

! NEWS !

NELLE (Networking English Language Learning in Europe) a new organisation/umbrella for the networking of all English language teachers' associations has it's second conference in The Netherlands, 23-25 November 1990. Details from NELLE Secretariat, Ms. Netty Gregoire, Postbus 964, NL-6200 A2 Maastricht, The Netherlands.

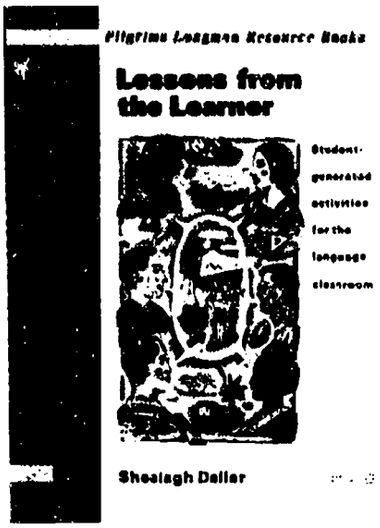
! NEWS !

The Annual General Meeting of the English Teachers Association Switzerland will be on October 27th, 1990 in Liestal.

Information from Therese Lincke, Bolsternstrasse 22, 8483, Kollbrun, Switzerland.

! NEWS !

CALS, University of Reading has produced its first ever issue of "workpapers". It is entitled "Initial Training and the First Year in School". Information available from Jon Roberts, P.O. Box 218, Reading, RG6 2AA, England.



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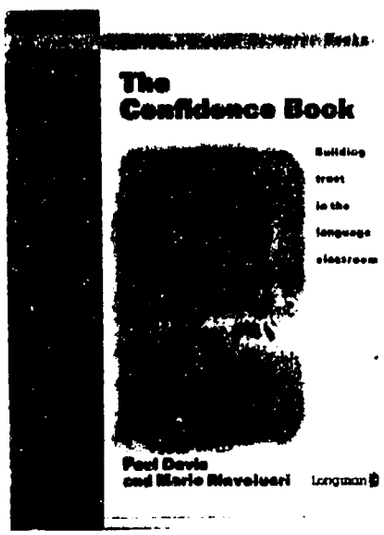

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THE TEACHER TRAINER

A Practical Journal mainly for modern language teacher trainers
Volume four Number three

! INSIDE !

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BOOKS FOR TEACHERS

Modern English Publications in association with The British Council

Culture and the Language Classroom ELT Document 132

Editor: Brian Harrison

A collection of papers exploring the educational and cultural context of language teaching. Several of the papers represent different points of view on issues like culture and values, power relationships, and the role of 'high' culture. Others explore the experience of teachers and learners in second and foreign language contexts in many parts of the world. An authoritative overview of a major contemporary issue in language teaching.

333 512154

Research in the Language Classroom ELT Document 133

Editors: Christopher Brumfit and Rosamund Mitchell

A survey of what research can and cannot do for teachers, together with information about how to start examining your own and other's classroom practices. Among the topics covered: research into learner behaviour, teacher behaviour, classroom discourse, and programme evaluation; relationships between research and teacher education, teaching theory, and classroompractice. The contributors are experienced researchers and teachers from many parts of the world.

333 512162

The Language of Economics ELT Document 134

Editor: Tony Dudley-Evans

The volume will draw together various strands of research and teaching related to language and econ ics. The key paper will be that of Profess. McCloskey, an economist who has criticised the evidence of economics writing in his book "The Rhetoric of Economics"; other papers will develop Professor McCloskey's ideas through the application of methods of discourse and genre analysis. Other contributions evaluate experiments in economics teaching at secondary and tertiary level to both native and non-native speakers.

333 512170

Macmillan ELTs is a series of pocket handbooks for trainee teachers on fundamental areas of classroom teaching. Under the General Editorship of Monica Vincent and Roger Flavell, the series now contains 17 titles. Titles include: Large Classes, Teaching Techniques, Drama Activities, Pronunciation Skills, Look Here! Visual Aids, TV and Radio.

■ *ELT Documents have undergone a change of style and title* ■

■ *From early 1991 there will be two editions - one in hardback and the other as a journal* ■

■ *The hardback will be called: Developments in ELT* ■

■ *The journal will be called: Review of ELT* ■

■ *Further information available upon request* ■

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EDITORIAL

ABOUT THIS ISSUE

Welcome to the last issue of 1990.

Our lead article this time is from Oxford University and details a new scheme for initial teacher preparation. "Internship" at Oxford is a carefully thought out attempt to avoid the problems endemic to traditional one year pre-service schemes.

On a related theme, the balance, divorce or integration of "theory" and "practice", is Penny Ur's article on language (or linguistics) and teaching (or pedagogy). It is a plea for TEFL or Applied Linguistics courses to be genuinely concerned with applications.

I was exceptionally pleased last year to be able to interview Gaie Houston, a small-group leader and supervisor with exquisite insight and a terrific sense of humour! I hope that by reading what she has to say on the nature of supervision, people will be tempted to read her (privately published) books on groups, gestalt and supervision.

For information this time we have Rowena Palser who writes about the work of the UK organisation, "Women and Training". Seth Lindstromberg also introduces to us, in the centre pages, the first five books in his Longman's/Pilgrims teachers' resource booklist.

As usual in this journal brand new writers are welcomed as warmly as the more famous. New to us is Fiona Kalinowski who gives us a very workable framework for a teacher training activities and ideas session. Also new to the journal are Patrick Phillpott who writes in the regular Observation and Feedback column. He suggests there are four main phases to observation.

John Laycock contributes to our regular Trainer background column. In this column we try to give new ideas to trainers dealing with difficult questions such as "How can I enliven the deadly texts in my coursebook?" John gives us the idea of pre-reading quizzes as an answer.

'The Teacher Trainer' regularly runs series on different themes. Not all themes appear in each issue. In this issue, as well as the series mentioned above, we welcome back:

Process Options. This column deals with the how of training sessions rather than with their content. This time Mario Rinvolucri works with the natural tendency of in-service teachers to turn down suggestions offered to them by others.

People who train people. This column provides space for trainers from fields other than modern language teaching. So far we have published interviews with a medical general practice trainer, mid-wife trainer, secretary trainer and horse and rider trainer. This time the interview is with a choir and orchestra trainer.

As well as providing a balance between established series and other themes, well-known contributors and less well-known, 'The Teacher Trainer' also tries to balance the theoretical and practical. Wonderfully practical this time are the start of Sara Walker's teacher training games. There are seven altogether and they will be published gradually over the next few issues.

In response to our call for cartoonists we received work from Jane Andrews and David Lewis and their cartoons will gradually take over from Willow's as she phases out. Crossword buffs will be happy to have not only the solution to MOGS second crossword but also clues to the devious reasoning necessary to reach it!

Well, I think that's all the news this time. Our next issue will mark the start of our fifth year! I can hardly believe it's been that long. Keep telling your friends about us. We still rely on word-of-mouth recommendations and I hope you will .....

Enjoy this issue! Tessa Woodward

ABOUT "THE TEACHER TRAINER"

"The Teacher Trainer" is a journal especially for those interested in modern language teacher training. Whether you are a teacher who tends to be asked questions by others in a staffroom, or a Director of Studies with a room of your own, whether you are a course tutor on an exam course, or an inspector going out to schools, this journal is for you. Our aims are to provide a forum for ideas, information and news, to put trainers in touch with each other and to give those involved in teacher training a feeling of how trainers in other fields operate as well as building up a pool of experience within modern language teacher training.

The journal comes out three times a year and makes use of a variety of formats e.g. article, letter, comment, quotation, cartoon, interview, spoof, haiku ideas. If the idea is good, we'll print it whatever voice you choose to express it in.

INTERNSHIP: Partnership in Initial Teacher Education

Terry Allsop and Irene Scott

Oxford University Department of Educational Studies

Principles of the Internship PGCE *

The key principle which has contributed most to the successful introduction of internship has been the close partnership between the University Department of Educational Studies and Oxfordshire LEA in the development and execution of the scheme. All aspects of the course are planned, carried out and evaluated by university and school staff working in various teams [1].

One of the starting points for the development of the course was an analysis of the problems which might be considered endemic in traditional courses. The following list may be sufficiently detailed:

- Student teachers are marginal people in schools, without the status, authority or situational k owledge to be like 'real teachers'.

- 'Educational theorising' is often experienced as largely irrelevant to the tasks facing student teachers in schools.

- There is often little opportunity to try out in schools even the practical advice given in college or university.

- Little value is generally attached to the observation of experienced teachers, with apparently little learning resulting from such observation.

- Little help is given to student teachers in critically examining the range of practice they observe in schools.

- There tends to be wide variation in the quality of supervising teachers' diagnostic assessment of student teachers' teaching and their discussion of that teaching.

- School visits from tutors are often seen primarily as occasions for the testing of student teachers' classroom competence.

- Student teachers often learn to meet the different criteria of school and university staff separately, with different performances for different audiences.

- In contrast to the habits of scholarly reflection which graduate teachers have learned in relation to their subjects, much of their learning about teaching is a semi-conscious trial and error kind of learning. [2]

We have tried to respond to this rather gloomy list by developing a scheme which addresses the problems in a positive way, and which has the following characteristics:

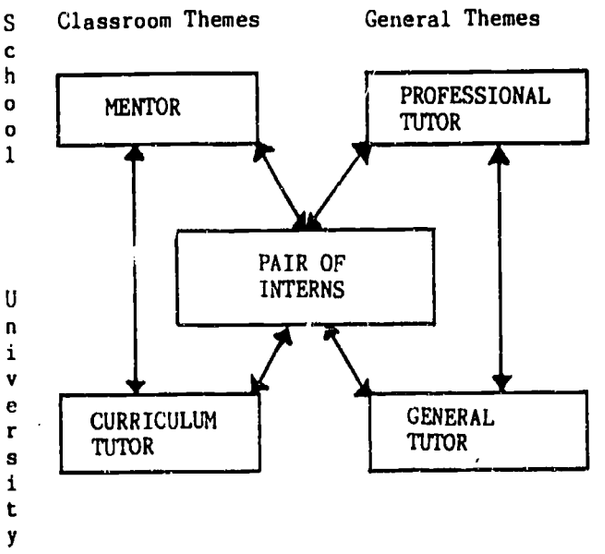
(i) Partnership between university and school staff in the joint planning of the programme. Integration of the programme so that there are clear relationships, and generally short time intervals, between different course components whether they occur in school, university or in private study.

(ii) Concentration of interns in particular schools (in 1989-90, 150 interns in 16 schools, in 1990-91, 186 in 19/20 schools), with the result that the profile of initial teacher education is raised in those schools. The interns have an extended involvement in the school throughout the year, so that they can become more fully established as junior members of the staff.

(iii) Provision of secure learning environments, with learning tasks carefully graded through the year. Interns are expected to glean ideas and strategies from different sources, against the background of the explicit assertion that different perspectives on teaching and learning from different sources will be accepted as the basis of creative discourse. The scheme is definitely not an "apprenticeship" model.

The scheme works through a net work of responsibilities indicated by Figure 1.

Figure 1



* The majority of secondary school teachers in the U.K. qualify by taking a one-year Post-Graduate Certificate in Education (PGCE) qualification following successful completion of a degree.

Responsibility for the work of a pair of interns within a subject department rests with the mentor and the curriculum tutor, with the mentor as an experienced teacher coordinating the classroom-based experience. The professional tutor and the general tutor plan and deliver the General Programme which is described in a later section. In order to provide the school-based personnel with space in which to work with interns, the LEA has provided an enhancement of staffing equivalent to 0.5 of a member of staff for the schools to be used to give time for mentors and professional tutors. They are not financially rewarded for this work, although one might hope that in the long-term this activity would be seen as a contractual one leading to the award of allowances for such work.

Shape of the Course

One of the fundamental differences between the Internship scheme and traditional PGCE courses is the shape of the students' year.

"O" [Orientation] Weeks: The course begins with a three-week period of observation of experienced teachers, which the interns usually arrange to do in their home area, the first week being spent in a primary school, the other two in a secondary school. Interns are given detailed guidance as to what aspects of school life they should try to observe, and are given specific issues to investigate.

"I" [Induction] Weeks: On arriving in Oxford the course continues with two Induction weeks, during which the interns are based mainly in the university, attending seminars, lectures and workshops in both curriculum and general groupings. They spend the Wednesday of each week, however, in their designated schools, meeting professional tutors and mentors and generally finding their way around.

"J" [Joint] Weeks: From the middle of October to the end of June, interns remain attached to their own particular schools, spending every Tuesday and Wednesday there, following a carefully planned programme of observation and initial involvement in teaching. It is intended that, at all stages, interns should be encouraged to observe, and work with, as many experienced teachers as possible and not just their own mentor. Interns are, therefore, not apprentices modelling themselves on a single teacher. This format continues until the end of January.

"S" [School] Weeks: From the end of January to the beginning of May, interns spend the entire week in school, with the exception of two university-based days immediately before Easter. It may be tempting to see this period as a "teaching practice", but S-weeks involve interns in school life in a way which student teachers on more traditional courses can rarely experience. They are, for example, already well-known to staff and pupils and can become more immediately involved with classes. As they are attached to school departments in pairs, the scope for joint planning, team-teaching and the sharing of classes is greatly

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increased, and they can take more responsibility for their own learning by observing and debriefing each other when the mentor is unavailable.

During S-weeks, the interns' involvement in the pastoral curriculum of their schools is given greater emphasis than is possible during J-weeks. They are now attached, individually or in pairs, to tutor groups, and help form tutors with as many aspects of the job as possible.

Throughout this phase of the course, interns are visited regularly by their curriculum tutors. Because all the participating schools are in or near Oxford, tutors are able to keep in close touch. During visits, tutors may be asked by interns to observe specific aspects of their teaching, or - more often than not - are asked to take part in the lesson. It is not unusual to find the teaching of a lesson being shared among both interns, the mentor and the tutor!

"E" [Evaluation] Weeks: The final six weeks of the course are organised on essentially the same structure as the J-weeks, with two days in school each week. This is a period of self-evaluation, during which interns are encouraged to examine their own teaching, to set their own goals and to develop ideas about the sort of teacher they want to be. This period also allows opportunities for more specialised work, for example, all the Geography interns organise a field study week for pupils from London schools using the Inner London Education Authority, (ILEA), centre in South Wales.

Phases of the Year

The internship year has two distinct phases. From their first experience some time in October of working in a classroom, until some time during S-weeks, interns are helped to develop certain abilities necessary if they are to become competent in basic classroom skills. Their progress in acquiring these skils is monitored very closely by mentors and curriculum tutors. Guidance as to what interns should be working towards is given in the form of a "List of important abilities", which is the normal focus for discussion during this first phase of the course.

At some point, typically around the middle of the S-weeks, the developing intern will be given a clear indication by curriculum tutor and mentor that she/he has achieved reasonable competence in the listed abilities and may confidently expect to be awarded Qualified Teacher Status at the end of the year. The timing of this signal will vary for individual interns, but all those succeeding should make the transition to phase two of the year by the end of S-weeks. The small number each year who do not receive a positive signal are normally counselled to leave the course at this stage.

In phase two of the year, interns should continue to demonstrate basic classroom competence, but should also begin to reflect more on their teaching and to evaluate it in terms of their own goals. It is a time when they can try to put more of their own ideas into practice and think about how they want their teaching to develop. During this period of self-evaluation, they begin to work with mentors, tutors and each other in a different way. Now the focus of classroom observation is set by the intern, rather than by tutor or mentor. Typically, the intern asks for one aspect of the lesson to be scrutinised, for the evidence to be made available at the end of the lesson, and for the discussion following to be non-judgemental with evaluation being self-generated. We call this process partnership supervision.

The overall assessment of each intern's progress is reported on three occasions during the year. Each pair of professionals concerned with the intern (general tutor + professional tutor, mentor + curriculum tutor) report separately and have to agree on whether or not progress has been satisfactory. The schools thus have equal status in the assessment process with the university. We are presently developing this structure into a fuller profiling approach.

The Department's Modern Languages Programme

The Department currently accepts thirty interns, roughly two-thirds of these offering French as their main language and one-third offering German. Most of the latter offer French as their second language, while an alarming number of the French specialists unfortunately have no other language.

Linguists are attached to the schools in whatever combination of languages the schools want. Some schools like to have a French specialist paired with a Germanist, others prefer a pair offering the same language.

The Department currently has one part-time and two full-time tutors teaching the PGCE course.

The Department-based modern languages programme is presented in the following way:

Plenary sessions (Mondays & Thursdays 9.30 - 11.00)

These are the sessions which introduce each topic. Generally, they are led by one of the tutors, but outside speakers are also invited to give expert advice and information in their specialist areas. The Modern Languages Adviser for the Local Education Authority, (LEA), is a regular contributor.

Tutor Groups (Mondays & Thursdays 11.30 - 1.00)

These groups, consisting of the several pairs of interns for whom each languages tutor is responsible. generally meet to follow up the topics raised in the plenaries. The work

done in these groups is closely related to that in which interns will be involved in school.

French/German Groups (Mondays 2.00 - 3.30)

Each intern is a member of either a French or German group, depending on her/his main language. (There are no sessions for subsidiary languages.) In these groups, language-specific issues are discussed.

The following areas of concern to linguists are dealt with in some detail in the course of the year.

The first section covers a range of basic, introductory information and skills to prepare interns thoroughly before they begin their work in schools, and to give them an insight into a range of topics which they can investigate further through observation of experienced teachers during J-weeks.

> Introduction to modern language teaching methods; communicative language teaching; survey of course books and resources; using equipment; lesson planning; introduction to GCSE; the place of languages in the school curriculum; language acquisition; classroom management and organisation; the use of the foreign language in the classroom; motivation; grammar and communication; differentiation of objectives; pupil grouping; preparation of visual aids and displays; marking and assessment; broadcast materials; information technology.

The second section looks beyond basic competence in the classroom and deals with issues which are designed to raise interns' awareness of wider aspects of language teaching and to encourage them to identify areas of interest which they may follow up individually as part of their phase two development.

> "Authentic" teaching materials: language awareness; gender issues; community languages; languages in the sixth form; the teaching of literature; non-specialist courses; languages at work; the foreign language assistant; drama and modern language teaching; computer assisted modern language teaching; intensive language work.

Where appropriate, the themes are linked with more general coverage provided in the General Programme for all interns.

Ways of Working with Interns

Helping interns to get at whatever it is that constitutes the "craft knowledge" of an experienced teacher is a difficult and complex process. Observation by and of interns is a vital element, as is the flexibility of ways of working possible in the Internship scheme. Thus, planning can become a shared activity, with pairs of interns working on a joint lesson or giving support to each other's lessons. Mentors and curriculum tutors can also assist at this planning stage.

During lessons, interns can observe their partners, or one intern and the mentor can observe the other intern and compare notes in the debriefing. If an intern wants several aspects of a lesson to be observed, the tasks can be shared out.

A major advantage of having so many subject specialists around lies in the opportunities it offers for really valuable group work to be set up. With as many as four adults available - or even five if a language assistant is included - it is possible to arrange a class into small groups, and have a different activity going on in each one. Pupils can then

rotate through each activity in the course of a lesson, enjoying increased individual attention. Groups can also be created to solve certain problems associated with some mixed ability teaching. Interns can, for example, extract groups of weaker, or more able, pupils from each other's lessons, or from those of their mentor or other teachers, for small group support. Cynics may say that all this creates unrealistic conditions. We would respond by saying that it creates very special opportunities! And we would still want to be very sure that each intern had plenty of experience of teaching a whole class single-handed.

The General Programme

For many of us, the development of the General Programme has been one of the most exciting and liberating aspects of Internship. Gone, we hope for ever, are the stale discussions in tutors' rooms on educational issues! Advantage has been taken of the high concentration of interns in one school, and the partnership between professional and general tutor, to create an integrated programme, where the discourse relates to real issues raised in the school environment. The range of topics and issues covered will not surprise the reader, nor will the range of approaches used, although lectures only feature minimally in the delivery of the programme. What may surprise is the extent to which lectures and seminars in the university, weekly seminars in school, assignments and practical investigations are linked together. The detailed programme for the interns in each school is organised by the

professional tutor and general tutor; in this way, it provides opportunities for interns to study in depth issues which particularly interest them; relates an understanding of educational issues with the practice of individual schools; and allows them to share their experiences as prospective teachers of different school subjects. In addition, wherever these issues are important in the classroom, and in the teaching of specific subjects, links are made between the General Programme and Curriculum work.

A summary of how the activities related to just one of the General Programme themes, Education for a multi-ethnic society, are developed, illustrates how the General Programme can be structured for the interns in any school (Table 1):

Table 1

Multi-ethnic workshop	- Introductory activities, in university, in school groups with general tutor.
Introduction to multi-ethnic policies and practice.	- Presentation, and follow up seminar with general tutor in the university.
Multi-ethnic considerations in a particular school	- Investigations and seminars in school organised by general and professional tutor.
Multi-ethnic considerations in teaching a specific subject	- Activities in the university and school organised by curriculum tutor and mentor.
Education for a multi-ethnic society	- Assignments carried out by the intern based on university and school activities together with individual reading and reflection.

In one school, we have run sessions as different as:

- Discussing parents' evenings, after all the interns had shadowed a teacher at such a meeting;

- Discussing primary-secondary liaison after spending time in local feeder primary schools and watching the induction process for those entering the school in September;

- Assisting in analysing data from a homework survey being conducted throughout the school;

- Spending two seminars in succession discussing the behaviour in class of one pupil taught by eight of the ten interns;

- Being introduced to the way Oxford Certificate of Educational Achievement (OCEA) approaches to assessment are being developed in the school.

- Drafting a section on Equal Opportunities for the LEAs required four-yearly evaluation of the school.

Remember those tedious and sterile dissertations, drawn kicking and screaming from the educational literature, which seemed to accompany every PGCE course? Well, Internship has helped us to breathe life into the moribund task, by insisting that every dissertation (done between January and June) shall have a theoretical and empirical component, based on some aspect of work in the intern's school. Not all, of course, are fascinating and scholarly, but the commitment to the task, and the liveliness of the products, have both been refreshing. Headteachers have shown great interest in the exercise, hoping perhaps to learn something new about their schools, and copies of the products are now generally lodged with the school.

Into Teaching

Is all of this the kind of rhetoric associated with any new course? What measures do we have of the quality of the end product? The answer would have to be - nothing very direct. We are, like most other initial teacher education institutions, developing our own profiling system, which will be both formative and summative, but the real test of the product will rest with the consumer. Some indications:

- a high percentage of our interns do go into teaching, either in this country or abroad (88% in 1988).

- about a quarter of them stay in Oxfordshire schools, many in the schools they have already worked in for one year. Ex-interns made up about one-third of all secondary probationers in Oxfordshire in September, 1988.

- Several local headteachers have indicated that the interns stand out at interview as "knowing about schools and the commitments of teaching in them".

What we would much like to attempt is the extension of the notions of the internship approach to include the first year of teaching. It may be that the Articled Teachers Scheme currently being promoted by the Department of Education and Science, (DES), will give us an opportunity to work through the principles over a two-year period which incorporates the PGCE year with induction.

References

1. Straw, J., The Times, 9.10.89

2. McIntyre, D., Aims and Principles, in Internship: Integration and Partnership in Initial Teacher Education, ed. Benton, P., Gulbenkian, 1990 (in press).

TRAINER BACKGROUND

PRE-READING QUIZZES:
A Framework by John Laycock

RATIONALE

Pre-reading quizzes that directly relate to the details of the passage can be a highly effective way of motivating large classes of uninterested and uninvolved secondary learners, especially when they are faced with lumps of intractable material in unappetising course-books whose only idea of exploitation is more and yet more comprehension questions.(books that ought of course to be things of the past, yet manage in many countries to keep up an unfortunately charmed existence). Quizzes enable learners to make guesses about the content of the passage, either drawing on their general experience of life and the world, or putting themselves in the situation of the passage; subsequent checking of the guesses against the text provides a reason for reading the passage; and, at least where lower secondary learners are concerned, filling in their score in terms of correct guesses in the appropriate box can provide a satisfying goal.

It is usually relatively easy for experienced teachers and teacher trainers to see how quizzes can be devised for what at first sight look hopeless texts. It is much harder for many teachers, and experience suggests that unless teachers under training can be given some generalisable framework from which to proceed, they will not be able to apply the principles that underlie the specific examples they have seen or used.

The framework offered here arose, fortuitously, from working with a number of texts in courses such as Lado English Series and Junior Active Context English, but it seems to have applicability considerably beyond these, and work just as well, for example, with Track and Project English. Here it is:

FRAMEWORK

KIND OF INVOLVEMENT	KIND OF TASK: select	supply	sequence
learners putting themselves in the situation of the passage	(1)	(2)	(3)
learners using their knowledge of life and the world	(4)	(5)	(6)
learners reacting to visual stimulus	(7)	xxxxxxxxx xxxxxxxxx	(8)

(Category numbers are included for reference only. 'Select' means that there is a closed set of possible choices, whereas 'supply' is open-ended, with learners filling in answers for themselves; in 'sequence', given information merely has to be put into order.)

EXAMPLES

A few examples may help make the framework clearer. Here are ones from each of the first two rows, which it is hoped will be self-explanatory without their accompanying texts. Except for the example of category (5), all are from lower secondary courses.

Category (1)

Udom's teacher is very proud of Udom because he can speak English well. The teacher wants him to meet a Japanese visitor to the school tomorrow. But Udom doesn't want to meet the visitor, and decides to be ill.

If you are Udom, will you choose

	YES	NO
Headache/stomachache	___	___
OR why?	_____	
Measles	___	___
OR why?	_____	
Flu	___	___
why?	_____	

FOLD

Now read 'I am Ill'.

What did Udom choose?

_____

Why?

_____

Was this the same as your choice?

YES NO

___ ___

(The use of the folded worksheet - also used in the other examples given here - is to ensure that learners think for themselves, and do not try to anticipate, or look for, the text's 'right' answer: this can be particularly important where their other learning experience has not encouraged them to think for themselves. In situations where there is insufficient budget for worksheets, teachers need to understand the advantages of putting up on the blackboard first only the pre-reading quiz, with the during-reading follow-up being added when the quiz has been completed.)

(Often - as here - the text does not permit the selection of more than four or five items to sequence. If it does, and if it is about a topic learners are not familiar with, preparation of the items as independent strips may be an improvement, as the act of sequencing will be easier. In this case, learners can write down the letters of the sequence they choose, in order to check their choice against the text's sequence as they read.)

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▶PRE-READING QUIZZES:

Categories (7) and (8)

These are quite well-known. At lower secondary level, (7) is possibly easier for many teachers to prepare, in that learners have to predict from the title or preliminary discussion of a passage which of a set of pictures will appear in it, whereas (8) is usually most readily applied to stories, and will then require a clear action-series of pictures, with locations and characters consistently identifiable from one picture to the next. At rather more advanced levels, (8) is also often used with process description texts, where learners first try to sequence a set of (sometimes labelled) pictures that show, for example, how something is made, and then check their sequence against the text's.

IMPLEMENTATION

The framework itself usually helps teachers under training see more clearly the kind of quiz that may be appropriate for a par-ticular type of text. Problems have been found to rest with the more general area of question writing, two characteristics in particular being prominent:

1. Failure to write questions that can in fact be checked against the passage.

2. Failure to write questions for the 'select' categories that invite learners to think rather than use a pin - although with the more intractable texts this is all that may in the end be possible.

Short video clips of learners struggling (for example where a question is impossible to check) can be valuable here, and the exchanging of teachers' questions with peers who try to answer them and then check them against the text can lead to useful insights and amendations. And with some coursebooks teachers can often get themselves off to a good start by using some of the T/F questions printed after the passage.

Clarification may be needed over the provision of the 'goal' boxes (if these are considered to be appropriate for the learners concerned) in categories (1) - (3). Completion of these boxes is not to be confused with finding the 'right' answers - as in the example given of category (4) - and learners will need to be encouraged to accept that in these cases their own guesses may be as satisfactory as what takes place in the text.

Finally, it is worth noting that devising 'select' and 'supply' type pre-reading quizzes also provides practice in the grading of comprehension questions. Many - perhaps most - questions will be checked by literal recognition in the text. But it is also possible to include questions the checking of which will require what Christine Nuttall calls 'reorganisation or reinterpretation'*. Thus in the example above of Category (4), the first question is 'Sharks can kill people'. This has to be checked against the passage's statement that 'this shark ... can eat people': the learner therefore has to identify eating something with causing it to die, and thus with killing it. And beyond this it is sometimes possible in the checking stage to add questions that require learners to exercise their opinion: this is the purpose of the 'Do you still think your idea could also be correct?' question on the right-hand side of the sheet in the example above of Category (5).

* Nuttall, C. (1982) Teaching Reading Skills in a Foreign Language. Heinemann

Category (2)

One day you go home after school. There is nobody in the house. It is your job to buy food for your family for dinner.

Can you think of three things you will do before you go out to buy the food?

1 _____

_____

2 _____

_____

3 _____

_____

FOLD

As you read 'Planning to Buy Groceries', write down the things Mr. Johnson does before he goes out. Then decide how many of them were the same as your ideas.

1 _____

_____

2 _____

_____

3 _____

_____

How many of the things Mr. Johnson did were the same as your ideas?

____

(In some situations the predictions could be supplied in the L1.)

Category (3)

If you lose a pet dog, in which order will you

A Ask a shopkeeper who knows lots of people to help you. ____

B Put an advertisement in the newspaper. ____

C Telephone and ask an expert in finding lost animals to help you. ____

D Put up posters in shops. ____

E Visit a person who collects and cares for lost animals. ____

F Ask your neighbours. ____

FOLD

As you read 'Dick and the Cat Lady', write down the order in which Dick does these things

A ____

B ____

C ____

D ____

E ____

F ____

Was your order the same as Dick's?

YES NO

___ ___

Category (4)

What do you know about animals?	TRUE or FALSE	FOLD	As you read 'Danger!', decide if you are RIGHT or WRONG
1 Sharks can kill people.	____		____
2 Octopuses are usually dangerous.	____		____
3 An octopus does not have bones.	____		____
4 An octopus has eight arms.	____		____
5 A spider has six legs.	____		____
6 A garden spider is not dangerous.	____		____
7 Ants can see well.	____		____
8 Some ants can kill people.	____		____
			How many of your guesses were right? ____

(Even more so than with the example of Category (2), the predictions could often be most profitably supplied using the L1.)

Category (5)

What do you think?	FOLD	What does 'Evolution' say?
1. Why did giraffes develop long necks?		Does the passage agree with you? YES ____ NO ___ If NO, discuss your idea with your partner. Do you still think it could also be correct? YES ____ NO ___
2. Why did dinosaurs become extinct?		Does the passage agree with you? YES ____ NO ___ If NO, discuss your idea with your partner. Do you still think it could also be correct? YES ____ NO ___
3. What evidence makes scientists believe that all animals were not created at the same time?		Does the passage agree with you? YES ____ NO ___ If NO, discuss your idea with your partner. Do you still think it could also be correct? YES ____ NO ___

Category (6)

In the last century, North America changed very much. Can you decide in which order these things happened?		FOLD	As you read 'The North American Buffalo', write down the order it gives.
A. Hunters killed millions of buffaloes for their skins.	____		____
B. For hundreds of years, American Indians killed buffaloes for food and clothing.	____		____
C. Many American Indians died without enough food.	____		____
D. People from the East of America wanted to make money.	____		____
			Was your order the same as the book's? YES ____ NO ____

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IN LANGUAGE TEACHING WHICH IS MORE IMPORTANT: LANGUAGE OR TEACHING? by Penny Ur

Linguistics - including applied linguistics - is said to be the parent academic discipline of TEFL (see, for example, Johnson, 1986, Brown, 1989): it deals not only with the subject-matter of our teaching - pronunciation, grammar, semantics, discourse structure and so on - but also with aspects of language learning and use. Pedagogy, on the other hand, is about the nature of effective classroom teaching (not necessarily EFL): what kinds of things children perceive, understand, remember better, and under what circumstances; what the teacher can do to motivate learning; classroom management and control; teacher-student relationships; and so on.

Both the study of language (linguistics) and that of teaching (pedagogy) are obviously essential to the teacher of English as a foreign language. But if both are essential, why should we concern ourselves with the question of which of them is more important?

The answer is, I think that in professional practice there is often an apparent conflict between the two which is not so easily resolved and which forces the teacher - whether she is aware of it or not - to make decisions about which has the priority.

An example. Supposing I am designing a first-year syllabus for ten-year-olds learning English as a foreign language. Frequency studies might indicate that words like crocodile, elephant and butterfly are far less commonly used than words like engine, wheel, seat, (West, 1953). If we design our syllabus according to linguistic considerations, we will naturally prefer to teach the more common words earlier. But crocodile etc. appeal to

children both because of their meaning and because they are fun to (try to) say: and a reliable pedagogical principle is that children tend to learn more easily words that appeal to them. As a teacher, I am interested in my students' motivation and rapid acquisition of new vocabulary which they can use to say things, as much as in the usefulness of that vocabulary. So I may well prioritize the less common words.

Another example from methodology this time. There is some fairly convincing evidence (described in Dulay, Burt and Krashen, 1982) that shows that children learning a second language in natural 'immersion' conditions have a long 'silent period' before they start to speak. Applying this in the classroom, one would need to spend the first few weeks, at least, doing all the talking oneself, or not necessarily demanding verbal response from the students. But classroom teaching cannot afford the luxury of 'immersion' conditions. We have four lessons a week instead of the learner's entire interaction time, and we cannot wait for natural processes: we have to speed things up by getting the learners to speak as soon as they can. Also, active performance by the learners allows us to give encouraging feedback, which reinforces learning and raises motivation and self-image - again, pedagogical principles.

In these examples, I have made it fairly clear that I would prioritize the pedagogical argument, and why. Here is a third example, where I would not. Frequency studies again. It has been shown that the present progressive tense is far less frequent than the present simple (Duskanova and Urbanova, 1967; or you can test this out for yourself by taking a random selection of written and spoken texts and counting!). But the present progressive is far more 'teachable': its structure does not entail the difficult do/does interrogative and negative forms, and its meaning can be easily demonstrated in the classroom and lends itself to interesting mime - and picture-based practice. The temptation is to teach the present progressive first, and to spend more time on it - a temptation, I think, which should be resisted.

In other words, when deciding what to teach and how to put it across, I have to consider both linguistic and pedagogical arguments, and then decide which has the priority, or how to combine them. In deciding, I need to use all the knowledge I have gained about TEFL through courses, experience, reading, discussion and reflection.

Teachers who have been through TEFL or Applied Linguistics courses as a preparation for their job may often find that they have been taught to rely mainly on linguistics as a basis for teaching. Most of their theoretical courses and reading will have been on linguistic subjects; relatively little on pedagogy or education as such. The section of the course devoted to teaching experience cannot help but relate to pedagogy - but usually on a strictly practical level: classroom techniques and teaching behaviour. So that trainees come out with a lot of theoretical linguistic knowledge, but little idea how to integrate it with practical classroom pedagogy; for example, they may know a lot about the phonology of English, but have no idea about how to teach pronunciation. On the other hand they may have some good teaching ideas, but little awareness of relevant principles of pedagogy or how the linguistics can be best utilized within them. For instance, they may have been taught that

group work is desireable: but may have failed to learn to distinguish between situations where group work is pedagogically valid and where it is not; or may have no awareness of the role of group or pair work in the development of communication strategies.

And you see the results in the classroom. Trained EFL teachers may try uneasily at first to apply some of the (applied) linguistics research-based knowledge in the classroom, but most swiftly abandon it, and base their teaching on techniques they learned through practice or observation. Thus a lot of teaching is opportunistic and unprincipled ('that procedure works so I'll use it, never mind the theory'). This is unfortunately often reflected in the literature: you get on the one hand articles giving 'practical tips' with no reasoned rationale accompanying them, or on the other, descriptions of research-based or purely speculative theory, with only very dubious links with professional action.

So what do I want?

First, I wish training courses would devote more time to discussing the principles of good pedagogy - we need more courses on things like 'classroom climate and motivation', 'lesson design', 'activity design', 'classroom management'. And it wouldn't hurt to look seriously at the teaching/learning methods of other subjects: science, history, art.

Second, I wish there were more integration of theory with practice. Theoretical coursework has its place in the learning of the principles of both pedagogy and linguistics - but these principles spring from and ultimately express themselves in human action, so this, surely, is how they should be learned. The principles of student-teacher relationships or of classroom discourse for example: these manifest themselves through real-time classroom interaction, and should be learned primarily, I think, by critical reflection and analysis of how trainees interacted with students in their practice teaching, or how their own teachers interacted with them - these reflections, of course, filled out and enriched by insights gained from books or lectures. One obvious implication of this model is that practice teaching becomes an essential part of a method -ology course, rather than a separate component: recent classroom events (such as teacher -student exchanges) are discussed (in methodology sessions) and conclusions slotted into an overall conceptual framework of how language teaching/learning 'works'.

Third, I wish there were more integration of linguistics and pedagogy. A methodology course should teach professional know-how based on both linguistics and pedagogical information. Such a course might be called (as the present President of IATEFL, Denis Girard, suggested years ago) 'Language Didactics' (Girard, 1972). The ultimate aim of such a course would be to get trainees to develop a rationale of language teaching, which enables them to make informed and principled choices between the conflicting claims of different theories.

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WHO READS "THE TEACHER TRAINER"?

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'The Teacher Trainer' is designed to be a forum for trainers, teachers and trainees all over the world. If you'd like to send in a letter, a comment, a cartoon, a taped conversation or an article sharing information, ideas or opinions we'll be very happy to receive it. It's easier for us if the written pieces are typed up with double spacing and 46 characters a line. The style should be simple and readable and the normal length of articles is about 1000 to 2000 words. We can serialise if necessary but this will delay publication considerably!

INTERVIEW

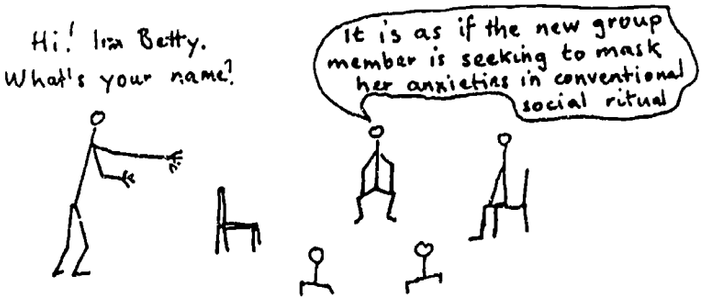
AN INTERVIEW WITH GAIE HOUSTON - ON SUPERVISION

Gaie Houston has worked for over 20 years with small groups in industry, education and the Health Service and in very many small groups of unlabelled human beings. As well as writing drama for radio and the theatre, she has presented three television series on human behaviour and written books including: The Red Book of Gestalt, The Red Book of Groups, and, The Red Book of Counselling and Supervision. All the books are available from Gaie Houston, 8 Rochester Terrace, London NW1 9JN., U.K.

'The Red Book of Groups' is a reflective piece designed to help people notice how they can change their present style if it doesn't suit them or them and the group. One of the hallmarks of Gaie's style is informality and humour. Here is a quote.

> "The wonder-child leadership style. If you have reasonable goodwill, want to be liked, and have had no training in working with groups, you have possibly tried out this style, without quite meaning to. One sign of having done so is to find after the end of a session that you have a splitting headache and a tendency to kick doors and scream".

Gaie also does a nice line in pin-figures, e.g. "The Idle Jack leadership style"



(see also the cartoon at the end of the article).

Gaie's work is of supreme relevance to language teacher trainers who often find themselves running small groups of different kinds, whether in-service training meetings, sessions on teacher training courses, feedback groups or local workshops in other people's towns. I highly recommend The Red Book of Groups to anyone wanting to consider their leadership style and to notice more about the groups they are in.

When we met, Gaie and I spoke mostly about the issue of supervision.

T.W. The use of words 'supervisor' or 'supervision' in teacher training tends to conjure up images of teacher trainers, tutors or inspectors observing teachers at work and then talking to them about it afterwards. There is an almost inevitable touch of hierarchy and authority to the words. 'Supervision' is used in very different senses however in other fields. Can you tell me what the word means to you?

G.H. Well, I asked someone once what supervision meant to them. They said, "It means having really super vision, a really clear vision of what I'm doing". That immediately broke the hierarchical overtone that there is to that word. To me, supervision means having a time and a place to simply talk over and through some of what you're doing at work, in confidentiality with someone who is well-informed. The whole point of supervision is to enhance how you do your work and how you enjoy your work.

T.W. What is the role of the supervisor?

G.H. The supervisor provides one form of help simply by being there and by bothering to listen. As a supervisee, if I see that you are listening to me, the chances are much greater that I will listen to myself and will give value to what I seem to be saying.

T.W. Can a peer be a supervisor?

G.H. Oh yes, it may well be a peer. As long as there is confidentiality.

T.W. What are the benefits of supervision do you think?

G.H. It's cathartic, in that you can gripe a bit about what is really irritating you - it might be about colleagues, or about the organisation or about people you have been working with. It is really a way of giving perspective. You disentangle you from the other person. You reflect. At best you learn to do your best, and you become wiser.

T.W. Do you see supervisors as rather special beings?

G.H. No. Supervision is a very accessible way of operating. The skills of confidentiality, good listening, providing space and eliciting are there in good teachers anyway.

T.W. What sort of language can be used for eliciting?

G.H. Well, there are some questions that are better than others. You could say, "What would you do differently next time?" or "Let's invent a different response to what you just described". With language like this, you're giving the person being supervised an extension of what she does already.

T.W. What sort of language would you consider un-useful in a supervisor?

G.H. Responses such as "Well, I wouldn't allow that in my class" or "Have you tried ..?" set up a kind of hierarchy in the supervision. The sub-text is that the supervisor thinks she is better or knows more than the supervisee. Responses like "Oh you always get one or two like that", are unhelpful generalisations. They don't help people to play with possibilities. They rate around zilch for usefulness. Responses such as "Why not ...?" or "Why don't you ...?" are advice-giving when advice has not necessarily been asked for.

T.W. Is giving advice wrong?

G.H. The analogies with teaching here are very strong. So often what you elicit from the other has far more relevance and force for the supervisee than does the instant packaged meal that you could dish out to them. As I said before, the assumption is that having heard herself speaking the supervisee will begin to make her own solutions or at least to see clearly where there are gaps. It would be nutty to say never give advice. There are times when the supervisor has had an experience and can say what she did and what happened next. This is sharing information and resources. But the primary function is to mobilise what Patrick Casement calls the "internal supervisor" (see ref). This is the ability we all have to observe and critique ourselves. In reality most people are partly in the moment and partly standing back to see if what they are doing works. This flicking back and forth needs to be a little more formalised in supervision.

T.W. That's very interesting.

G.H. Getting more ability to move into this descriptive mode, having a look at what's happening, can be a way of moving past performance-related fears (How am I doing? What should I do next?) and on to thinking more about the group as a system. (How is the system doing?) How can we account for this? What choices do I have here?)

T.W. We seem t have reached another main function of supervision, to move trainers off themselves.

G.H. Yes and to help them to have a larger repertoire of responses and to allow themselves to try them out.

T.W. How can people set up a supervisory relationship?

G.H. There are a stack of ways. If you don't have a group or can't get to an outside "Olympus" then probably meeting in geographical pairs once or twice a month is easiest. Then, say, once a month also meet in a whole group of about 5 pairs. When the whole group meets, it is to work out the next pairings, to experiment with new techniques such as role play for supervision and also too, very importantly, to enjoy the peer group. Working in isolation is a kind of spiritual starvation.

T.W. Is there anything the pairs should negotiate when they start meeting each other for supervision?

G.H. Yes, they can negotiate division of time, place, useful language, how truthful and direct they want to be and so on. The idea from Masters and Johnson of "Assert and Protect" is a useful one too!

T.W. How does that work?

G.H. Well, basically the speaker or supervisee does what she wants to and the listener or supervisor can object if she wants to. The objection will be taken note of. It won't be flouted. So if I as a supervisor decide to talk for ages about how I had trouble getting a bus to Harrods and if you think it's really boring for you, then you object. You have to protect yourself from boredom or whatever. Supervision is not a dutiful horror. At best it is a clearing and life-enhancing meeting.

T.W. Can supervision be rather deep and perhaps burdensome? Is it like therapy or counselling sometimes?

G.H. Well, in counselling and therapy the self, the I, is clearly in the centre. In supervision the talk is about work. Now of course the self enters but it is more a question of 'How am I making out in the group system?' There is a clear distinction between supervision and therapy. If, however, as a result of supervision, I discover that I'm always in tears after half an hour and that maybe it isn't due to a series of peculiar people I've been working with ... Maybe then I need to do some counselling so that I can get into a more comfortable relationship with myself. But, it's not appropriate to do a lot of counselling in the middle of a supervision. Two tasks, two roles, at best two different people.

T.W. Gaie, thank you very much indeed.

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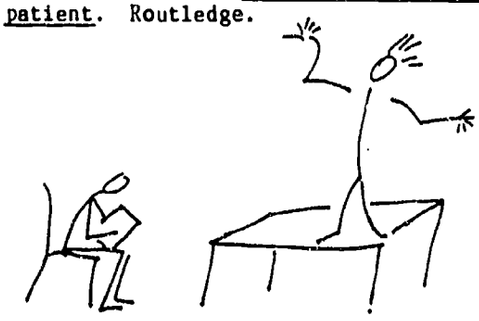


OUR EDITOR INTERVIEWS THE WRITER

"Everywhere you look, people are talking about the 1990s being the decade of caring and sharing... These are the books to get EFL teachers in the mood."

Sarah Pozzetti
EFL Gazette, May 1990

The Pilgrims/Longman Teacher's Resource Books

Published by Longman

Series Consultant - Mario Rinvolucri

Introduced by Seth Lindstromberg - Series Editor

1990 has seen the appearance of the first five titles in the new series of Pilgrims/Longman Teacher's Resource Books.

This crop of books (but not next year's!) are all addressed primarily to the language teacher rather than the language teacher trainer. Even so, between them they contain dozens of activities that trainers can readily adapt in order to focus on issues in language teaching.

The tack I'll take in trying to acquaint you with these books is to present a representative activity from each and touch, as well, on a use or two in language teacher training.

Let's begin. (Though note that I have altered the format and some explanation and comment has been omitted in order to save space here. I have also generally left out the information on level, time, language and skills focus, materials, rationale, acknowledgements and preparation.)

Alternatives: games, exercises and conversations for the language classroom

Richard and Marjorie Baudains

ISBN 0-582-03767-0 Activity 2.3, 'Mnemonics'

Procedure

1. Divide the board into two equal parts with a vertical line. On the left-hand side write the new vocabulary (up to fifteen items) in a scatter pattern. Leave the other side blank.
2. Take one item of vocabulary at a time and ask the class to suggest a trigger word for it. The trigger word must be something 'easy' which the students learned as beginners and which starts with the same letter as the word they want to remember.
3. Put the trigger words on the right-hand side of the board, again in a scatter pattern and every time you write one up rub out its partner on the opposite side of the board. In this way, by the end of this stage, the right-hand side is full and the left is blank.
4. Now go through the process in reverse. For each of the trigger words ask the students to recall the new item of vocabulary and write it on the left.
5. When you have all the new lexis again, clear the board completely and go on with the next part of the lesson.

The teacher training adaption here is for you, the trainer, to use this activity in presenting TESOL terminology. Another interesting variation is to elicit free associations (beginning with any letter) rather than simple trigger words. Then, when you have all your associations up and the left side of the board is empty. Ask who offered each association. (The person who did cannot reply.) Elicit rationales for each association from the whole group as well as from the original contributor. (This will almost certainly cast new light on the meanings of the terms.)

After you, or whoever you have turned this activity over to, has cleared the board, point to spots here and there on its surface and ask what term or association was written there before. Everyone will be surprised at how clearly they remember not only the location of items, but also how they were written (e.g. their angle on the board as well as the colour or type of writing, if these features have been varied).

This is just one of 60 innovative activities described in the Baudains' book. The introduction, written by Richard, is especially worth reading for its development of the insight that activities may fail in class not because they are inappropriate, but because teacher and class categorize them differently. Thus, for example, if the teacher wishes an activity to work as a game while the class sees it as an exercise, a test or a conversation, it will almost certainly founder.

The Confidence Book: building trust in the language classroom

Paul Davis and Mario Rinvolucri

ISBN 0-582-03766-2 Activity 3.7, 'Headchatter'

Procedure

1. Pair the students. Ask A to speak for ninety seconds on a topic chosen by B. It must be a topic A feels happy with.
2. While A talks, B has a pencil at the ready. B makes a mark on the paper every time he or she thinks of anything that leads away from what A is saying. This could be a train of thought started by A's speech, it could be a background noise and an association with it, it could be a totally unconnected thought.
3. When A finishes the minute and a half, B tells A about all the distractions and sideways thoughts.
4. Repeat the exercise the other way round.

Do your trainees watch each other teach? Then adapt this activity to structuring of trainee-trainee feedback. For example, the topic that trainee B chooses must concern A's lesson in some respect.

Or adapt this idea even more and use it to gather feedback from trainees after a 90-second segment of one of your own training sessions.

Lessons from the Learner: student generated activities for the language classroom

Sheelagh Deller

ISBN 0-582-07004-X

Activity 11.1, 'Student Generated Course Feedback'

Procedure

1. Ask everyone individually to write one question that they would like to answer on a course feedback questionnaire.
2. Divide the class into groups of 6-12.
3. Distribute A4 sheets of paper.
4. In their groups the students dictate their questions to the rest of the group who write them down on their piece of paper, leaving a space between each question for their answers later. It's important to establish that all questions are valid and that no one must criticise or query anyone else's contribution.
5. At this point you can dictate a question that is important to you if you want to.
6. Give the students time to write their answers and then collect them in.

All you need to do here is read 'trainees' instead of 'students'. Either way, this activity is deeply interesting to all participants and everyone can learn things they never would have otherwise.

Sheelagh's book as a whole is exceedingly timely. For a start, the notion of student generated activities is an obvious winner for anyone interested in greater democracy in the classroom. And then there's the matter of heightened learner (and teacher!) interest and motivation.

There is also a very useful chapter on applying the activities to material in coursebooks.

The Recipe Book: practical ideas for the language classroom

Seth Lindstromberg, ed. ISBN 0-582-03764-6

Activity 8.6, 'Theme Letters' (by Mario Rinvolucri) Aim: to prepare for a discussion

Procedure

1. Propose the theme and ask learners to write letters to each other on this theme.
2. Explain that as soon as a learner has written and signed a letter to another person in the group. they deliver it and that the other person may answer or not.
3. After twenty to thirty minutes writing, each person who has a letter they would like to make public goes and asks the writer of the letter if making it public is OK.
4. Learners then read the letters out round the group. Animated discussion will often grow out of this.

Variation

I have used this technique in teacher training sessions too. I had to give a seminar on 'getting the learners to plan their own course'. To help teachers explore their feelings about this proposal, we did the above letter writing exercise. This allowed several colleagues to state quite clearly that they felt uneasy about searching for ways of handing over planning power to learners.

Rationale

The addressee-focused writing phase allows people to marshall and clarify their own thoughts before being over-influenced by others in the discussion. The writing frustrates some learners and makes them more eager to speak, while protecting those who need more time to express themselves.

The Recipe Book is a varied collection of language teaching activities authored by 23 different teachers. These activities mostly fall towards the 'humanistic' end of the spectrum of communicative teaching. It has chapters on warm-ups, breaks and fillers; accuracy work; role plays; using visuals; structuring the learning of vocabulary; freer oral work; story telling; and writing, plus a couple of morsels on one-to-one teaching. The introduction tackles the issue of the role of the recipe in teacher development, and turns thumbs up.

Visual Impact: creative language learning through pictures

David A. Hill ISBN 0-582-03765-4

Activity 4.4, 'What did I cut out?'

Procedure

1. Give each learner a picture, which must not be seen by the other learners.
2. Ask the learners to study their pictures secretly. They must decide what is the most and what is the least important 'thing' (object, person, action) in the picture in relation to the main action/interaction.
3. Next the learners should cut out these two details from the picture (as a generally oval/circular/rectangular shape rather than the shape of the thing itself), being careful not to damage the rest of the picture. They should hide the two shapes from the others.
4. Ask the learners to get into pairs. They should take it in turns to show their pictures, while the other decides what is missing and why. Yes/no questions may be asked.
5. Once a learner has discovered what is missing, the parts can be put back.

Surprise! No teacher training variation for this ... but a great little activity anyway.

If, however, you want to turn your trainees on to visuals, ask them to read David's introduction and his chapter on 'General Techniques'. Then read further, and turn yourself on. (See also the 'Using Visuals' chapter in The Recipe Book.)

Process Options Series : Idea 15

PARADOXICAL INTERVENTIONS OR PRESCRIBING THE SYMPTOM by Mario Rinvolucri

The setting

I was doing a workshop for experienced teachers around John Fanselow's book **Breaking Rules**. We were working on the rules governing each colleague's use of space in her classroom. One person, Jean, had just drawn a ground plan of her domain and had shaded in the areas she had most personal claim to, so, while students sat round three sides of the square table, she held sway over the whole of the fourth side.

The Problem

I was about to ask the other group members to suggest ways Jean could break her routinised territorial rules but I knew from experience that the "Jean person" can easily go defensive and rubbish all suggestions. How to cope with this?

A solution that worked

I asked Jean to please find a good reason for rejecting each suggestion. Some suggestions she rubbished energetically while with others the role-play wore a bit thin. I urged her to stay in role.

At the end of the spate of suggestions and their "rejection" Jean told us what ideas she might try. There were a number.

An Eskimo rationale

One way of dealing with a person in a negative mood is to ask them to accentuate the negativity to such a degree that they themselves react against it. This is an adaptation of the Eskimo way of dealing with bad behaviour: they imitate the behaviour they want to put a stop to so the person involved sees for themselves that they should stop. So a woman who sees her neighbour screaming at a child will herself scream at the child, only louder, so the neighbour suddenly sees her inappropriate behaviour in a distorting mirror, and so wants to stop.

Have you ever prescribed the symptom in a TT situation?

A good book to read in the area of paradoxical interventions is Change by Paul Watzlawick et al, WW Norton 1974.

ONE WAY OF RUNNING AN IN-HOUSE TEACHER-TRAINING SESSION

By Fiona Kalinowski

1. Show the group some teaching materials or equipment or visual aids. Ask everyone to think of using the material. Ask them to write their ideas down. (Only allow 5 or so minutes for this otherwise some people might feel under pressure to produce ideas they don't have!)
2. Explain that you are now going to show them some of your ideas for using the materials. They should not note them down as there will be a handout afterwards.
3. Actively involve everyone when presenting your ideas i.e. the participants should do the exercises/play the games.
4. Afterwards give everybody some time to write down any fresh ideas that occurred to them during their participation. Again stress that they should not write down your ideas.
5. Each participant then presents his/her ideas to the group.
6. All these new ideas should be written down clearly and a copy given to each workshop participant along with the handout with your ideas on.

(Step 6 could be done at the workshop if there is plenty of time. Otherwise you could offer to write out the list of ideas and give/send everybody a copy.)

USING GAMES IN TEACHER TRAINING by Sarah Walker

In these days of a "communicative" approach to language teaching, language-learning games are a standard part of most teachers' repertoire of techniques for classroom use. So far, though, less thought seems to have been given to using games in teacher training and development.

Training courses often cover games for classroom use. But my intention here is to propose games that do not require the trainee or teacher to pose as a student. The games described will all be adaptations from fairly standard classroom games. They can be used in the real training situation, but trainees can be invited to take the format and adapt it back to a game suitable for target student groups, in the framework of materials design sessions.

For me, there are at least three justifications for the inclusion of games in training sessions. The first is that intensive training courses are often competitive and therefore create tension. The trainer, like any other teacher, must be concerned with lower-ing thresholds of fear and with channelling positive motivation towards high levels of achievement. A well-timed game can do this effectively.

My second justification is that the format and style of the ELT teacher training course (TTC) should in itself provide a model of good classroom practice. Tessa Woodward (1) points out the need to link content and process in a TTC, in practical ways that will reflect what we hope our trainees will achieve in their own classrooms. If the aim is to reduce teacher talk and increase student input in the ELT classroom at the end of the line, the same should be true of the training course.

My third justification is the necessary devolution of power from teacher to learner and from trainer to trainee. In this context, I am grateful to Julian Edge, who commented recently that the power-dichotomy for teachers and learners resolves itself when the teacher or trainer provides "a structured space within which the learner or trainee can develop" (2). This, in my view, is an excellent metaphor. In the early stages of this process, the space may need to be clearly and closely structured. Games normally provide this structure in palatable ways. It is understood that a game involves rules, and that the rules will be obeyed. But the players themselves administer and interpret the rules and negotiate variations. Having set the game in motion, the trainer can really withdraw.

Finally, I would like to take up a comment by Alan Maley (3) about student language learning materials, which he sees in many cases as "either excessively serious or overpoweringly trivial". I feel that the majority of teacher training materials err on the side of the excessively serious. I believe that playing with serious ideas can sometimes remove the threat from academic learning and bring back a lost element of fun.

Here, then, is a series of games for use in training or development sessions.

References:

(1) Woodward, Tessa: "Process Options 2: Loop Input" in The Teacher Trainer, No.0 Autumn 1986

(2) Edge, Julian: communication during a session on "Cooperative Development" at the University of Brasilia, November 1989 (unpublished so far)

(2) Maley, Alan: "Exquisite Corpses, Men of Glass and Oullpo: harnessing the irrational to language learning" in "**Humanistic Approaches: an Empirical View**" ELT Documents 113, the British Council, 1982

Game 1: Career Development Snakes and Ladders

Objective: To encourage trainees on an introductory Teacher Training Course to think of ELT as a career, rather than just a job. It can also be used in in-service or Teacher Development courses to give teachers a chance to think how far they have got in their career and where they would like to go.

Materials: One large blank sheet of paper or cardboard and one dice per group of 3-4 trainees. A ruler is also useful.

Procedure:

1. Arrange trainees/teachers in groups of 3 or 4.

2. Give each group a large sheet of paper, and ask them to divide it into 32 or 64 square, depending on the size of the sheet of paper. (32 or 64 squares can be produced by folding the paper). Each square should then be numbered, as in a snakes and ladders game (i.e.: begin in the bottom left hand corner. Number the first line of squares from left to right, the second line from right to left, and so on.)

3. Tell each group to arrange about 10 snakes and about 10 ladders anywhere on their board. They should then write a negative career event (e.g. "Burnout: you are unable to face your beginners' class") at the head of each snake, and a positive one (e.g. "Your article is accepted for publication by a teaching journal") at the foot of each ladder.

4. When boards are complete, invite the groups either to play their own game (by throwing the dice and moving a marker the appropriate num-

ber of squares), or to change boards with another group and play the game prepared by their colleagues.

5. After one round of the game, compare the boards and discuss the different perceptions of success and failure in an ELT career that they contain.

Comment: I have a feeling that part of the fun of this activity comes from the product, and that sessions where trainees, teachers, or students, actually work on an end product are usually very stimulating.

Acknowledgement: The idea of using Snakes and Ladders for student activities comes from "Grammar Games" by Mario Rinvolucri (published by Cambridge University Press). This is an adaptation of much the same idea to Teacher Training/Development.

▽ ▽

Game 2

Terminology "Call My Bluff"

Objective: to take a light-hearted look at some of the terminology trainees may come across and have to deal with in their reading.

Materials: list of words to be defined
Copy of "The Longman Dictionary of Applied Linguistics" or other source of ELT terminology definitions.

Method:
1. Trainer arranges the class in groups of 3 or 4.
2. Each group is given about 4 key words (or phrases or acronyms) to define. (Alternatively, trainees can select their own words.)
3. For each word, 3 definitions are prepared (one true definition and two false ones).
4. After a reasonable period (10-15 minutes) for preparation, two teams are formed. Each team should contain the same number of groups.
5. Each team presents one word at a time, reading out the 3 definitions. The other team must try to identify the correct definition.

Example: INTERLANGUAGE (possible definitions)

a) a language used as a means of international communication (False)

b) the type of language patterns that occur in interviews (False)

c) the type of language produced by students who are in the process of learning a language (True).

List of 20 possible terms for definition:

phoneme contrastive analysis overgeneralisation SLA
salience illocutionary force proxemics CALL
glottal stop discrete-point testing
dyad RP
chain drill construct validity
homophone IPA
monitoring code switching fricative LES

Acknowledgement: the idea of using EFL/Linguistics terminology for "Call My Bluff" comes from my colleague, David Coles, who also suggests Terminology Charades (in which each syllable of a term would be acted out and then the whole word.)

Sara Walker has written up seven games for 'The Teacher Trainer' and we will be publishing them in one's and two's in the next few issues.

CROSSWORD 2 by Mog

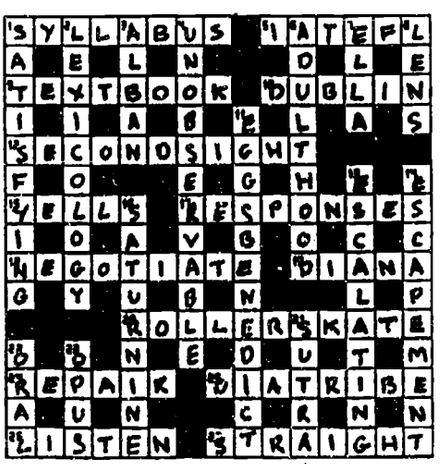
CRYPTIC CLUES: NOTES

Across

1. anag. Sally + bus; 5. anag. if late; 9. TT(=dry) + book round ex (=former), & lit. ?; 10. ref. to the English Pale, district around Dublin; 12. anag. sends Gothic; 15 ye (= the, old-fashioned) + L + L + s(chool); 17. anag. persons + S + E (compass points), & lit.; 18. anag. to get in a + E(nglish), & lit.?; 19. da (= Russ. 'yes') round Ian; 20. bad pun; 24. 2 mngs. (repair = go; re-pair); 25. anag. tirade round I+B(ritish) & lit.; 26. cf. en-list; 27. anag. artist round H.G. (Wells) rev.

Down

1. saying (=maxim) round anag. fist; 3. alb (=white robe) + a N(orthern); 4. anag. burn base love; 6. = maturity, adult-hood: 7. hidden in valley rev. B. initial letters of learn English next semester: 11. 2 mngs.; 13. anag. a single cat; 14. escape (=flight) + pun -ment/meant; 16. anag. a tennis round Ur; 21. anag. a scripture less letters of price, & lit.; 22. a + L(earner) after R(ight) & lit.?; 23. anag. soup



Observation and Feedback

TWO OBSERVATION CHARTS by Patrick Philpott

Observation is probably looked upon as just another necessary evil by most teachers - at least at the outset. However, it is my experience that, if carried out positively and sensitively (of which more later when we come to feedback), it can be a supportive, rewarding, even enjoyable experience for both teacher and observer, with teachers actually coming up to you to ask for help, or even inviting trainers and other teachers to come and have a look at them in class.

It is my belief that having aids such as charts can help us considerably to take in more and do more of the right things with what we take in. This article will set out and try to explain the charts I use, in the hope that other trainers will find them useful and adaptable to their own situations and theoretical positions, and be able to improve upon them. Naturally, I should be delighted to get any feedback on them from trainers and other observers in the field.

FOUR PARTS TO THE OBSERVATION PROCESS

If we split the whole observation process into identifiable parts, the first one, to my mind, would be the Perception period, in which we try to see and hear as much as possible of what is really happening in the classroom. The second, practically simultaneous step, is Noting Down our Perceptions, as mechanically, fully and non-judgmentally as we can, if we want to take it all in. Judgment comes in stage three, the Interpretation stage, in which after the lesson we evaluate in depth exactly what we have observed, the good and the bad. The fourth and last stage, which we might call Channelling, consists in shaping our conclusions so that they can most effectively lead to the individual teacher's improvement through the feedback we will give him/her and the subsequent monitoring, supporting process.

INTRODUCTION TO THE CHARTS

Charts, then, are simply instruments to link our Perception to the final desired improvement of the teacher. Mine grew through innumerable stages from the original blank lined notepad to a mammoth 46-point chart, till it was finally slimmed down to the present 20-point model, with valuable help from my Assistant Director last summer, Stephanie Dakin. The dilemma, obviously, is to cover all the essential points, but not overdo it! Of the two following charts, then, No. 1 is a checklist of things I think you need normally to be looking out for in any class; No. 2 is for just jotting down as much as possible of what you see the teacher and the class doing. I have found that the combination of the basically mindless approach of Chart 2 with the selective one of Chart 1 tends to give a fair overall picture, correcting over-subjective appreciations and pointing out more subtle underlying features. Not all observers will feel happy with the 20 points I have chosen; they will find some irrelevant, perhaps, or want to put in others such as Questioning, Use of Mother Tongue, Checking Understanding, Exemplification, Learning Load, Ability to Improvise and many others which I have ruthlessly chopped off the original pro-totype. Fortunately, with the help of a little Tippex and some goodwill these deficiencies can easily be corrected!

Just as teaching practice slots can be built up gradually in length so at the beginning of a course I tend to go in for 5-10 minute spells of observation, then go up to 20-30 minutes in the second week, and full sessions in the third week. I also impress upon my teachers that I am looking at the students as much as them (which happens to be true); and anyway, how could I help them if I didn't know what they are doing? Finding time for feedback is very difficult in some institutions, so these sessions are sometimes shorter then you would wish. If you just have time to run through the lesson, then be as positive as you can (even at the expense of truth) and try at least to balance the good points with the bad; value fully whatever the teacher has to say about the lesson, the students, the course in general and so on; suggest future action and make it clear that you will be checking up closely on the teacher's progress. Ideally, though, I try to use the technique explained by David King at IATEFL 1985, in which you get the teacher to talk you through the lesson, listening actively, (see Refs.) and again, at the end, suggesting what steps could be taken.

Actually, the more I observe, the more I realise that it's not what you observe that matters so much as the way you give your feedback! As a final way of making the whole process more human and productive, Stephanie and I decided to give our teachers blank copies of the chart we were then using on our summer course; in spite of some antagonism aroused by the fact that the chart was associated with assessment of their labours, I think on the whole it was a step in the right direction - it was just the way we presented it that was rather clumsy.

We can now look more closely at the charts and see how they work.

Observation and Feedback

CHART ONE

NAME .....

DATE ..... PERIOD ..... LEVEL .....

No. of STUDENTS ..... AGES ..... NAT. .....

MOOD .....

1. Tidiness, layout .....
2. Preperation .....
3. Suitebility of material .....
4. Use of aids .....
5. Instruction .....
6. Explanation .....
7. Elicitation .....
8. Monitoring .....
9. Correction .....
10. Control over material .....
11. Exploitation .....
12. Staging .....
13. Pace .....
14. Whole class participation .....
15. Mobility .....
16. Voice .....
17. Gesture .....
18. Control over students .....
19. Rapport with students .....
20. Encouragement .....

Other comments _____

_____

OBSERVED BY:-

This is the checklist or "aide-memoire" one. As I have hinted beforehand, comments on it should be as objective and non-judgemental as you can make them; for example, in Instruction, rather than "good" or "poor" use terms like "brief", "quickly understood by class", "by example" or "not checked".

The general layout of the chart divides into seven main sections:

1. Identification data
2. (Points 1-4) Basics or background work
3. (" 5-9) Micro-skills
4. (" 10-14) Macro-skills
5. (" 15-17) Physical skills
6. (" 18-20) Relations with the students
7. Other comments and/or general appraisal.

Points which might require some clarification are:

Mood - refers to students and tends to contain terms like "keen, quiet, restless, etc."

Tidiness - refers to the way the room looks (it is true to some extent that tidy rooms reflect tidy minds) and the layout of chairs etc.

Preparation - means evidence of the teacher having prepared the lesson properly, including things like plans, materials ready and so on.

Instruction - means explaining and initiating activities and would also be the place to comment on general classroom management.

Explanation - is explanation of grammar, lexis and so on, and calls for descriptions such as "clear, sufficient" and such like.

Exploitation - is meant to be really getting to grips with things and making something of them, whether they were in the original plan or just cropped up on the way.

Control over material - includes if the teacher really knows what he/she is talking about, apart from control "per se".

Staging - means dividing the lesson into clear, assimilable sections and starting and finishing things off definitely.

Gesture - should include eye-contact and other elements of body-language.

Encouragement - covers things like valuing students' responses (and making the rest of the class listen to them), helping individually, coaxing along and positive stimulation in general.

CHART TWO

CLASS	TEACHER	TIME

This one is more or less self-explanatory. Practically as soon as you sit down, you should jot down the time on the right, and what the teacher and/or class are doing in their respective columns. Put down the time every time there is a change of activity. One thing this will give you is a clear view of the variety of activities, and also who is doing most of the talking.

When it comes to the actual physical form of the sheets, you can get them both onto one side of A3 paper and thus make a nátty little folder, or use two A4 sheets and staple them together at the end. You might also want to add photocopies used in the lesson or other material to the chart. Also on the practical side, don't feel obliged to make entries for

97

every single point on Chart 1, and be prepared to go onto the back of Chart 2 or grab another one if the lesson lasts anything over 20 minutes (or is shorter but "action-packed"!)

Finally, keep the charts for future reference and, the final twist, for observing the observer, since use of the charts (especially No. 1) over a period of time will reveal the kinds of thing you tend to focus on in class. When I analysed observation charts for myself and Stephanie Dakin I found that I tend to concentrate more on 'Monitoring' and 'Voice' while Stephanie pays more attention to 'Elicitation', 'Exploitation' and 'Control over Students'. Individual trainers can analyse their own charts or meet other trainers and compare biases, quality of remarks, terminology used and so on. Charts could also be negotiated between observers and observed. In the long run constant and creative use of charts could help trainers to become more efficient observers.

Patrick Philpott,
Cordoba, Spain.

References

1. 'Listening with understanding' means "to see the expressed idea and attitude from the other person's point of view, to sense how it feels to him, to achieve his frame of reference in regard to the thing he is talking about." See
Rogers. C. (1967) On Becoming a Person Constable publ:

2. 'Active listening' means listening with maximum attention, reflecting what the other person says in order to bring out what it really means to her/him. See
Gordon T. (1974) Teacher Effectiveness Training Wyden publ: N. York.

!STOP PRESS!

IATEFL SPECIAL INTEREST GROUP FOR TEACHER TRAINERS HAS A NEW DATE FOR THE "TRAINEE VOICES" DAY.

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WOMEN AND TRAINING: A UK National Organisation by Rowena Palser

'Employers will need women employees and must recognise both their career ambitions and domestic responsibilities'.

Department of Employment White Paper 'Employment for the 1990's'.

Women and Training, (WAT), the national organisation based in Gloucester, celebrated its tenth birthday this year by re-launching itself as a limited company. Originally funded entirely by the Department of Employment's Training Agency, it will continue to be part-sponsored by them until mid-1992, when WAT will have built itself into a totally self-financing, commercial, non-profit-making organisation.

The underlying philosophy of Women and Training is to encourage organisations, employers and individuals to develop the role of women in the work force by considering areas of need for training of women of all ages, ethnic background and skills. It provides a forum for appropriate bodies and individuals to exchange ideas and information on training opportunities, and can make co-operation on the development of training projects easier. It also seeks to generate interest in people who haven't made a commitment to the development of training for women, maintain the interest of people already persuaded and encourage discussion on training programmes in order to break down traditional stereotypes.

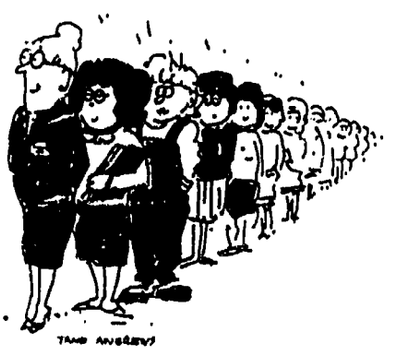
There are other organisations providing some of the services offered by Women and training, but WAT has built up an extensive contact network and a level of expertise second to none, playing a key role in the dissemination of information and experience of success -ful training strategies, techniques and methods.

The problems facing employers in the 1990's have been widely explored throughout the media, yet they cannot be emphasised too much:-

* 900,000 women will return to the labour market in the next decade;

* four out of five new jobs will be taken by women in 1995;

▶▶



* women will represent virtually one half of the available labour force;

* the available number of young people under 25 will decline by a dramatic 1.3 million by the mid 1990's.

Training is a key element in an employer's strategy; employees represent an asset that can be continually developed and its resources maximised. Within the labour force women are an under-utilised resource which employers can no longer afford to ignore. To retain and attract women employees, especially those returning to work, a more flexible approach to employment and training practices has to be adopted if organisations are to meet their business needs now and in the future.

New-found Independence

The Training Agency has been the sole source of funding for Women and Training since 1979. Now that WAT is moving towards financial independence, a membership system has been introduced, which will automatically provide access to the national net work, a quarterly newsletter, information on a wide range of issues concerning women's development and discounts on any workshops or conferences organised by WAT.

WAT has also been actively seeking sponsorship from companies who recognise the training needs of women. Sponsors include: National Westminster Bank, Unilever, Midland Bank, British Gas, British Telecom, The Post Office and Shell UK.

A committed service

Among the many services provided by Women and Training is a quarterly newsletter which is sent to all its members which includes articles on new approaches to meeting the training needs of women and identifies initiatives that have proved successful in the field. Regular features publicise successful training strategies and highlight specific company initiatives that have contributed to the promotion of training for women as a recognised element in company strategy. The format of the newsletter allows it to address problems that have been identified and seek solutions as well as publicise training events throughout the UK.

Conferences and workshops are an important part of the work of Women and Training and a range of events are planned for each year.

For example, a major two-day conference called 'Building Bridges', will include an extensive workshop programme focusing on a number of key areas of special interest which have each had a part to play in helping women to be trained and developed within today's organisations. The conference is designed for training professionals, managers, equal opportunities personnel, trade unionists, educationalists, human resource consultants and planners both female and male and will give delegates an opportunity to establish networking contacts. The conference will explore four major areas which have been tackled in a variety of ways:

- the successful introduction of Equal Opportunity Programmes;

- the challenging of attitudes prejudicial to women and minority groups;

- the introduction and management of change;

- the introduction of a variety of training techniques.

Within each of these areas bridges have been built for:

- part-time and full-time staff;

- manual and non-manual workers;

- technical and professional grades;

- new young entrants and 'old hands'.

Membership

WAT's main priority is to focus on the need for training for women in the UK and to highlight good practice, and most of its activities are geared to that end. Nevertheless, there are many associated areas such as initiatives in Europe, provision of childcare and the basic needs of women returners that are addressed through the newsletter, workshops and conferences. Membership provides an opportunity to make contacts with a very wide range of people. Many of them are trainers and tutors but many are simply interested in the broader perspective of provisions for, and the role of, women in the workforce and who want to keep up to date with a broad range of initiatives across all professions and trades. It does offer a considerable networking opportunity and access to information about training materials and other resources.

Nor is WAT's membership composed entirely of women: the needs of women in the workplace cannot be seen in isolation from those of their male counterparts and colleagues and part of the membership is made up of men who are either responsible for training or who are interested in the whole spectrum of personnel issues.

In addition to the national organisation, there are thirteen regional groups, affiliated to Women and Training, which hold their own meetings and events, backed by the resources of national WAT and giving members the opportunity to make useful contacts locally. Details of membership and regional group co-ordinators can be obtained from Women and Training, Hewmar House, 120 London Road, Gloucester, GL1 3PL, England. Tel: (0452) 309330.

99

People Who Train People

Richard Cooke is Conductor of the Canterbury Choral Society. He is also Conductor of the London Philharmonic Choir, conducts the University of Essex Choir and frequently conducts the Gothenburg Concert House Choir in Sweden.

TW Have you been in and with music all your life?

RC Yes. I started at eight as a chorister at St. Paul's Cathedral, London. Then I went on as Choral Scholar at King's, Cambridge.

TW And how did you become a conductor?

RC Well ... because somebody asked me to and there was no one else to do it. Then one thing lead to another and it just happened. Also by watching other conductors. That's probably the best way, observing.

TW Is it possible to take exams in conducting?

RC Well, every time you stand up in front of an orchestra is an exam with a very immediate result! Actually as soon as you walk in you're either a success or a failure as a conductor. They size you up pretty quickly!
But it's easier to learn by observing someone good than by going to classes to learn how to wave a stick about!

TW Via your work with choirs and orchestras you train a lot of people?

RC Yes, though it's different for choirs and orchestras. Training amateur singers to sing well is something you can do from a fairly low technical base. But in an orchestra, if it's a good one, people spend their years becoming technically accomplished on their instruments. You can get an amateur choir to sing to a high standard but you cannot get an orchestra to play at a high standard if they're not competent.

TW What do you see as your main roles as a conductor?

RC It's a job of communication. It's to produce music which is technically accomplished and which also throws light on what you think the composer was trying to achieve. So there's an interpretative role too. Although if you have the best interpretation in the world, it means nothing if the choir sings the whole concert flat. Then there's the knitting together of the group of people in front of you. All these jobs are equal parts of the package. You can't have one without the others. There is a certain amount of "I" in this. My interpretation of the music will be different from the next person's. I don't think it does justice to composers for example, when the conductors' name on the poster is larger than theirs. The composers are the geniuses after all. Anyone who sits down and tries to write a piece of music will find this out very quickly indeed!

TW You train old people and young people in the choir?

RC Yes. There's a mixture and that's desirable. In a choir you need different sorts of sound. You need the beautiful clarity of younger voices especially at the top end, soprano, alto, sometimes tenor. You also need some gravitas in the bass line, a fuller, older resonance.

TW Are you still learning yourself? Who trains you?

RC I'm not studying in any technical sense as a deliberate act. But I'm still learning pieces that are new to me. there is a lot of repertoire still to come. You learn a great deal from doing a performance of music for the first time. The second performance is always considerably different, an easier experience. You learn that some things work that you didn't think would. And vice-versa. You have to be careful enough to give up what was bad.

TW You mentioned that watching other conductors was an excellent way to learn?

RC Yes. I'm employed by the London Philharmonic as their Chorus Master. That means I prepare a lot of concerts where the choir sings for visiting international conductors. So, I could drop a million names here! The next person I'll work with is Solti. I've worked with most of the world's top ten conductors.

TW What sort of things do you learn from them?

RC You learn very different things from different conductors. Of course you learn an awful lot of what <u>not</u> to do! The conductor I admired most of all was Claudio Abbado who's just become principal conductor - in succession to Von Karajan - of the Berlin Philharmonic. He has an extremely expressive style of making music. He also has an incredible mind. He speaks I don't know how many languages and I've never seen him with a score in front of him. He conducts

four hour Verdi Operas, Schoenberg, anything with no score! I think he has a photographic memory. But his greatest capacity is to listen. You know, when you're actually conducting, you're listening to the details going on inside and allowing things time to run their course. If you've got a very busy piece of music and you listen hard, you can get it together. There are certain things you can't budge in an orchestra. You can't confuse an orchestra in the middle of a complex passage by trying suddenly to accelerate or make extreme changes. You're better off listening and not causing undue stress of the wrong sort. Stress which disrupts ensemble is damaging. Stress which provides emotional weight is quite another thing. Abbado does that brilliantly.

TW You work with very different groups in Canterbury, London, Essex, Sweden. Are they all different?

RC They're all pretty different and I don't really know why. The common thing with choirs, and I don't mean this unkindly, is that there's a sense of people feeling they're better than they are! It means that there's no great sense of humour about receiving criticism that is intended to improve. The tactic is to be as rude as you dare, within a sense of humour, so that people realise, and a degree of humility comes in. If you think you're too good to be told what to do, then that's not very productive.

It's quite a different matter with an orchestra. You see, you'll probably turn up to an amateur choir and be the most accomplished musician in the room.

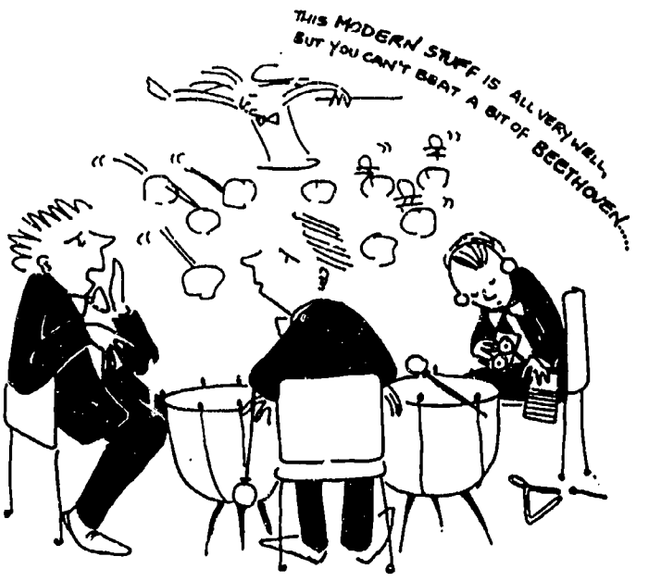
If you turn up to a professional orchestra, it's highly likely that there will be several other musicians in the room who know more than you do. So you have to have a respect for their standard of playing. The principal clarinettist for a principal London orchestra will have been there for 20 years. He will have played Beethoven's 5th Symphony with some of the great names over a long period. It doesn't do for a 23 year old conductor to walk in and say "This is how this piece goes". So there are different ways to approach different groups and different situations.

TW Who chooses the music for the concerts?

RC I do, in discussion with the board. Although the London Philharmonic chooses the music they want to do with their visiting conductors. Then I prepare them for it.

TW So do you ever have to work with music you hate?

RC Yes, but not very often. There are not many pieces I hate. It happened once with Havergal Brian's "Gothic Symphony". It was a horrendous experience. It was unsingable chaos. The percussion section were watching Wimbledon on their briefcase televisions. Complete mayhem. We worked on it for six weeks and it never got better because it was so unmemorable.



TW Do conductors need special gifts or abilities?

RC Well, you've got to achieve the respect of the people you're working with by getting musical results. That's the main thing. You've got to work hard. People don't respect you if you give up. You have to be prepared to pursue something until it's as good as it's going to get. The sense of fulfilment for a choral society comes from achieving a standard. If you're lucky you can think of funny things to say on the way, but people want to be fulfilled. It's remarkable to me how few people can be conductors. It doesn't seem to me to be particularly difficult.

TW Do you need a strong personality?

RC Well, I'm a lot more confident now than when I started. I was terrified at the beginning. Very sheepish about it all. But if people appreciate your musical manner. Then, you know, experience irons it all out.

TW You have to audition people and sometimes they fail. How do you feel about that?

RC It's easier as one gets older. You know when you move into an organisation and you're 25 years old, you have to do it gradually and in small doses. A gradual weeding out and bringing in process in a choir. There have been one or two cases when people have come back and begged. I've made one rule and that is that I must be absolutely dispassionate and divorce any sentiment from the decision. You have to think of the greater good of the choir. Once you're established in a group you can say to people, "This should be your last audition. You can retire sny time you like over the next three years". It's not common to say to a choir member, "You must go now"! The damage will not be that great if they stay a little. You can leave people to cope with it gradually. People are aware themselves of when it's time to go.

TW You are observed from front and back by choirs, orchestras, audiences, TV and so on. How does that feel?

RC While the music is going on, one is not aware of being observed. I don't have any nerves at all about standing up in front of 1,000 or 2,000 people. It's a very nice feeling to give a concert to a full house. The only assessment that matters anyway comes from the performers. Some of the critics talk absolute rubbish - others are better informed. The worst are those who are not at all informed, and try to sound authoritative.

TW Do the performers give you criticism sometimes?

RC No. But you feel it! You know when you've done something wrong. And you know that they know! They'll forgive one mistake but if you've interpreted something wrongly just to make your own point rather than the composer's, they see through that pretty quickly!

TW Where does the yardstick come from?

RC Well nowadays orchestras are much more concerned with accuracy, recording equipment is better and we can all buy the best on gramophone records and listen to it at home so that has refined people's judgement and made them more aware of music generally.

TW And in the past?

RC Well the other day I saw the most astonishing performance of Beethoven Nine, conducted by Toscanini, such as you would never, ever, come near to approaching in interpretation these days. It was unbelievably different from anything I've ever heard and I've heard some extreme interpretations. The interpretation of the composer's mind in those days, was a much freer thing. I'm not sure if it was better or worse but a lot of professional players found life more stimulating when the differences between conductors were greater.

TW Do you work from models yourself?

RC I try not to learn music off gramophone records! I don't want to mimic other people. Of course you can pick up ideas but I'm more interested in doing my own thing really.

TW Any ambitions for yourself?

RC Yes. Now I've done 15 years working mainly with choirs, I'd like to increase my orchestral work. But mainly I'd like just to keep busy and get busier, extending my knowledge of the repertoire and doing again the things I love. I'll never get tired of conducting Beethoven's Ninth, or the Missa Solemnis.

TW Do you play an instrument?

RC I do, but I was going to be a singer until I realised that my voice was not going to develop as far as I had hoped. I had 3 marvellous years in King's College Choir. Other than that I play the piano not particularly well and the flute a little better! That's the greatest frustration - that I'm not a better keyboard player but, there we are.

TW Richard, thank you very much.

RC Yes, it's time to start!

USING SUBSTITUTION TABLES FOR LANGUAGE ANALYSIS WITH PRE-SERVICE NATIVE SPEAKING TRAINEES

I've had plenty of elementary and lower intermediate classes who have been glad to have a substitution table either handed out or copied down or to work on as a reminder of the formal intricacies of whatever language points have come up during a lesson. I thus feel quite positive about substitution tables and tend to use them for two reasons when I'm with pre-service trainees who are native speakers of English.

1) Some language students really appreciate the tables.

2) They are a useful learning tool for the trainees themselves to find out more about syntax.

Initial Explanation

If you like to use a problem-solving start to input sessions, you can spray the board with many sentences that are similar in structure, e.g.

I like apples
I like pears
My friend likes apples
Sara likes bananas

Point out, while you're writing them up, how much duplication is involved in what you're doing and ask trainees if they can think of a way of your avoiding writing the same words more than once.

Usually trainees will come up with a "ditto" system as in "I like apples"
" " pears "
which is the beginning of substitution table. Just take out the ditto marks and add vertical lines. Then deal with the 3rd person singular and ask how it could be kept separate. Someone will suggest a horizontal line at which point you have arrived at the first substitution table.

Alternative Step One

If you like to start input sessions more by "telling" or "showing", you could put this on the board.

This	is	a substitution table
This table		a series of columns
This diagram		something with structure
What's on the board		something that can change its parts

Step Two

Having now got the first substitution table into the room, you can ask people to read from left to right, to state which bits are the same and different, to name these bits e.g. "standard bits and variable bits" or "fixed bits and optional bits" or whatever name they come up with. Ask them to suggest other phrases or words that would fit into the different columns.

Step Three

Ask trainees to quickly make a substitution table with at least 3 sentences that start with "My brother (or sister or wife or husband or aunt or son etc.) is ....." Give people a chance to start and then go round helping where necessary.

Step Four

Next you can throw in the word "has" and ask trainees to work on where to put it and what to add. Similarly by calling out words, allowing thinking and writing time and then discussing and checking, trainees can learn what happens to their table when the following words are called out: "not", "my sisters", "older", "goes", "go on holiday", "often", "sometimes", "rarely", "does", "do", etc. Try to call out words that will cause trainees to think about plurals, verb agreement, adverbs, negatives, questions, adjectives, punctuation. At some point during the above, the suggestion will come up of having one table for statements (negative and affirmative) and one for questions. If it doesn't come up, raise it yourself. If people are coping well, you can call out a tag question e.g. "isn't she?" or a short answer "Yes, she is" but this will probably be too difficult for the first session. In my experience you cannot go slowly enough with this work. Native speakers are competent but often feel lost very quickly in formal analysis work.

Step Five

This could well be in a different session. It could also be an alternative to Step Four. Put trainees into pairs and ask them to work on the following task. The task is designed to give trainees practice in grouping like with like, adding horizontal lines, subject-verb agreement, remembering punctuation and word order. There will be a lot of rubbing out and re-drawing. This is what the task is for.

TASK SHEET

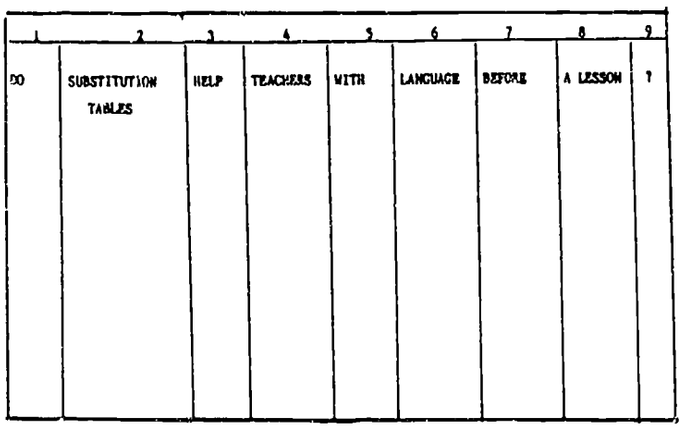
SUBSTITUTION TABLE EXERCISE

Look at the substitution table on the other sheet. Then look at the following nine additions to the table. Put the additions in, one by one, making any necessary changes to the table as you go along. The number in brackets after each addition denotes the column it should go into. Use fresh paper as you need to.

1. a substitution table (2)
2. students (4)

▶▶

3.	punctuation	(6)
4.	not	(?)
5.	word order	(6)
6.	meaning	(6)
7.	after	(7)
8.	during lessons	(7)
9.	need planning	(3)



1	2	3	4	5	6	7	8	9
90	SUBSTITUTION TABLES	HELP	TEACHERS	WITH	LANGUAGE	BEFORE	A LESSON	?

Once all the words on the task sheet have been contained on the table, ask trainees to discuss the questions raised in the table. They may at this point realise that they haven't really noticed what the questions were! They've been so busy thinking about form and word order. This is a point worth making and relates to the question in the table about "meaning".

Other Steps

* You can ask trainees to find substitution tables in course books, state what they are practising, point out the "fixed" and "variable" bits and add bits to them.

* As a 10 minute starter, break activity or filler you can (or trainees can) throw out a name of a structure (e.g. past simple, statements, all persons) and ask trainees to write a quick table for it.

* Badly written tables that don't read across or where lots of mistakes are possible, can be given to trainees for de-bugging.

* Ask trainees to come to the board and write comments about e.g. what they're going to do after the session. When there are plenty of comments up, ask trainees to hunt for similarities that could go into a table together.

* Taking a fully written in, duplicated substitution table as the "most controlled" form of a table, ask trainees how tables could be made "freer" and more creative. (See refs.).

* Use a sentence stem in order to get feedback from trainees on aspects of the course.
For example write up on the board:

"I find the course homework ....."

or

"I thought the last input session was ...."

or

"When I first came onto the course I ...."

and ask all the trainees to come up and finish off the sentences as they like.

* Ask trainees to start writing substitution tables on their lesson plans as a way of working out, for themselves, the form of what they are teaching.

* Taking a basic sentence such as

"The roads in Townsville were jammed this morning." Ask trainees

a) which parts of the sentence could be represented by pictures and

b) which parts could be fixed and which variable. (The answer to b) is that any part can be varied, it depends what the students are concentrating on at the time.)

Substitution tables look easy, when they're already made. Non-native speakers of English who have learnt English the hard way and have often seen substitution tables generally don't find them difficult. Native English speakers with no formal training as linguists or teachers find the formal syntactic structure of English an absolute mystery. At pre-service level there is generally very little ability to analyse, to see what is similar, to see what is different, to manipulate form. Working with substitution tables, often, only for short periods, is one way of learning about language.

References

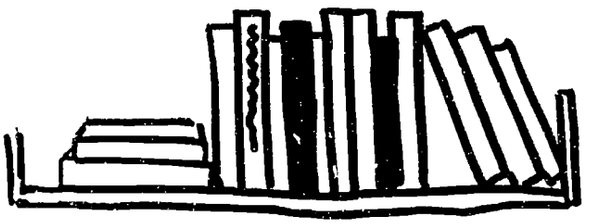
You might like to look at:

Frank C. & M. Rinvolucri (1983) Grammar in Action (p.77), Pergamon

Rinvolucri, M. (1984) Grammar Games (p.56) CUP

Hubbard, P. et al (1988) A Training Course for EFL (p.67-69), OUP

PUBLICATIONS RECEIVED



Of special interest or relevance to teacher trainers are:

■ Success with foreign languages Earl Stevick (1989) Prentice Hall. ISBN 0-13-860289-1. Seven main chapters for seven interviews with outstanding learners of foreign languages talking about how they perceive language and how they think they do their learning. The interviews are interspersed with comments from Stevick on the principles illustrated by the conversation. It is thus a very interesting mix of learner insight and teacher insight.

■ Teacher Education for Language Teaching: An annual devoted to research and practice edited by D. Kalekin-Fishman. This new annual is the result of the study days, working committees and discussions of CONTACT the Association of teacher educators for TEFL in Israel. The first issue has articles on how co-operating and student teachers view their roles, planning practice teaching and classroom observation. Available from the editor at the University of Haifa, Israel.

■ Understanding language classrooms. A guide for teacher-initiated action by David Nunan (1989) Prentice Hall. ISBN 0-13-935935-4. About classroom observation and research, with a particular focus on ways teachers can investigate their own classrooms including case studies, questionnaires, observation schedules, field notes, interviews, charts, plans and sociograms.

We have received 5 books from Kogan Page Nichols.

■ The facilitator's handbook by John Heron (1989) Six dimensions of facilitation within experiential learning are identified with three modes to decision making on each dimension. Heron's work which started in Canada, will be known to those who have attended sessions at the Institute for the Development of Human Potential or at the University of Surrey (HPRG).

■ Interactive learning events: A guide for facilitators by Ken Jones (1988) The events include discussions, exercises, role-plays, simulations and games. Each one is discussed with examples and there is a chapter each on debriefing and assessment.

■ How to develop and present staff training courses by Peter Sheal (1989). Written very much within a business HRD (Human Resources Development) style, it deals with how to promote learning, assess staff needs, develop a course and materials, conduct a course, follow it up and evaluate it.

■ The effective use of role play. A handbook for teachers and trainers (1989) by Morry van Ments. Role play is used by industrial trainers, youth leaders, therapists, school teachers and teacher trainers. This book aims to distill the best practices in all fields and set forth a full range of role-play methods together with their advantages and disadvantages.

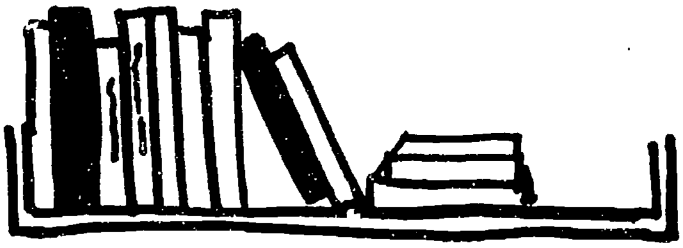
■ The theory and practice of training by R. Buckley & J. Caple (1990). Written for newcomers to a training role within companies and organisations this book examines the role of training in organisations, assessments of need, theoretical models, objectives, strategies and methods, and evaluation.

All the 5 books are interesting because they are not written with language teacher trainers in mind and thus present a view of training from business and organisations to supplement and complement our own field view.

■ Using the overhead projector by J.R.H. Jones (1982). No. 8 in the wonderful series of tiny Heinemann Practical Language Teaching series books ISBN 0-435-28972-1. Dealing with choosing, maintaining and using an OHP both in standard ways and more imaginatively with silhouettes, strips, masks and combinations, it is the perfect book for those who think the OHP is "a well-lit horizontal surface where mugs of coffee may conveniently be placed"!

■ Bera dialogues, 2 edited by C.T. Fitz-Gibbon (1990) Multilingual Matters Ltd. ISBN 1-85359-092-4. This issue is about "Performance Indicators", so if you don't know what they are you can read definitions, history, clarification and the practical and policy issues surrounding "PI's". Accessible and brief.

■ Making the most of work experience by P. McQuade & L. Graessle (1990) CUP ISBN 0-521-357292. If, for part of your job, you have to organise work experience for trainee teachers, sending them or accompanying them to



schools, this slim book with large print may be of interest. It does not deal directly with teaching practice since it is aimed at UK based teachers who have to organise employer based work experience for their pupils. It discusses aims of work experience, designing, resourcing, preparing and evaluating work experience.

■ The language teaching matrix by Jack Richards (1990) CUP ISBN 0-521-38794-9. The 'matrix' in the title refers to the network of interactions between curriculum, methodology, teacher, learner and materials in language teaching. Contains a chapter on the teacher as self-observer.

■ Second language teacher education edited by Jack Richards & David Nunan (1990) CUP ISBN 0-521-38779-5. A collection of 19 articles, some reprinted from US/UK journals, under headings such as the Practicum, case studies, issues and approaches in teacher education. Short pieces on issues of the 80's and 90's, e.g. education/training/development, action research, reflection, diaries and learning logs.

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Speakers. from East and West. include:

BAILEY Kathey, from Northampton. U.K.. A trainer in the use of Right Brain Techniques to help business people develop study skills.

BAUER Dr. Rupprecht. from the Universität Gesamthochschule. Essen. Author of the book "Suggestopedia" and of numerous articles on Suggestopedia.

BROOKS Stephen, from British Hypnosis Research. A specialist in the application of NLP to improve problem solving and developing new thinking strategies in Industry. His workshop. which will be presented with Paul Hobbs of MK Electric. will be entitled "The Application of Neuro-Jingusitic Programming (NLP) in Industry".

BURDEN Dr Robert, Director of the Centre of Applied Psychology. University of Exeter. co-worker with Professor Reuven Feuerstein on Structural Cognitive Modifiability. a method which has achieved apparently miraculous success in raising the intelligence of backward children.

CHITTANANDA Pet. Chairperson of the British Wheel of Yoga and Alexander Technique teacher. Her workshop will be on the Alexander Technique.

DAUNCEY Guy, of Vancouver. Canada. author of "After the Crash".

DIAMOND Dr. Merlon, Anatomy/Physiology Professor at the University of California (Berkeley) and author of two books and more than a hundred articles on Neuro Science.

EVANS Roger, London, Director of Creative Learning Consultants and author of the book "The Creative Manager".

FLAK Micheline, of R.Y.E. (Research on Yoga in Education). Paris. A teacher of yoga and of English and creator of a method of introducing yoga into the classroom to help children concentrate and learn better.

GATEVA Dr. Evelina, Centre of Suggestology and Development of the Personality. Sofie University. Bulgaria - Teacher of Languages by Suggestopedia.

HERON John, Founder of the Human Potential Research Project - a pioneer centre for experiential learning and enquiry at the University of Surrey.

HOBBS Paul Training Manager of M.K. Electric. London. who will conduct a joint workshop with Stephen Brooks on N.L.P. in Industry.

HOOPER Grethe.
Suggestopedic EFL teacher from Florence. Italy who will give a workshop entitled "Shaping our Own Reality".

HOW Ludi - of Malmesbury. Wiltshire. Practitioner in Stress Recognition and Management. executive member of the British Association for Autogenic Training and Therapy. Her workshop will introduce ways in which AT can increase self confidence and clear pathways to an individual's potential resources.

KITAIGORODSKAJA Professor Gelina, University of Moscow - Director of "Intensive" (Suggestopedic) Language Teaching.

KUSHLIK Dr. Albert. University of Southampton. specialist in the development of the potential of handicapped children. The title of his workshop will be "Enjoying Working with People who have Severe Challenging Behaviour".

LOZANOV Dr. Georgi, Centre of Suggestology and Development of the Personality. Sofia University. Bulgaria. Creator of Suggestopedia..

MERRITT Stephanie. of San Diego. USA. Educator. Consultant and internationally-known lecturer in the field of Accelerated Learning. will give a workshop on "Learning with Music and Imagery".

MILLER Alison. of Synergistic Learning. USA. an internationally recognised teacher. trainer. consultant and writer. who has recently been teaching by Suggestopedia in Japan.

PALMER Dr. Lyelle, President of SALT (Society for Accelerative Learning and Teaching). Iowa. USA.. who will give a presentation on "The World's Greatest Kindergarten Results".

PARDO Enrique, France, Director of Pantheatre. an artistic association. the aim of which is to carry out theatrical and cultural research.

POSTLE Dennie, Richmond, Surrey Author of "The Mind Gymnasium" associate facilitator with the Human Potential Resources Project at the University of Surrey. Guildford. His workshop will be entitled "Emotional Competence - a Luxury or a Professional Obligation?".

RATELBAND Emile, of Holland, a successful businessman who has been especially selected by Anthony Robbins. author of "Unlimited Power". to conduct his personal development seminars throughout Europe.

ROSE Colin. M.D. of Accelerated Learning Systems. U.K.. producers of home study language courses.

SPINOLA Roland, of the Herrmann Institut. W Germany. who has run a successful " New Learning" course for IBM. Germany. using Suggestopedic techniques to teach technical subjects.

WAGNER Hartmut, Director of SKILL Training in Heidelberg. W Germany. a group offering seminars for Creative Learning and Teaching.

WATKINS SEYMOUR Eileen. London NLP teacher trainer and counsellor.

WHITMORE Lady Diane. Director of the Trust for Psychosynthesis and Education. London. author of "Psychosynthesis in Education".

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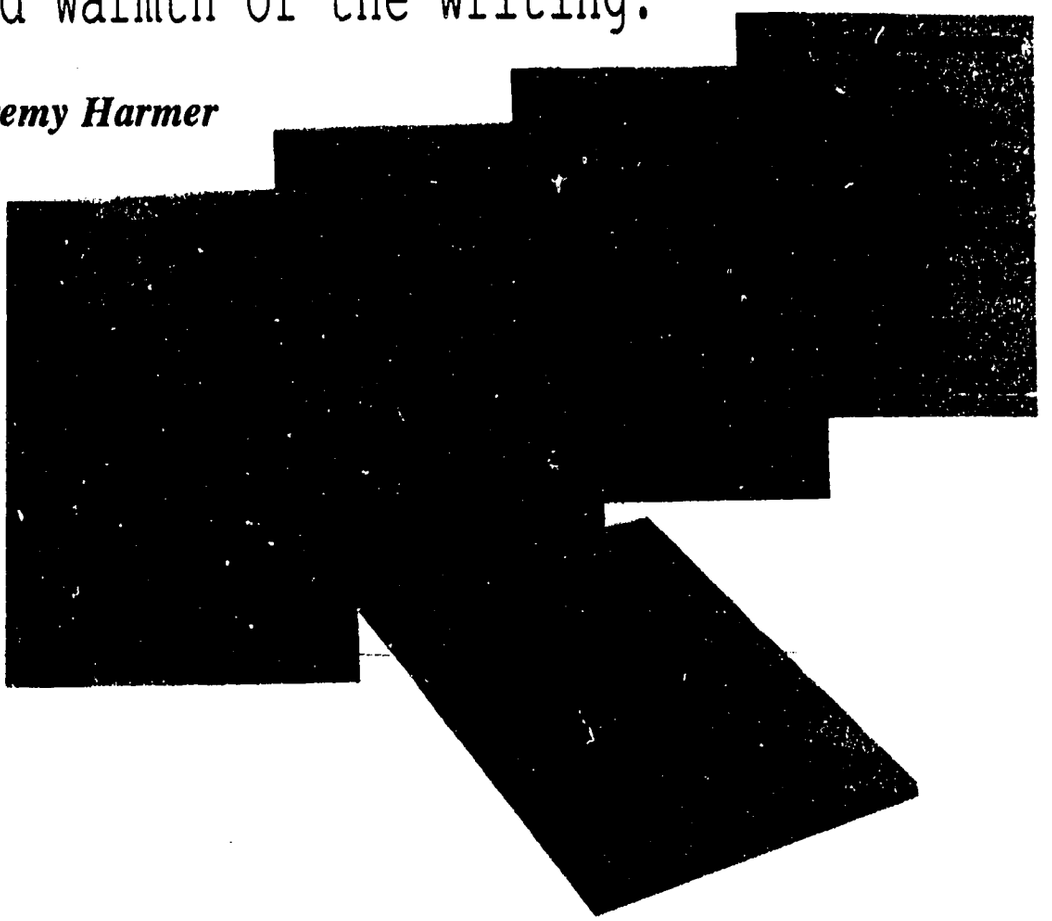

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