

REPUBLIQUE ALGERIENNE DEMOCRATIQUE ET POPULAIRE  
MINISTERE DE L'EDUCATION NATIONALE

INSTITUT NATIONAL DE FORMATION DES PERSONNELS DE L'EDUCATION  
ET DE PERFECTIONNEMENT DU PERSONNEL DE L'EDUCATION

# TEACHING ENGLISH

I. Phonetics

II. Speaking

III. Writing

Support de formation destiné  
aux inspecteurs de moyen

Ouvrage réalisé par :  
Les encadreurs de l'INFPE



4 - شارع أولاد سيدي محمد السبيح - العراش - الجزائر  
البريد الإلكتروني  
contact@infpe.edu.dz  
العنوان على الإنترنت  
http://www.infpe.edu.dz

REPUBLIQUE ALGERIENNE DÉMOCRATIQUE ET POPOULAIRE  
MINISTÈRE DE L'ÉDUCATION NATIONALE  

---

INSTITUT NATIONAL DE FORMATION ET DE  
PERFECTIONNEMENT DU PERSONNEL DE L'ÉDUCATION

# TEACHING ENGLISH PHONETICS, SPEAKING AND WRITING

Support de formation destiné  
aux inspecteurs de moyen

Ouvrage réalisé par  
les encadreurs de l'INFPE :

*Dr. Afkir Mohamed*

*Dr : Brakni Dalila*

*Mr: Bouchama Mohamed Reda*

*Année: 2009*



ADRESSE: 04, Rue Ouled Sidi Cheikh, El Harrach  
Site Web : [www.infpe.edu.dz](http://www.infpe.edu.dz)  
e-mail : [contact@infpe.edu.dz](mailto:contact@infpe.edu.dz)

## Contents

<b>PART ONE: PHONETICS AND PHONOLOGY</b>	<b>15</b>
1. Teaching and learning pronunciation	16
2. Phonology and phonetics	20
3. Consonants	32
4. Vowels	44
5. Word Stress in English	54
6. Intonation	73
7. Rhythm	86
8. Weak form vs. strong form	99
<b>PART TWO: SPEAKING</b>	<b>109</b>
1. Complexity of Spoken Interaction	111
2. Teaching Speaking	124
3. Speaking Activities	145
4. Selected Themes and Activities for Practice	158
5. Improving Speaking	181
<b>PART THREE: WRITING</b>	<b>191</b>
1- Speaking and Writing	191
2. Notions on Writing Teaching	197

3. The Basics of Writing	<b>218</b>
4. Writing Sentences	<b>224</b>
5. Types of Writing	<b>256</b>
6. The writing process	<b>263</b>
7. Methods of development:	<b>270</b>
8. The paragraph	<b>275</b>
9. The academic essay	<b>286</b>
10. Report writing:	<b>299</b>
11. Letter writing:	<b>309</b>
12. Précis/summary writing	<b>313</b>
Bibliography	<b>321</b>

## **Preface**

This work has been achieved to equip middle school inspectors of English with a useful tool that helps them fulfil their task of teaching more efficiently. The present work can also be of interest to teachers at other levels including the secondary school and university.

The contributors hope that teachers will be able to benefit from the different points and elements contained here, and will find answers to their essential preoccupations. The contributors have attempted to bring clarifications about the three important areas in English teaching: phonetics, speaking and writing, with a view of enhancing and deepening teachers' knowledge of the English language. In this way, they will feel more confident to transmit their knowledge to their own learners.

To realize this project, we have adopted the recent pedagogical theories and approaches currently employed in modern school systems. English ESL teaching has seen a number of fundamental transformations that should be taken into account when planning for teaching programmes.

## **Introduction**

It is common knowledge that speaking and writing are two important skills. Their importance stems from the fact they allow us to measure one's mastery of a given language. They are also skills that usually indicate a mastery of the other important skills: listening and speaking. A good speaker can not be a bad listener, and a good writer must not be a bad reader.

The contributors in this book discuss how we can express ourselves in English. They target the two skills of speaking and writing, yet speaking English is necessarily tied to knowledge of phonetics. This is why the discussion of phonetic rules affecting speech has been detailed. The discussion was organised in three major parts: Phonetics, Speaking, and Writing. They are put in this order because good speaking requires good knowledge of pronunciation and phonological rules. As for writing, it is a fact that we always learn speaking before learning writing.

To every teacher or learner concerned with language, phonetic science is indispensable. Therefore, theoretical and practical knowledge in the science of sounds is being considered an important step toward language acquisition. Teachers of foreign languages do agree that knowledge of the essentials of phonetics is extremely helpful to them in many ways. The correction of pronunciation by just making learners repeat again and again does not bring any satisfaction for the teacher nor for the learner. In fact, the former will be repeating the same word endlessly and the latter encouraged to make an endless repetition of the same bad pronunciation. What is needed is a teacher who knows enough phonetics to be able to make the learner feel the difference between the sound the way he/she pronounces it, and how it should be.

The part reserved for phonetics deals with a number of related points. First as an entrance, it deals with some basic notions of teaching phonetics. Then it clarifies the usual distinction between phonology and phonetics. The points that follow explain the main areas in phonetics such as consonants, vowels, stress, intonation ...etc.

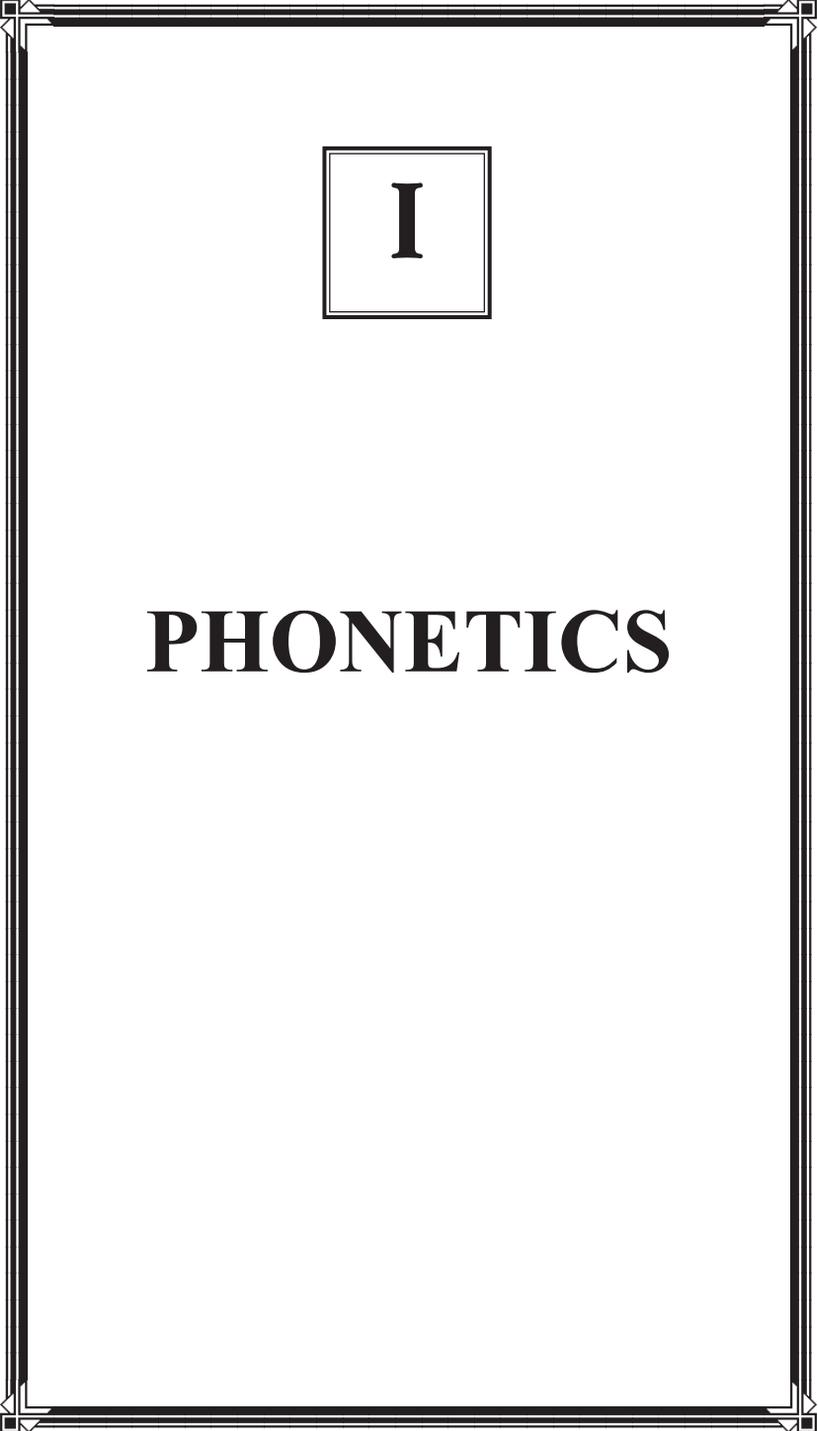
Appropriate knowledge of phonetic rules helps us and our learners a great deal to develop in speaking. Speaking here does not mean old type drills of question/answer or ready and repeated dialogues; it is interaction, transaction and performance. The current tendency in teaching speaking is to create situations approaching real communication out side the classroom.

The part reserved discusses the complexity of spoken interaction and links this to problems of teaching. It also gives consideration to the kind of effective techniques and activities that can help learners progress as speakers.

While speaking allows us to express our concerns, needs and allows us interaction with others, writing pushes us upward with deep thinking. Writing is not merely good language put on paper. Rather it is the way we use language to think, analyse and produce thought. Mastery of writing leads to intellectuality that is the ultimate goal of schooling.

The part reserved for writing starts with explaining the overlapping area between speaking and writing and shows how each has its own characteristics. Then the basics of writing are reviewed. The basic unit in writing a language is the sentence, and its mastery is the first step in writing. It explains word classes in relation to writing, and then reserves an important area to sentence writing: sentence kinds, types and patterns. After that, a vision on the process of writing and the way it could be done in practice is considered. In addition, a view is paid to the different methods of developing topics. The

following deals with paragraph writing ie the main requirements a student should have to write an effective one. Another space tackles the basics of essay writing, followed by letter, report, summary and précis writing.



**I**

**PHONETICS**

### **Part one: phonetics and phonology**

Phonetics is the science of speech sounds, their production, their combination into syllables, stress and intonation. Therefore, phonetics may be considered a part of linguistics which deals with sounds as used by human beings to communicate thought and feelings to one another.

The teacher who devotes time to the study of the sounds is in fact saving time in learning the language and improving his/her learners ability to understand messages and convey clear ones. In doing so, the teacher will soon realize that the better his/her learners pronunciation is, the better they will appreciate the language. This means that if a learner is not trained enough in the faculty of perceiving the language the way native speakers do to communicate, this will not have an effect on his/her pronunciation, but also on his/her writing and even his/her ability to understand and appreciate important forms of the language such as literature.

## **1. Teaching and learning pronunciation**

What is the nature of the task before each member of the learning-teaching partnership? We intend, in this part of the course, to examine this closely because the views teachers hold about the abilities and limitations of learners are bound to influence any teaching programme they devise for them. Our other major concerns will be the goals of pronunciation teaching and the implications of 'speaking with a foreign accent'.

### **1. 1. Teacher's role**

#### **1.1.1. Helping learners hear**

Part of the role of the teacher is to help learners perceive sounds. Learners will have a strong tendency to hear the sounds of English in terms of the sounds of their native language. If you've never seen a lime before you may think it is an unripe lemon because that is the nearest equivalent of the fruits you are familiar with.

You may continue in your misperception until you actually eat one or until someone points out the difference to you. Sounds aren't like fruit (sound images are different from visual images), but the process of establishing categories is basically the same and each language has its own set of categories. Teachers need to check that their learners are hearing sounds according to the appropriate categories and help them to develop new categories if necessary.

### **1.1.2. Helping learners make sounds**

Some sounds of English do not occur in other languages. Sometimes learners will be able to imitate the new sound, but if they can't then the teacher needs to be able to give some hints which may help them to make the new sound(s).

### **1.1.3. Providing feedback**

Both the above tasks require the teacher to tell learners how they are doing. Often learners themselves can't tell if they've 'got it right'; the teacher must provide them with information about their performance. In other cases, learners may overdo something. They may make inaccurate assumptions about the way English is pronounced, perhaps because of the way it is written. This leads us to another task for the teacher:

### **1.1.4. Pointing out what's going on**

Learners need to know what to pay attention to because they may miss something important. For example, they may not realize that when a particular word is stressed or said in a different way this can affect the message. Teachers need to make learners aware of the potential of sounds - the resources available to them for sending spoken messages.

### **1.1.5. Establishing priorities**

Learners themselves will be aware of some of the features of their pronunciation that are 'different', but they will not be able to tell if this is important or not. They may notice that something about their pronunciation is not like the way English do it, and may automatically try to change this, but their efforts are misplaced. This means that learners need the help of the teacher in establishing a plan for action, in deciding what to concentrate on.

### **1.1.6. Devising activities**

Learning pronunciation is so complex that the teacher must consider what types of exercises and activities will be helpful. Which activities will provide the most opportunities for practice.

In designing activities for learning, teachers must also keep in mind that certain activities suit the learning styles and approaches of some learners better than others..

### **1.1.7. Assessing progress**

This is actually a type of feedback- learners find it difficult to assess their own progress so teachers must provide the information. This is especially difficult in the elusive activity of 'making sounds', but information about progress is often a crucial factor in maintaining motivation.

Having listed the various aspects of the teacher's role, we could say very simply that all learners need to do is respond. But of course it is not as simple as that. This kind of attitude ignores the fact that the success of the learning process in pronunciation will depend on how much effort the learner puts into it.

## **2. Phonology and phonetics**

Phonology is one of the fields that compose the discipline of linguistics, which is defined as the scientific study of language structure. A very brief explanation is that phonology is the study of sound structure in language, which is different from the

study of sentence structure (syntax) or word structure (morphology), or how languages change over time (historical linguistics). An important feature of the structure of a sentence is how it is pronounced - its sound structure. The pronunciation of a given word is also a fundamental part of the structure of the word.

So the study of phonology eventually touches on other domains of linguistics. An important question is how phonology differs from the closely related discipline of phonetics. Making separation between phonetics and phonology is difficult. A common difference between phonetics and phonology is that phonetics deals with “actual” physical sounds as they are manifested in human speech. On the other hand, phonology is an abstract cognitive system dealing with rules in a mental grammar: principles of subconscious “thought” as they relate to language sound. Yet once we look into

the central questions of phonology in greater depth, we will find that the boundaries between the disciplines of phonetics and phonology are not entirely clear-cut. As research in both of these fields has progressed, it has become apparent that a better understanding of many issues in phonology requires that you bring phonetics into consideration, just as a phonological analysis is a prerequisite for any phonetic study of language.

## **2.1. Concerns of phonology**

### **2.1.1. The sounds of a language**

One aspect of phonology considers what the "sounds" of a language are. The "sounds" which phonology is concerned with are symbolic sounds – they are cognitive abstractions, which represent but are not the same as physical sounds.

Note, for example, that in the phonology of English we lack a particular vowel that which is found in French (spelled eu, as in jeune ‘young’). Similarly, the consonant spelled **th** in English thing or path does not occur in French.

### **2.1.2. Rules for combining sounds**

Another aspect of language sound which a phonological analysis would take account of is that in any given language, certain combinations of sounds are allowed, but other combinations are systematically impossible. The fact that English has the words brick, break, bridge, bread is a clear indication that there is no restriction against having words begin with the consonant sequence **br**; besides these words, one can think of many more words beginning with **br** such as bribe, brow and so on. Similarly, there are many words which begin with **bl**, such as blue, blatant, blast, blend, blink, showing that there is no rule against words beginning with **bl**. While there are words that

begin with sn like snake, snip and snort, there are no words beginning with **bn**, and thus bnick / bnark are not words of English. There simply are no words in English which begin with bn.

### **2.1.3. Variations in pronunciation**

In addition to providing an account of possible versus impossible words in a language, a phonological analysis will explain other general patterns in the pronunciation of words. For example, there is a very general rule of English phonology which dictates that the plural suffix on nouns will be pronounced as [ iz], represented in spelling as es, when the preceding consonant is one of a certain set of consonants including [sh] as in bushes [ ch ] as in churches, and [j] (spelled j, ge, dge) as in cages, bridges. This pattern of pronunciation is not limited to the plural, so despite the difference in spelling, the possessive suffix **S** is also subject to the same rules of pronunciation: thus, plural bushes is

pronounced the same as the possessive bush's, and plural churches is pronounced the same as possessive church's. This is the sense in which phonology is about the sounds of language. From the phonological perspective, a "sound" is a specific unit which combines with other such specific units, and which represent physical sounds.

## **2.2. Phonetics – what is physical sound**

Phonetics, on the other hand, is about the concrete, instrumentally measurable physical properties and production of these cognitive speech sounds. Given that phonetics and phonology both study "sound" in language, what are sounds, and how does one represent the sounds of languages? The question of the physical reality of an object, and how to represent the object, is central in any science. If we have no understanding of the physical reality, we have no way of talking meaningfully about it. Before deciding how to represent a sound, we need to first consider what a sound is. To answer this question, we will look at two

basic aspects of speech sounds as they are studied in phonetics, namely acoustics which is the study of the properties of the physical sound wave that we hear, and articulation, which is the study of how to modify the shape of the vocal tract, thereby producing a certain acoustic output (sound).

### **2.3. Physics and Physiology of Speech**

Man is distinguished from the other primates by having the apparatus to make the sounds of speech. Of course most of us learn to speak without ever knowing much about these organs. Language scientists have a very detailed understanding of how the human body produces the sounds of speech. We can think rather simply of how we use our lungs to breathe out air, produce vibrations in the larynx and then use our tongue, teeth and lips to modify the sounds.

Speech therapists have a very detailed working knowledge of the physiology of human speech, and of exercises and remedies to overcome difficulties some of us encounter in speaking, where these have physical causes. An understanding of the anatomy is also useful to various kinds of expert who train people to use their voices in special or unusual ways. This is the case of singing teachers and voice coaches for actors.

So what happens? Mostly we use air that is moving out of our lungs to speak. We may pause while breathing in, or try to use the ingressive air - but this is likely to produce quiet speech, which is unclear to our listeners. In the larynx, the vocal folds set up vibrations in the aggressive air. The vibrating air passes through further cavities which can modify the sound and finally are articulated by the passive/immobile articulators (the hard palate, the alveolar ridge and the upper teeth) and the active mobile articulators (the pharynx, the velum

(or soft palate), the jaw and lower teeth, the lips and, above all, the tongue). This is so important and so flexible an organ, that language scientists identify different regions of the tongue by name, as these are associated with particular sounds:

- the back - opposite the soft palate
- the centre - opposite the meeting point of hard and soft palate
- the front - opposite the hard palate
- the blade - the tapering area facing the ridge of teeth

The major parts of the anatomy that relate to speech production are:

- Subglottal system, including lungs and trachea
- Larynx, including the vocal folds and glottis
- Supraglottal system, including the oral cavity, nasal cavity, and pharynx

### **2.3.1. Sub-glottal System**

Sound in human language is produced by the regulation of airflow from the lungs through the throat, nose, and mouth. This airflow is altered in various ways by different aspects of this speech system. The first major segment of the speech system is the subglottal system. It comprises the lungs, diaphragm and trachea.

The lungs are basically a pair of balloon-like sacs that inflate or deflate by the action of the diaphragm: a muscle just under the lungs, attached to them. When the diaphragm is lowered, the lungs inflate, and when the diaphragm is raised, air is pressed out of the lungs, allowing them to deflate.

When this air is pressed out of the lungs, air travels up the trachea, or windpipe, to the larynx, the next major segment of the speech system.

### **2.3.2. The Larynx**

The *larynx* is a mass of cartilage at the top of the trachea. It contains folds of muscle called the *vocal folds* / vocal cords. The opening between the vocal folds is known as the glottis. These folds can be relaxed, letting air flow freely through the glottis, or tensed, so that the air vibrates as it passes through the glottis.

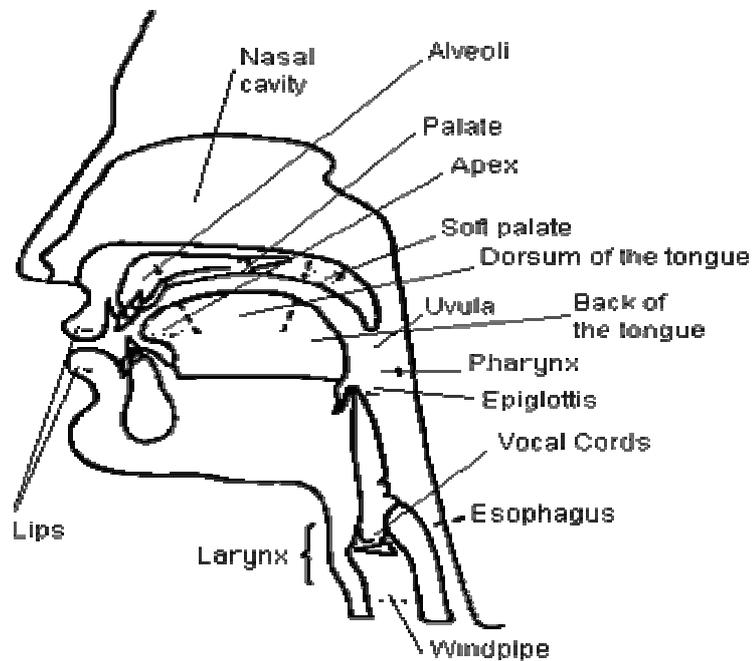
Sounds that are produced with relaxed vocal folds are known as *voiceless* sounds, and sounds that are produced with tensed vocal folds are known as *voiced* sounds.

### **2.3.3. Above the Larynx**

The area above the larynx consists of three main areas: the pharynx, the nasal cavity, and the oral cavity. The pharynx consists of the area above the larynx and below the uvula. The oral cavity is the area from the back of the throat to the mouth. The major parts of the oral cavity that are used in speech production are the uvula, the velum, the

tongue, the hard palate, the alveolar ridge, the teeth, and the lips. The uvula is that fleshy blob that hangs down in the back of the throat. The velum is the soft palate, and the alveolar ridge is a mass of hard cartilage behind the teeth

The following graphic shows these major parts of the area, which is also known as the supra-glottal system.



### 3. Consonants

This lesson introduces the different English consonant sounds and explains how speech sounds are classified in terms of their use of the speech system.

#### English Consonant Sounds

p - pip, pot	ʃ - ship
b - bat, bug	ʒ - treasure, leisure
t - tell, table	h - hop, hut
d - dog, dig	tʃ - chip
k - cat, key	dʒ - lodge, judge
g - get, gum	m - man, mummy
f - fish, phone	n - man, pan
v - van, vat	ŋ - sing, wrong
θ - thick, thump, faith	l - let, lips
ð - these, there, smooth	r - rub, ran
s - sat, sit	w - wait, worm
z - zebra, zap	j - yet, yacht

Now notice how the following tables group the sounds into pairs

### 3.1 Unvoiced (voiceless) and voiced pairs

Unvoiced p t tʃ k

Voiced b d dʒ ɡ

Unvoiced f θ s ʃ

Voiced v ð z ʒ

### Other consonants

m n ŋ h l r w j

### 3.2. Voicing

The states voiceless and voiced are determined by the action of the vocal folds in the larynx. If the vocal folds are held apart, the glottis is in a voiceless state, while if the vocal folds are held together, and allowed to vibrate, the glottis is in a voiced state.

Certain consonants in human language are distinguished by which state is active during production of the sound. For example, pronounce the sound [m], as in *mat*, and hold the sound. While producing this sound, place your fingers at the base of your throat. You should feel the vibration of the vocal folds. Since the sound [m] is vibrating, this is a *voiced* sound.

Now make the sound [p], as in *pat*. You can't really hold this sound, but again put your fingers near the base of your throat while you say [p]. You shouldn't feel much vibration, if any. This is because the vocal folds are held apart, making a *voiceless* sound.

Now say the sounds [p] and [b], as in *bat*, with your fingers at the base of the throat. When you say [p], there should be no vibration, but when you say [b], there should be vibration. Think about what you are doing with your mouth to make both sounds. Both sounds are made in basically the same way, but one is voiceless and one is voiced.

### **3.3. Speech and the Vocal Tract**

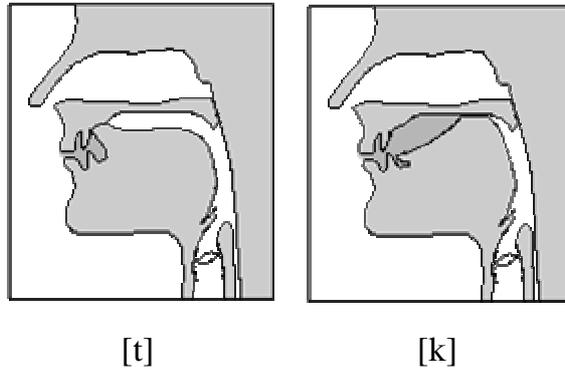
As described before, speech sound is created by airflow through the vocal tract. In pulmonic sounds, which are the sounds we will consider here, the lungs push air up into the trachea, through the larynx, and outward through the vocal tract.

So how are different sounds made? One way to make different sounds is to vary the state of the glottis, making either a voiced or voiceless sound. Another way is to vary the shape of the vocal tract. Imagine the vocal tract as a tube, through which air passes. If this tube is simply open, the airflow creates a sound. But if you alter the shape of that tube, the airflow moves differently, making a different sound.

When we make speech sounds, one thing that is happening is that we are varying the shape of the vocal tract, making the sound different. For example, say the sound [t]. To make this sound, you are raising the tip of your tongue behind your teeth and then lowering your tongue. When you do this, the air builds up behind the closure made by your tongue and teeth and is then released. When the air is released by the tongue, the air travels outward through a small area, just from the teeth to outside the mouth.

Now say the sound [k]. To make this sound, you are bringing your tongue up to the velum, closing off the airflow, and then lowering your tongue to release the air. This time, when the air is released, it travels through a larger area before leaving the mouth. This space is from the velum to the lips. Thus, the sound made by the airflow is different from that made by [p]

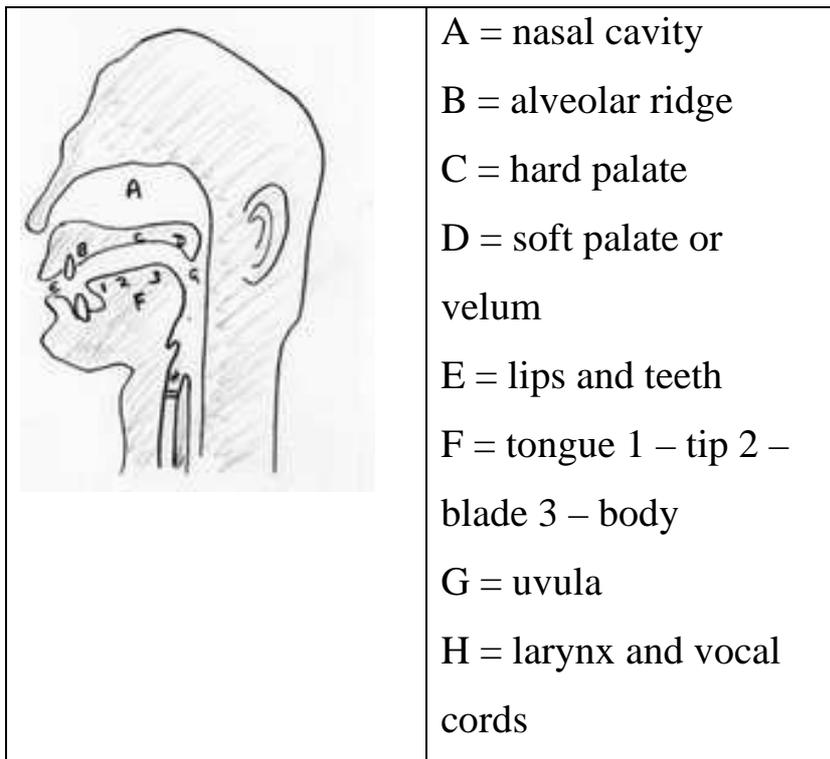
The following diagrams illustrate the amount of space in the vocal tract available for [t] and [k]:



According to this diagram, it is clear that there is more space in the vocal tract for the release of air in the production of [k] than for [t]. Therefore, two distinct sounds are produced. The point at which the vocal tract is altered is known as the place of articulation.

### 3.4. Place of Articulation

The way consonant sounds can be classified as voiced or unvoiced is referred to as place of articulation and manner of articulation. The best way to get aware of the difference between sounds is to try making the sounds as you read, so that you get a feel for where and how they are made.



By place of articulation we mean how to classify speech sounds in terms of where in the vocal tract the shape of the vocal tract is altered.

The following diagram shows the names of the various parts of the mouth involved in the production of English consonants:

The major places of articulation are:

### **Bilabial**

Bilabial sounds are those sounds made by the articulation of the lips against each other. Examples of such sounds in English are the following: [b], [p], [m].

### **Labio-dental**

Labiodentals sounds are those sounds made by the articulation of the upper teeth towards the lower lip such as [f], [v].

### **Interdental**

Interdental sounds are those sounds made by the articulation of the tongue between the teeth such as [θ], [ð].

### **Dental**

Dental sounds are those sounds made by the articulation of the tip of the tongue towards the back of the teeth such as [t] and [d] .

### **Alveolar**

Alveolar sounds are those sounds made by the articulation of the tip of the tongue towards the alveolar ridge, the ridge of cartilage behind the teeth. This is the case of the sounds [t], [d], [s], [z], [n], [l]

### **Alveopalatal**

Alveopalatal sounds are those sounds made by the articulation of the front of the tongue towards the area between the alveolar ridge and the hard palate such as [ʃ], [ʒ], [tʃ], [dʒ].

### **Palatal**

Palatal sounds are those sounds made by the articulation of the body of the tongue towards the hard palate like the sound [j].

### **Velar**

Velar sounds are those sounds made by the articulation of the body of the tongue towards the velum. Examples of such sounds are: [k], [g], [ŋ]

### **Uvular**

Uvular sounds are those sounds made by the articulation of the back of the tongue towards the uvula. Notice that Uvular sounds do not exist in English, but the French "r"

### **Pharyngeal**

Pharyngeal sounds are those sounds made by the articulation of the tongue root towards the back of the pharynx. Pharyngeal sounds do not exist in Standard American English, but are found in languages such as Arabic and Hebrew.

### **Glottal**

Glottal sounds are those sounds made at the glottis such as [h]

### 3.5. Manner of Articulation

Several of the English consonants come in pairs. They have the same place and manner of articulation and are distinguished only by voicing. For example /t/ and /d/ are both dental plosives, but /t/ is unvoiced while /d/ is voiced. This is clearly shown in the following table:

	bil ab ial	La bi o- de nt al	de nt al	alv eol ar	Pos t- alv eol ar	Pa lat o- alv eol ar	pal ata l	Ve lar	gl ott al
Plosive	<b>P</b> <b>b</b>			<b>t</b> <b>d</b>				<b>k</b> <b>g</b>	
Frivati ve		<b>f</b> <b>v</b>	<b>θ</b> <b>ð</b>	<b>s</b> <b>z</b>			<b>ʃ</b> <b>ʒ</b>		<b>H</b>
Affrica te						<b>tʃ</b> <b>dʒ</b>			
Nasal	<b>m</b>			<b>n</b>				<b>ŋ</b>	
Approx imant	<b>w</b>			<b>l</b>	<b>R</b>		<b>J</b>		

Place of Articulation tells us where the consonants are produced, but we also need to consider **Manner of Articulation** – how they are produced. The most important categories are:

### **Plosives**

Plosive sounds (stop sounds) are formed by the air being completely blocked in the mouth and then suddenly released. For example, /k/ and /g/ are formed when the back of the tongue rises to the velum and momentarily blocks the air. These are therefore velar plosives. The other plosive consonants of English are the bilabial plosives /p/ and /b/ and the alveolar plosives /t/ and /d/.

### **Fricatives**

Fricatives are formed when the two parts of the mouth approach each other closely, not completely blocking the passage of the air, but forcing it through a confined space. Try the palatal fricative the **sh** sound. You can feel your tongue up close to the alveolar ridge and the air passing through the small space left. The full list of English fricatives is:

labiodental fricatives - /f/ and /v/; dental fricatives – the two "th" sounds; alveolar fricatives – /s/ and /z/; palatal fricatives - /ʃ/ as in in **sheep** and /ʒ/ as in **measure**; and the glottal fricative /h/.

### **Affricates**

Affricates are really a plosive and a fricative combined. The air is initially blocked, and then released through a narrow passageway like a fricative. English has two affricates, the initial sounds in **cheap** and **jeep** - /tʃ/ and /dʒ/. These are usually classed as palato-alveolar affricates, as they're made in a position half way between the alveolar ridge and the hard palate.

### **Nasals**

When a nasal sound is produced, the air is prevented from going out through the mouth and is instead released through the nose. There are three English nasals – the bilabial nasals /m/ and /n/ and the velar nasal /ŋ/ – the final consonant in **sing**.

## **Approximant**

Approximants contain some of the most problematic sounds in English. These sounds are produced when the air stream moves around the tongue and out of the mouth with almost no obstruction. The English approximants are the alveolar approximants /l/ and /r/, the palatal approximant /j/, as in *yes*, and the dark l – the velar approximant - as in *bottle*.

## **4. Vowels**

The word *vowel* comes from the Latin word *vocalis*, meaning "speaking", because in most languages words and thus speech are not possible without vowels. *Vowel* is commonly used to mean both vowel sounds and the written symbols that represent them.

A vowel sound whose quality doesn't change over the duration of the vowel is called a monophthong. Monophthongs are sometimes called "pure" or "stable" vowels. A vowel sound that glides from one quality to another is called a diphthong, and a vowel sound that glides successively through three qualities is a triphthong.

English has **twelve** vowel sounds (monophthongs). In the table below they are divided into seven short and five *long vowels*.

<i>Short vowels</i>	<i>Long vowels</i>
ɪ - bit, silly	i: - cream, seen
ɛ - bet, head	ɜ: - burn, firm (also
æ - cat, dad	shown as əɪ)
ɒ - dog, rotten	ɑ: - hard, far
ʌ - cut, nut	ɔ: - corn, faun
ʊ - put, soot	u: - boob, glue
ə - about, clever	

Vowels can be organized according to where (in the mouth) they are produced. This method allows us to describe them as *front*, *central* and *back*.

We can qualify them further by how high the tongue and lower jaw are when we make these vowel sounds, and by whether our lips are rounded or spread, and finally by whether they are short or long.

### **Front vowels**

- /i:/ - cream, seen (long high front spread vowel)
- /ɪ/ - bit, silly (short high front spread vowel)
- /ɛ/ - bet, head (short mid front spread vowel); this may also be shown by the symbol /e/
- /æ/ - cat, dad (short low front spread vowel); this may also be shown by /a/

### **Central vowels**

- /ɜ:/ - burn, firm (long mid central spread vowel); this may also be shown by the symbol /ə:/.
- /ə/ - about, clever (short mid central spread vowel); this is sometimes known as schwa, or the neutral vowel sound - it never occurs in a stressed position.
- /ʌ/ - cut, nut (short low front spread vowel); this vowel is quite uncommon among speakers in the Midlands and further north in Britain.

### Back vowels

- /u:/ - boob, glue (long high back rounded vowel)
- /ʊ/ - put, soot (short high back rounded vowel);  
also shown by /u/
- /ɔ:/ - corn, faun (long mid back rounded vowel)  
also shown by /o: /
- /ɒ/- dog, rotten (short low back rounded vowel)  
also shown by /o/
- /ɑ:/ - hard, far (long low back spread vowel)

We can also arrange the vowels in a simplified table:

	Front	Central	Back
High	ɪ i:		ʊ u:
Mid	ɛ	ə ɜ:	ɔ:
Low	æ	ʌ	ɒ ɑ:

## 4.1. Vowels properties

Vowels are generally characterized by three different criteria: the position of the tongue in the mouth relative to the roof of the mouth (height), the position of the tongue in either the front or back of the mouth (backness), and the shape of the lips as the vowel sound is being made (roundedness).

### Height

Vowel height is named for the vertical position of the tongue relative to either the roof of the mouth or the aperture of the jaw. In **high vowels**, such as [i] and [u], the tongue is positioned high in the mouth, whereas in **low vowels**, such as [a], the tongue is positioned low in the mouth. The IPA prefers the terms **close vowel** and **open vowel**, respectively, which describes the jaw as being relatively open or closed.

## **Backness**

Vowel backness is named for the position of the tongue during the articulation of a vowel relative to the back of the mouth. In front vowels, such as [i], the tongue is positioned forward in the mouth, whereas in back vowels, such as [u], the tongue is positioned towards the back of the mouth.

- front vowel
- near-front vowel
- central vowel
- near-back vowel
- back vowel

## **Roundedness**

Roundedness refers to whether the lips are rounded or not. In most languages, roundedness is a reinforcing feature of mid to high back vowels, and is not distinctive. Usually the higher a back vowel is, the more intense the rounding.

## 4.2. Diphthongs and triphthongs

Diphthongs are types of vowels where two vowel sounds are connected in a continuous, gliding motion. They are often referred to as gliding vowels. Most languages have a number of diphthongs, although that number varies widely, from only one or two to fifteen or more.

A vowel is a specific type of sound, characterized by a lack of full obstruction to the air flow. Vowels can be contrasted with consonants, where there is such an obstruction. As air comes out when you are speaking a consonant, there is a build up of pressure as the air flow is constricted. When speaking a vowel, there is no built up pressure, the sound is simply shaped by the position of the tongue.

When vowels come together, they may either be two distinct syllables, or may merge into one syllable. When they merge, they form what are known as *diphthongs*. If they stay separate they are

simply two *monophthongs*. An example of two single syllable vowels can be seen in the word *triage*, in which the *i* and the *a* are both pronounced on their own. An example of a diphthong can be seen in the word *mouse*, in which the *ou* part of the word obviously consists of two distinct vowels, but there is no syllabic break between the two.

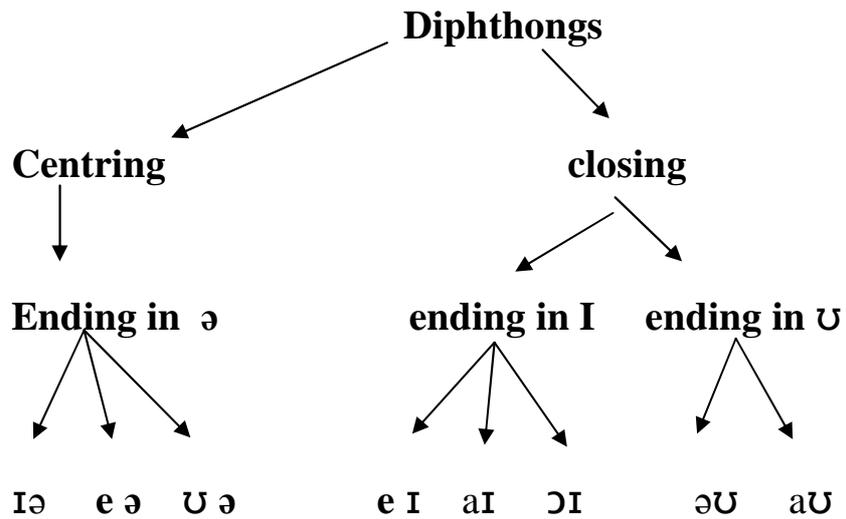
Diphthongs can usually be seen as having two distinct parts — the nucleus, and the off-glide. The nucleus of the diphthong is the vowel that is most stressed, and forms the center of the sound, while the off-glide is the vowel which seems to flow into or off of the nucleus vowel.

The three major diphthongs in Standard English, which are known as phonemic diphthongs, are *ai*, *aw*, and *oy*. All three of these diphthongs are very common, and many people simply think of them as single vowels in some contexts. For example, in the English word *ride*, the *i* would be transcribed phonetically as *ai*. Although it appears

as a single letter in our writing, it actually consists of two vowels — if you say the word you should be able to hear the two. Similarly, the word *how* contains the diphthong *aw* at the end, and the word *boy* contains the diphthong *oy*.

Other diphthongs in Standard English are the *ei* sound in the word *fame* or the pronunciation of the letter *a*, and the *ou* sound in the word *phone*. Other languages have many more diphthongs aside from these, and other dialects of English may have more diphthongs as well. Languages such as Finnish have nearly twenty diphthongs, while the Received Pronunciation dialect of English has an extra five or so diphthongs not found in Standard English.

The total number of diphthongs is eight .They can be divided into three groups as shown in the following diagram :



**Examples :**

*ɪə* deer, pier    *eɪ* wait, fate    *əʊ* go low

*eə* hair, bear    *aɪ* spice, pie    *aʊ* how cow

*ʊə* cure, fuel    *ɔɪ* toy, joy

In addition to diphthongs and monophthongs, there are also what are called *triphthongs*. These are similar to diphthongs, but instead of moving simply from one vowel sound to another, a third sound is also added.

## **5. Word Stress in English**

Word stress is an important point toward understanding spoken English. Native speakers of English use word stress naturally. Word stress is so natural for them that they don't even know how they use it. Non-native speakers, who speak English to native speakers without using word stress, encounter two problems:

1. They find it difficult to understand native speakers, especially those speaking fast.
2. The native speakers may find it difficult to understand them.

Using the stress properly requires getting aware of the important aspects of word stress.

### 5.1. Understanding Syllables

In short, every word is made from syllables and each word has one, two, three or more syllables.

Consider the following table :

WORD		NUMBER OF SYLLABLES
Dog	Dog	1
Green	Green	1
Quite	Quite	1
Quiet	qui-et	2
Orange	or-ange	2
Table	ta-ble	2
Expensive	ex-pen-sive	3
Interesting	in-ter-est-ing	4
Realistic	re-al-is-tic	4
Unexceptional	Un-ex-cep-tion-al	5

Notice that (with a few rare exceptions) every syllable contains at least one **vowel** (a, e, i, o or u) or **a vowel sound**.

## 5.2. What is Word Stress?

In English, we do not say each syllable with the same force or strength. In one word, we accentuate ONE syllable. We say **one** syllable very **loudly** (big, strong, important) and **all the other syllables** very **quietly**. For instance , **photograph**, **photographer** and **photographic** do not sound the same when spoken. Because we accentuate (stress) ONE syllable in each word and since it is not always the same syllable , the **shape** of each word is different.

Word	Shape	Total syllables	Stressed syllable
PHO TO GRAPH		3	First
PHO TO GRAPH ER		4	Second
PHO TO GRAPH IC		4	Third

This phenomena happens in **all** words with 2 or more syllables: TEACHer, JaPAN, CHINa, aBOVE, converSAtion, INteresting, imPORtant, etc...

The other syllables that are not stressed are **weak** or **small** or **quiet**. Native speakers of English listen for the STRESSED syllables, not the weak syllables. If you use word stress in your speech, you will instantly and automatically improve both your pronunciation and your comprehension.

One way to improve the use of stress is to hear the stress in individual words each time you listen to English - on the radio, or in films for example. The first step is to HEAR and identify the word. The second would be re-using it.

In fact there are two very important rules about word stress:

1. **One word, one stress.** (One word cannot have two stresses. So if you hear two stresses, you have heard two words, not one word.)
2. **The stress is always on a vowel.**

### 5.3. Why is Word Stress Important?

Word stress is not used in all languages. Some languages, French for example, pronounce each syllable with equal emphasis. In Arabic the stress is used differently. The stressed part is symbolized in writing and it is pronounced with more strength than in English.

In English word stress is not an optional extra that you can add to the English language if you want. It is part of the identity of the language. English speakers use word stress to communicate rapidly and accurately, even in difficult conditions. If, for example, you do not hear a word clearly, you can still understand the word because of the position of the stress.

Let's illustrate the above idea. Think again about the two words **photograph** and **photographer**. Now imagine that you are speaking to somebody by telephone over a very bad line. You cannot hear clearly. In fact, you hear only the

first two syllables of one of these words, **photo...** Which word is it, photograph or photographer? Of course, with word stress you will know immediately which word it is because in reality you will hear either **PHOto...** or **phoTO...** So without hearing the whole word, you probably know what the word is ( **PHOto...graph** or **phoTO...grapher**).Of course, you also have the 'context' of your conversation to help you .

#### **5.4. Location of word stress**

There are some rules about which syllable to stress. But probably the best way to learn is from experience. Listening carefully to spoken English and trying to develop a feeling for the "music" of the language.

Whenever we learn a new word, we should also learn its stress pattern. If we can look in a dictionary. All dictionaries give the phonetic spelling of a word. This is where they show which syllable is stressed, usually with an apostrophe (')

just **before** or just **after** the stressed syllable. Teachers may also symbolize with ( ' ) the stressed syllable when introducing a word and even make learners repeat its pronunciation .

### **5.6. Rules of word stress in English**

There are two very simple rules about word stress:

1. **One word has only one stress.** (One word cannot have two stresses. If you hear two stresses, you hear two words. Two stresses cannot be one word. It is true that there can be a "secondary" stress in some words. But a secondary stress is much smaller than the main [primary] stress, and is only used in long words.)

2. **We can only stress vowels, not consonants.**

Here are some more rules that can help you understand where to put the stress. But do not rely on them too much, because there are many exceptions. It is better to try to "feel" the music of the language and to add the stress naturally.

### 1 Stress on first syllable

Rule	Example
Most <b>2-syllable nouns</b>	PRESent, EXport, CHIna, Table
Most <b>2-syllable adjectives</b>	PRESent, SLEnDer, CLEVer, HAPpy

### 2 Stress on last syllable

Rule	Example
Most <b>2-syllable verbs</b>	to present, to exPORT, to deCIDE, to begin

We must point out, however, that there are many two-syllable words in English whose meaning and class change with a change in stress. The word **present**, for example is a two-syllable word. If we stress the first syllable, it is a noun (gift) or an adjective (opposite of absent). But if we stress the second syllable, it becomes a verb (to offer). More examples: the words **export**, **import**, **contract** and **object** can all be nouns or verbs depending on whether the stress is on the first or second syllable.

### 3 Stress on penultimate syllable (penultimate = second from end)

Rule	Example
Words ending in <b>-ic</b>	GRAPH <b>Ic</b> , geoGRAPH <b>Ic</b> , geologic
Words ending in <b>-sion</b> and <b>-tion</b>	television, revelation

Nevertheless, for a few words, native English speakers don't always "agree" on where to put the stress. For example, some people say **teleVISION** and others say **TELevision**. Another example is: **CONTroversy** and **conTROversy**.

### 4 Stress on ante-penultimate syllable

(Ante-penultimate = third from end)

Rule	Example
Words ending in <b>-cy</b> , <b>-ty</b> , <b>-phy</b> and <b>-gy</b>	deMOcracy, dependaBILITY, phoTOgraphy, geology
Words ending in <b>-al</b>	CRITICAL, geological

**5 Compound words** (words with two parts)

Rule	Example
For compound <b>nouns</b> , the stress is on the <b>first</b> part	BLACKbird, GREENhouse
For compound <b>adjectives</b> , the stress is on the <b>second</b> part	bad-TEMpered, old-FASHioned
For compound <b>verbs</b> , the stress is on the <b>second</b> part	to underSTAND, to overflow

Now, most teachers and learners agree that the **schwa** /ə/ is the most common English sound for many reasons. In English, stresses occur at regular intervals. The words which are most important for communication of the message, that is, nouns, main verbs, adjectives and adverbs, are normally stressed in connected speech. Grammar words such as auxiliary verbs, pronouns, articles, linkers and prepositions are not usually stressed, and are reduced to keep the stress pattern regular. This means that they are said faster and at a lower volume than stressed syllables.

The same thing happens with individual words. While stressed syllables maintain the full vowel sound, unstressed syllables are weakened. For example, the letters in bold in the following words can all be pronounced with a schwa (depending on the speaker's accent): **s**upport, **a**nan**a**, **b**utt**o**n, **e**x**ce**llent, **e**x**pe**rim**e**nt, **c**ol**o**ur, **s**ist**e**r, **p**ict**u**re.

Why do we need teach the schwa ? To understand the concept of word or sentence stress, learners also need to be aware of the characteristics of 'unstress', which include the occurrence of the schwa. In addition, if learners expect to hear the full pronunciation of all vowel sounds, they may fail to recognize known language, especially when listening to native speakers. Even if they understand, students often do not notice unstressed auxiliaries, leading to mistakes such as, "*What you do?*" and "*They coming now*".

Helping the learners to notice the schwa won't necessarily lead to an immediate improvement in listening skills or natural-sounding pronunciation, but it will raise their awareness of an important feature of spoken English. One way to teach the schwa is fast dictation .Some teachers find this activity useful for introducing the schwa in context.

### **5.7. Types of stress**

Four major types of stress are identified:

- unmarked tonic stress
- emphatic stress
- contrastive stress
- new information stress

An important prosodic feature, 'stress' applies to individual syllables, and involves, most commonly, loudness, length, and higher pitch. Stress is an essential feature of word identity in English. It is evident that not all syllables of a polysyllabic English word receive the same level of stress; in connected speech, usually two levels of stress appear to be perceptible, to non-native

speakers in particular, regardless of the number of syllables: stressed and unstressed . What is known as the primary stress is regarded as the stressed syllable while the rest, secondary, tertiary, and weak, are rendered as unstressed syllables.

At the clausal level, normally, words that carry higher information content in the utterance are given higher stress than those carrying lower input (information) and those that are predictable in the context. It is generally the case that one word is stressed more than any other since it possesses the highest information content for the discourse utterance, that is, it informs the hearer most. Content words are nouns, verbs, adjectives, and adverbs while function words are articles, prepositions, conjunctions, and modal auxiliaries. Furthermore, it is content words that are polysyllabic, not function words. This classification conforms to grammatical considerations.

Consider the following table:

<b>Content/Stressed Words</b>	<b>Content/Stressed Words</b>
Verbs	modal auxiliaries
Nouns	Articles
Adjectives	Conjunctions
Adverbs	Prepositions
question words	Pronouns
prepositional adverbs	
Negatives	

In other words, the items on the left hand column are stressable in unmarked utterances whereas the ones on the right column are not.

### **5.7.1. Tonic Stress**

An intonation unit almost always has one peak of stress, which is called 'tonic stress', or 'nucleus'. Because stress applies to syllables, the syllable that receives the tonic stress is called 'tonic syllable'. The term tonic stress is usually preferred to refer to this kind of stress in referring, proclaiming, and reporting utterances. Tonic stress is almost always

found in a content word in utterance final position. Consider the following, in which the tonic syllable is underlined:

- I'm going.
- I'm going to London.
- I'm going to London for a holiday.

### 5.7.2. Emphatic Stress

One reason to move the tonic stress from its utterance final position is to assign an emphasis to a content word, which is usually a modal auxiliary, an intensifier, an adverb, etc. Compare the following examples:

a- It was very Boring. (Unmarked)

b- It was Very boring. (Emphatic)

a- You mustn't talk so LOUDly. (Unmarked)

b- You MUSTN'T talk so loudly. (Emphatic)

Some intensifying adverbs and modifiers (or their derivatives) that are emphatic by nature are:

Indeed, utterly, absolute, terrific, tremendous, awfully, terribly, great, grand, really, definitely, truly, literally, extremely, surely, completely, barely, entirely, very (adverb), very (adjective), quite, too, enough, pretty, far, especially, alone, only, own, -self.

### **5.7.3. Contrastive Stress**

In contrastive contexts, the stress pattern is quite different from the emphatic and non-emphatic stresses in that any lexical item in an utterance can receive the tonic stress provided that the contrastively stressed item can be contrastable in that universe of speech. No distinction exists between content and function words regarding this. The contrasted item receives the tonic stress provided that it is contrastive with some lexical element (notion.) in the stimulus utterance. Syllables that are normally stressed in the utterance

almost always get the same treatment they do in non-emphatic contexts. Consider the following examples:

a) Do you like this one or THAT one?

b) I like THIS one.

Many other larger contrastive contexts (dialogues) can be found or worked out, or even selected from literary works for a study of contrastive stress. Consider the following:

- She played the piano yesterday. (It was her who...)
- She played the piano yesterday. (She only played (not. harmed) ...)
- She played the piano yesterday. (It was the piano that...)
- She played the piano yesterday. (It was yesterday...)

#### 5.7.4. New Information Stress

In a response given to a wh-question, the information supplied, naturally enough, is stressed,. That is, it is pronounced with more breath force, since it is more prominent against a background given information in the question. The concept of new information is much clearer to students of English in responses to wh-questions than in declarative statements. Therefore, it is best to start with teaching the stressing of the new information supplied to questions with a question word:

- a) What's your NAME?
- b) My name's GEORGE.
  
- a) Where are you FROM?
- b) I'm from WALES.
  
- a) Where do you LIVE?
- b) I live in BONN.
  
- a) When does the school term END?
- b) It ends in MAY.
  
- a) What do you DO?
- b) I'm a STUdent.

The questions given above could also be answered in short form except for the last one, in which case the answers are:

- George,
- Wales,
- in Bonn
- in May

In other words, 'given' information is omitted, not repeated. In the exchange:

- a) What's your name?  
b) (My name's) George.

The 'new' information in this response is 'George.' The part referring to his name is given in the question, so it may be omitted.

### **5.7.5 Sentence stress**

in any sentence, some words carry a stress. These are the 'strong' or 'lexical' words (usually nouns, verbs, adjectives and adverbs). The remaining words are 'grammatical' words and are unstressed or 'weak' (conjunctions, pronouns, prepositions, auxiliaries, articles).

‘It’s the **worst thing** that you could **do**’

The rhythm produced by this combination of stressed and unstressed syllables is a major characteristic of spoken English and makes English a **stress-timed language**. In stress-timed languages, there is a roughly equal amount of time between each stress in a sentence, compared with a **syllable-timed language** such as French, in which syllables are produced at a steady rate which is unaffected by stress differences. Sentence stress is an important factor in fluency, as English spoken with only strong forms has the wrong rhythm, sounds unnatural and does not help the listener to distinguish emphasis or meaning.

## **6. Intonation**

Intonation is crucial for communication. It's also a largely unconscious mechanism, and as such, a complex aspect of pronunciation. It's no surprise that many teachers don't feel confident about tackling it in the classroom. When teaching

grammar or lexis, we find ways of making the language accessible to our learners. How then to do this with intonation?

What is intonation?

Intonation is about how we say things, rather than what we say. Without intonation, it's impossible to understand the expressions and thoughts that go with words.

Listen to somebody speaking without paying attention to the words: the 'melody' you hear is the intonation. It has the following features:

- It's divided into phrases, also known as '*tone-units*'.
- The pitch moves up and down, within a '*pitch range*'. English has particularly wide pitch-range.
- In each tone unit, the pitch movement (a rise or fall in tone, or a combination of the two) takes place on the most important syllable known as the '*tonic-syllable*'. The tonic-syllable is usually a high-content word, near the end of the unit.
- These patterns of pitch variation are essential to a phrase's meaning. Changing the intonation can completely change the meaning.

- **Example:**

- Say: ' *It's raining* '.
- Now say it again using the same words, but giving it different meaning. You could say it to mean 'What a surprise!', or 'How annoying!', or 'That's great!'. There are many possibilities.

Intonation exists in every language, so the concept we're introducing isn't new. However, learners are often so busy finding their words that intonation suffers. Yet intonation can be as important as word choice - we don't always realize how much difference intonation makes:

- Awareness of intonation aids communication as it facilitates both speaking and listening.
- Incorrect intonation can result in misunderstandings.

Since intonation plays a great importance in communication, we could think about different techniques useful for raising learners' awareness of intonation:

- Provide learners with models - don't be afraid to exaggerate your intonation.
- Let students compare two examples of the same phrase.
- Get learners imitate someone's intonation.

Another important point is that intonation doesn't exist in isolation. It has to be linked to other factors.

### **6.1. Intonation and grammar**

Where patterns associating intonation and grammar are predictable, we should highlight these to the learners. Some examples are:

- Wh-word questions: falling intonation
- Yes/No questions: rising
- Statements: falling
- Question-Tags: 'chat' - falling; 'check' - rising
- Lists: rising, rising, rising, falling

## 6.2. Intonation and attitude

There is a strong link between intonation and attitude, even if it's difficult to provide rules.

- The first thing is for learners to recognize the effect of intonation changes. We could say a word firstly with an 'interested' intonation (varied tone); then 'uninterested' (flat). Learners identify the two and describe the difference. We then brainstorm attitudes, such as 'enthusiastic', 'bored', 'surprised', 'relieved'. I say 'bananas' for these. Students then do the same in pairs, guessing each other's attitude.
- This can be developed by asking learner's to 'greet' everybody with a particular attitude (happy, frightened etc...).
- Intonation and discourse

### 6.3. Intonation Units

An 'intonation unit' is a piece of utterance, a continuous stream of sounds, bounded by a fairly perceptible pause. Pausing in some sense is a way of packaging the information such that the lexical items put together in an intonation unit form certain psychological and lexic ~ grammatical realities. Typical examples would be the inclusion of subordinate clauses and prepositional phrases in intonation units.

Pausing means that a change of meaning may be brought about; certain pauses in a stream of speech can have significant meaning variations in the message to be conveyed. This phenomenon is clear the example below:

- Those who sold quickly / made a profit  
(A profit is made by those who sold quickly.)
- Those who sold / quickly made a profit  
(A profit was quickly made by those who sold.)

So, the right pausing may become a necessity to understand and to be understood well.

#### **6.4. Tone**

A unit of speech bounded by pauses has movement, of music and rhythm, associated with the pitch of voice. This certain pattern of voice movement is called 'tone'. A tone is *a certain pattern*, not an arbitrary one, because it is meaningful in discourse. By means of tones, speakers signal whether to refer, proclaim, agree, disagree, question or hesitate, or indicate completion and continuation of turn-taking, in speech.

In general, four types of tones have been identified and described:

- fall
- low-rise
- high-rise
- fall-rise

What makes a tone a rising or falling or any other type of tone is the direction of the pitch movement on the last stressed (tonic) syllable. If the tonic syllable is in non-final position, the glide continues over the rest of the syllables. A fall in pitch on the tonic syllable renders the tone as 'fall'. A 'rise' tone is one in which the tonic syllable is the start of an upward glide of pitch. This glide is of two kinds; if the upward movement is higher, then it is 'high rise'; if it is lower, then it is 'low rise'. 'Fall-rise' has first a pitch fall and then a rise.

#### **6.4.1. Fall (A Falling Tone)**

A falling tone is by far the most common used tone of all. It signals a sense of finality, completion, belief in the content of the utterance, and so on. A speaker, by choosing a falling tone, also indicates to the addressee that that is all he has to say, and offers a chance (turn-taking) to the addressee to comment on, agree or disagree with, or add to his utterance.

However, it is up to the addressee to do either of these. This tone does in no way solicit a response from the addressee. Nonetheless, it would be polite for the addressee to at least acknowledge in some manner or form that he is part of the discourse. Now, let us see the areas in which a falling tone is used. Consider the following situation in which a teacher is informing a student of the consequences of his unacceptable behavior.

□ I'll report you to the HEADmaster

A falling tone may be used in referring expressions as well.

□ I've spoken with the CLEAner.

Questions that begin with wh-questions are generally pronounced with a falling tone:

□ Where is the PENcil?

Imperative statements have a falling tone.

i) Go and see a DOctor.

ii) Take a SEAT.

Requests or orders have a falling tone too.

i) Please sit DOWN

ii) Call him IN.

Exclamations:

□ Watch OUT!

In a Yes/No question structure, if the speaker uses a falling tone, we assume that he already knows the answer, or at least he is sure that he knows, and the purpose of asking the question, as far as the speaker is concerned, is to put the answer on record. In the following exchange, the speaker is sure to get a 'Yes' answer from the addressee:

a) Have you MET him?

b) YES.

#### **6.4.2. Low Rise (A Rising Tone)**

This tone is used in 'Yes/No' questions where the speaker is sure that he does not know the answer, and that the addressee knows the answer. Such Yes/No questions are uttered with a rising tone. For instance, consider the following question

uttered with a rising tone, the answer of which could be either of the three options:

A) Isn't he NICE?

B) i) Yes.

ii) No.

iii) I don't know.

Compare the above example with the following example, which is uttered with a falling tone, and which can only have one appropriate answer in the context:

a) Isn't he NICE?

b) YES.

Other examples which are uttered with a rising tone are:

Do you want some COFfee?

Do you take CREAM in your coffee?

### **6.4.3. High Rise (A Rising Tone)**

If the tonic stress is uttered with extra pitch height, as in the following intonation units, we may think that the speaker is asking for a repetition or clarification, or indicating disbelief.

a) I'm taking up Taxidermy this autumn.

b) Taking up WHAT? (Clarification)

a) She passed her DRIVING test.

b) She PASSED? (Disbelief)

#### **6.4.5. Fall Rise (followed by fall)**

While the previous three tones can be used in independent, single intonation units, the fourth tone, fall-rise, appears to be generally used in what may be called 'dependent' intonation units such as those involving sentential adverbs, subordinate clauses, compound sentences, and so on. Fall-rise signals dependency, continuity, and non-finality. It generally occurs in sentence non-final intonation units. Consider the following in which the former of the intonation units are uttered with a fall-rise tone (the slash indicates a pause):

- Private enterPRISE / is always EFficient.
- A quick tour of the CIty / would be NICE.
- PreSUmably / he thinks he CAN.
- Usually / he comes on SUNday.

One of the most frequent complex clause types in English is one that has dependent (adverbial or subordinate) clause followed by an independent (main) clause. When such a clause has two intonation units, the first, non-final, normally has a fall-rise while the second, final, has falling tone. Therefore, the tone observed in non-final intonation units can be said to have a 'dependency' tone, which is fall-rise Consider the following:

□ When I passed my REAding test / I was VEry happy.

□ If you SEE him / give my MESsage.

When the order of complex clause is reversed, we may still observe the pattern fall-rise and fall respectively, as in

□ I WON'T deliver the goods / unless I receive the PAYment.

□ The moon revolves around the EARTH / as we ALLknow.

□ Private enterprise is always Efficient / whereas public ownership means INEfficient.

All in all, final intonation units have a falling tone while non-final ones have fall-rise. Consider further complex clauses:

- He joined the ARmy / and spent all his time in ALdershot.
- My sister who is a NURSE / has ONE child.

## 7. Rhythm

Rhythm is both a feature of and product of the phonological structure of English. The phonology of any language is a system, so that a change in one part of the system will affect some or all of the other parts.

English is a very rhythmical language, so that a learner who can maintain the rhythm of the language is more likely to sound both natural and fluent. The two components of the system which have the greatest influence on rhythm are *sentence stress* and the various features of *connected speech*, i.e. what happens to words when we put them in an utterance.

## **7.1. Sentence stress**

## **7. 2. Connected speech**

Teaching pronunciation involves little more than identifying and practicing the sounds of which a language is composed, that is to say, its phonemes. Learners need to understand connected speech is and its different aspects.

### **7.2.1. What is meant by connected speech?**

Learners often complain that English people speak so fast. Teachers also realize that learners' ignorance of the vocabulary used is not the reason/ only reason for their lack of comprehension , but it has something to do with another phenomena : connected speech .

When learners see a spoken sentence in its written form, they have no trouble comprehending. Why is this?

The reason, it seems, is that speech is a continuous stream of sounds, without clear-cut borderlines between each word. In spoken discourse, we adapt our pronunciation to our audience and articulate with maximal economy of movement rather than maximal clarity. Thus, certain words are lost, and certain phonemes linked together as we attempt to get our message across.

Native speakers have various devices for dealing with indistinct utterances caused by connected speech. They take account of the context, they assume they hear words with which they are familiar within that context. Therefore, phonetically ambiguous pairs like "*a new display*" / "*a nudist play*", are rarely a problem.

Non-native speakers, however, are rarely able to predict which lexical item may or may not appear in a particular situation. They tend to depend almost solely on the sounds which they hear.

Speed is also a factor in fluency. English is spoken quickly, in groups of words which are continuous and may not have pauses between them. This causes changes to the 'shape' of words. Unstressed words always sound different when used in a sentence as opposed to being said in isolation.

The most common features of connected speech are the weak forms of grammatical and some lexical words (*and, to, of, have, was, were*) and contractions, some of which are acceptable in written English (*can't, won't, didn't, I'll, he'd, they've*). However, learners often ignore other features which preserve rhythm and make the language sound natural. The most common of these are:

- **Elision** (losing sounds)
- **Linking** (adding or joining sounds between words)
- **Assimilation** (changing sounds)

Added to these is the use of the **schwa**, the most common vowel sound in English. Many unstressed vowel sounds tend to become schwa, and because it is an important feature of weak forms, learners should be able to recognize and produce it.

## **7.2. 2. Aspects of connected speech**

### **A-Weak Forms**

There are a large number of words in English which can have a "full" form and a "weak" form. This is because English is a stressed timed language, and in trying to make the intervals between stressed syllables equal, to give the phrase rhythm, we tend to swallow non-essential words. Thus, conjunctions, pronouns, prepositions, auxiliaries and articles are often lost, causing comprehension problems for students, particularly for those whose language is syllable timed. Some examples of words which have weak forms are .

○ **And**

fish and chips (fish ´n chips)

a chair and a table (a chair ´n a table)

○ **Can**

She can speak Spanish better than I can (The first "can" is the weak form, the second the full form.)

○ **Of**

A pint of beer

That´s the last of the wine!

○ **Have**

Have you finished? (weak)

Yes, I have. (full)

○ **Should**

Well, you should have told me. (Both "should" and "have" are weak here)

The relevance of certain features of connected speech to learners' needs is often debated. However, this is not the case with weak forms. Learners must come to not only recognize and cope with the weak forms they hear, but also to use them themselves when speaking English. If they do not their language will sound unnatural and over formalized, with too many stressed forms making it

difficult for the listener to identify the points of focus. We may use different techniques to help learners with weak forms. We can, for example, play a short dialogue, or a group of sentences, and ask learners to listen and write down the number of words they hear. As a second step, they are asked to contrast the weak or natural version with the full version, pointing out that the full version is often more difficult to pronounce.

Speech is a continuous stream of sounds, without clear-cut borderlines between them, and the different aspects of connected speech help to explain why written English is so different from spoken English.

So, what is it that native speakers do when stringing a word together that causes so many problems for students?

### **b- Intrusion and linking**

When two vowel sounds meet, we tend to insert an extra sound which resembles either **a / j /**, **/ w / or / r /**, to mark the transition sound between the two vowels, a device referred to as intrusion. For example:

- **Intruding / r/**

The media / **r** /are to blame.

Law(**r**)and order.

- **Intruding / j /**

I / **j** / agree.

They / **j** /are here!

- **Intruding / w/**

I want to/ **w**/eat.

Please do/ **w**/it.

Word boundaries involving a consonant and a vowel are also linked, as we tend to drag final consonants to initial vowels or vice versa. For example:

- Get on. ( **geton** )

- Not at all. ( **notatall** )

- It's no joke. ( **snow joke** )

## **C-Elision**

A native speaker's aim in connecting words is maximum ease and efficiency of tongue movement when getting the message across. In minimizing his efforts, he weakens his articulation. If articulation is weakened too much, the sound may disappear altogether. This process is known as elision. It is the vowels from unstressed syllables which are the first to be elided in non-precise pronunciation.

- Common sound deletions
- A syllable containing the unstressed "*schwa*" or is often lost. For example,
  - int(e)rest,
  - sim(i)lar,
  - lib(a)ry,
  - diff(e)rent,
  - t(o)night.
- / t / and / d /

With consonants, it is / t / and / d / which are most commonly elided, especially when they appear in a consonant cluster. For example,

- chris(t)mas
- san(d)wich The same process can occur across word boundaries, for example,
- mus(t) be
- the firs(t) three
- you an(d) me
- we stopp(ed) for lunch
- /h /
- The /h/ sound is also often deleted. For example,
- you shouldn't (h)ave
- Tell (h) im.

### **7.2.3. Working on connected speech**

One way of introducing the above forms could be to write a few short phrases on the board. For example:

- That's an interesting idea.
- Are you coming out tonight?
- It's the tallest building.
- You must tell him.

Try if possible to use language you have recently been working on in the classroom. Then ask the class to count the number of sounds in each word, and write the numbers which they give you on the board above the words, like this:

Now play a recording of the phrases, or read them yourself, and ask the learners to listen again and write down how many sounds they hear. Prompt them if necessary, asking if, for example, the "t" is really pronounced twice between "**must**" and "**tell**", or only once.

- Drill the phrases then ask the students to practise these phrases themselves. You could also read out the phrases, once using the elided forms, then again in a more clipped, emphatic manner.
- Ask the learners which sounds more natural. Highlight that the features of connected speech not only make the phrase more natural sounding but that it is also easier to pronounce the words in this way.

Exercises like this help to show learners the differences between written and spoken English, and they highlight the importance of listening to words rather than relying on their written forms.

#### **7.2.4. Integrating work on connected speech**

It is a good idea to try and integrate work on connected speech into everyday lessons. When studying grammar for example, do not focus only on the form of the words, draw attention to the way they are pronounced in natural conversation.

- Superlatives, for example, provide practise of sound deletions. You could write a few phrases on the board:
  - The Nile is the longest river in the world.
  - The Vatican is the smallest country in the world.
- Ask the students to listen to the sounds while you repeat the phrases a few times and see if they can spot the disappearance of the "t" on the superlative adjective.

- Drill the phrases, chorally and individually. Students might like to write their own general knowledge quiz, using questions such as, "Which is the tallest building in the world?".
- As they read their questions, make sure they elide the final "t" (unless of course, the next word begins with a vowel).

Note that anything which you have recently been working on in class can be used as a basis for pronunciation work. For example, a useful way of practising the intruding sounds / r /, / w / and / j / is when studying phrasal verbs.

Do / w / up

lay / j / up

Go / w / away

Go / w / out

- Drill the verbs chorally and individually before providing a more personalized practice activity in which students ask each other questions using the verbs you are focusing on.

Phrasal verbs can also be used to show how we tend to link final consonants and initial vowels across word boundaries.

Get out (**getout**)

Put on (**puton**)

Come out (**cumout**)

Students often find pronunciation work fun and stimulating, as well as valuable. However, they will need time and confidence in order to assimilate the features of connected speech and to make them their own.

### **8. Weak form vs. strong form**

In the phonology of stress-timed languages, the **weak form** of a word is a form that may be used when the word has no stress, and it is phonemically distinct from the **strong form**, used when the word is stressed.

In English, most words will have at least one stressed syllable. All words which do have distinct strong and weak forms are monosyllables, and are usually function words or discourse particles. For most of these, the weak form is the one usually encountered in speech.

For example, the word **and** has strong form / **ænd** / and weak forms / **ənd** /, /**ən**/ / **n** /.

The word **to** has strong form / /, weak form /t / before vowels, and weak form /t / before consonants ( or even before a vowel, inserting a glottal stop in between )

Some weak forms have restricted usage. For example:

- Dropping the **h** of **her** is common in «I saw her yesterday» but not in «I saw her mother» (possessive **her**).
- Demonstrative **that** uses the strong form even when unstressed. «I like that color" (demonstrative,

strong), as against «I like that you like it «  
(conjunction, weak)

- Stranded auxiliaries and prepositions use the strong form. "I found what I'm looking for" (stranded **for**, strong) against "I'm looking for money "(for before noun, weak).

It must be remembered that quite often " weak " forms are also considered to be one of the reasons for non-native speakers' having considerable problems understanding native English spoken in a normal manner .This means that knowing about weak forms is certainly useful for listening comprehension .

### **When weak forms are not used**

Weak forms are not used for "function" words only in exceptional circumstances.

(The bold type, in the following examples, indicates a strong form)

- When a "function" word is stressed:

I said Tom **and** Ann rather than Tom **or** Ann.

How is the word "**for**" spelt?

- When a function word is at the end of a sentence or phrase (stranded):

What are you looking **at**?

I know I **can**.

- Very n if there are two or more "function" words at the end of a sentence, especially a preposition followed by a pronoun, one (usually the first one) will be in its "strong" form:

I was looking *for* you.

Stop staring *at* him.

- When the word is as a "full", meaningful, "lexical" form (e.g. have or do as full verbs rather than auxiliary verbs; that as a determiner rather than a conjunction; there as an adverb rather than an empty subject).

- When the word is used as a " full, meaningful," lexical" form (e.g. have or do as full verbs rather than auxiliary verbs; that as a determiner rather

than a conjunction; there as an adverb rather than an empty subject.

I usually **have** lunch at one. Vs. I have eaten already.

He never **does** his homework. Vs. Does he live here?

**That** bag is mine. Vs. She said that she would come.

I went **there**. Vs. There is a hole in the wall.

## **10. Teaching rhythm**

Rhythm, then, is a product of sentence stress and what happens to the words and sounds between the stresses. Unfortunately, learners are often introduced first to written forms and the complexities of spelling. Learners whose mother tongue is phonemic or syllable-timed have particular problems. Teachers should remember to:

- Provide natural models of new target language before introducing the written form.

- Use natural language themselves in the classroom.
- Encourage learners to listen carefully to authentic speech.
- Teach recognition before production.
- Integrate rhythm and other aspects of phonology into grammar, vocabulary and functional language lessons as well as listening and speaking activities.

A number of useful teaching techniques are listed here, focusing either on rhythm as a whole or on contributing aspects, and divided into recognition and production activities.

### **Recognition**

- Speed dictations (the boys are good / the boy is good / the boy was good)
- Dictogloss and other variations on dictation.
- Ask students how many words they hear in a sentence ( to practise recognising word boundaries)

- Ask; "What's the third / fifth / seventh word?" in the sentence.
- Teaching weak forms and contractions at the presentation stage, and highlighting these on the board.
- Matching phrases to stress patterns.
- Using typescripts. Marking stresses and weak forms.
- Authentic listening

### **Production**

- Drills (especially back chaining)
- Physical movement (finger-clicking, clapping, tapping, jumping) in time to the rhythm of the sentence
- Focus on stress in short dialogues (kn you? Yes I can)
- Making short dialogues, paying attention to stress and rhythm (How often do you speak English? Once in a while)

- Headlines, notes and memos (build the rhythm with content words, then add the rest)
- Reading out short sentences with only the stressed words (How...come...school?), then add the other words without slowing down.
- Focus on short utterances with distinctive stress and intonation patterns and a specific rhythm (long numbers, 'phone numbers, football results)

**II**

**SPEAKING**

## **Part two: speaking**

Phonetic knowledge and speaking are closely related. In fact, different factors such as pronunciation, stress, intonation and voice quality have a direct effect on the speech. When we produce speech, we take into account the audience. For instance; there is a great difference between reading a formal text out loud and reading fairytales to children. In the first case, the need of comprehension influences both articulation and prosodic aspects, while in the case of reading a fairy-tale there is a different demand on the speaking style, as it addresses a child or a group of children and the read speech may often include passages of spontaneous speech.

Intonation and variation in tone present a variety of different functions. One obvious function is to express emotions. Intonation co-varies with other prosodic and paralinguistic aspects to mark

all kinds of emotional expression. Intonation also plays an important role in the marking of grammatical contrast. Pitch contours break up utterances to facilitate comprehension. Statements and questions or positive or negative intentions are signalled by intonation.

Textual information is divided in larger stretches of paragraphs, when you read a text out loud a distinctive melodic shape may give information. When a new item is read, the pitch level rises only to gradually descend as you continue to read on.

English uses stress that fall differently depending on whether the word is a noun (*import*) or a verb (*import*). Stress may also convey a difference of meaning on phrase level (*'sleep in* or *sleep 'in*). Thus the meaning of an utterance is largely affected by phonetic factors .In other words , the way we pronounce i.e how we make use of our voice , its quality , stress and intonation all

contribute in shaping a given meaning according to the audience, the situation and to the listener/ speaker respective experience.

## **1. Complexity of Spoken Interaction**

Speaking like listening and writing is a communication skill that is important in all subject areas in a curriculum. In contrast to reading, less definite scientific research is available on the other three language skills. For this reason, the limited research is completed here with long and varied experience of experts and educators in the teaching of speaking skills.

### **1.1. Features of Spoken Discourse**

The mastery of speaking skills is a necessity for many EFL learners. Even teachers need to show a mastery of speaking skill before engaging in teaching. Consequently, they evaluate their success and progress in this skill on the basis of how well they feel after they have performed and improved in their spoken language proficiency.

Speaking involves three areas of knowledge:

- Mechanics (pronunciation, grammar, and vocabulary): Using the right words in the right order with the correct pronunciation
- Functions (transaction and interaction): when clarity of message is essential (transaction/information exchange) and when precise understanding is not required (interaction/relationship building)
- Social and cultural rules and norms (turn-taking, rate of speech, length of pauses between speakers, relative roles of participants) : Understanding how to take into account who is speaking to whom, in what circumstances, about what, and for what reason.

Learners develop this body of knowledge by providing authentic practice that prepares them for authentic communication situations. They increase the ability to produce grammatically correct, logically connected sentences that are appropriate to specific contexts, and to do so using acceptable pronunciation.

Many approaches have been used by teachers and textbooks: direct approaches based on features of oral interaction such as turn-taking... to indirect approaches with real communication situations and conditions through group work, task work and other activities. Studies in conversation analysis or talk in interaction have recently revealed a lot of information on the nature of spoken discourse and how it differs from written discourse. These differences reflect the different purposes for which these two types of discourse are used.

Spoken interaction in EFL is very complex and subtle. Luoma mentions some of the following features of spoken discourse:

- It may be planned (a lecture) or unplanned (a conversation)
- It may be composed of idea units (conjoined short phrases and clauses)
- It employs more vague or generic words than written language

- It uses fixed phrases, fillers and hesitation markers
- It contains skips and errors reflecting on-line processing
- It involves reciprocity (interactions are jointly constructed)
- It shows variation (between formal and casual speech) reflecting speaker's roles, speaking purpose, and the context.

Before designing speaking activities for EFL teaching it is all the more important to identify the different functions of speaking performance in daily communication and the different purposes for which our users need speaking skills.

## **1.2. Functions of Speaking**

There are several classifications of the functions of speaking. For Brown and Yule the interactional functions of speaking, which aim to establish and maintain social relations, are different from transactional functions which focus on the exchange of information. According to Brown and Yule's framework we can use the following threefold version of talk as interaction, talk as transaction, talk as performance, and the corresponding speech activities are different in form and function and require distinct teaching strategies.

### **1.2.1. Talk as Interaction**

Talk as interaction or conversation has a social function. It is used when people meet, exchange greetings, engage in a talk or chat... as they want to establish an easy zone of interaction with others. The focus is more on the speakers than on the message. These exchanges may be casual or formal

depending on the settings. Richards has summarized the features of conversation as follows:

- Has mainly a social function
- Reflects role relationship and speaker's identity
- May be formal or casual
- Uses conversational conventions
- Reflects degrees of politeness
- Uses more generic words
- Uses conversational register
- Is jointly constructed

The skills involved in conversation or talk-in-interaction are:

- Opening and closing conversations
- Choosing topics
- Making small-talk
- Retelling personal incidents and experiences
- Turn-taking
- Interrupting
- Reacting to others

As examples of talk as interaction we can mention:

- Chatting to your next passenger in a bus (polite conversation with no future social contact)
- Talking to a friend over school courses (casual conversation to mark an ongoing friendship)
- A student talking to his/her teacher on the bus /at the bus station (polite conversation with unequal power between the two participants)
- Telling a friend about an amusing/awful weekend experience, and hearing him/her recount similar experience (sharing personal recounts).

Generally, some learners feel awkward and at a loss when they find themselves in a situation that requires talk for interaction as they lack such skills. They have difficulties in presenting a good image of themselves and they often avoid this kind of situations. This can be a disadvantage for them where the ability to use talk for conversation is important.

### **1.2.2. Talk as Transaction**

The focus here is on what is said or done. The message is more important than the participants and their social interaction. Burns identifies two different types of talk as transaction. The first is 'situation' where the focus is on giving and receiving information and on what is said or achieved (e.g. asking someone for the time). Accuracy is not the main priority as long as information is successfully communicated or understood. The second type is 'transaction' and the focus is on obtaining goods or services (e.g. checking into or out of a hotel).

Examples of these types are:

- Classroom group discussions and problem solving activities
- A class activity during which learners decorate their classroom
- Discussing mending an apparatus, mobile, computer with a technician

- Discussing inspector visits with trainees/tourist visits with a tour guide
- Making a telephone call to book hotel rooms/to get flight information
- Asking for directions in the street
- Buying stamps at the post-office
- Ordering food from a menu in a restaurant...

The main features of these types of talk as transaction are:

- Information focus
- Message focus not participants
- Participants use communication strategies to make themselves understood
- Frequent questions, repetitions, and comprehensive checks
- Negotiation and digression
- Linguistic accuracy is not always important

The skills involved are the following:

- Explaining a need or intention
- Describing something

- Asking questioning
- Confirming information
- Justifying an opinion
- Making suggestions
- Clarifying understanding
- Making comparisons
- Agreeing and disagreeing

### **2.2.3. Talk as Performance**

The third type is talk as performance. This refers to public talk, i.e. talk which transmits information before an audience (e.g. morning talks, public announcements, speeches).

These spoken texts have an ‘identifiable generic structure’ and the language is more ‘predictable’. As there is less contextual support, the speaker must provide all the necessary information (topic, textual knowledge). Meaning is also very important –hence the emphasis on form and accuracy.

This type is in the form of monologue rather than dialogue and is closer to written language than conversational language. It is assessed according to its impact on the listener unlike talk as interaction.

As examples of this type there are:

- Giving a class report
- Conducting a class debate
- Giving a speech of welcome
- Giving a lecture

The features of this type are the following:

- Focus on both message and audience
- Organisation and sequencing are important
- Form and accuracy must be reflected
- Language is more like written language
- Form of monologue

The skills involved are:

- Use of an appropriate format
- Presentation of information in an appropriate sequence
- Audience engagement to be maintained
- Use of correct pronunciation and grammar

- Creation of effect on the audience
- Use of appropriate vocabulary
- Use of appropriate opening and closing

### **1.3. Speaking Practice and Audience**

It is important to provide learners with opportunities for practising specific speaking skills. They must know how to organize their ideas for presentation. Good speeches depend on good presentation and organization, sequentially, chronologically and thematically. They need practice in organizing their speech around problems and solutions, causes and results, and similarities and differences.

Learners also must adapt their speech to the target audience in order to better communicate the information in ways to suit different circumstances. They should present ideas to individual peers, groups and whole class of students. They can learn to speak on a subject of their own choosing or teacher-assigned topics. In this way, they are prepared for debates and

participating in them. Learners may enjoy speaking about their personal experiences and criticizing positively others. In doing so, they can learn to apply criteria for good speech. They can also suggest possible improvements to one another's practice.

Learners need to know how speakers differ from one another and how different contexts call for different forms of speech. They can learn how speaking styles affect listeners. Then the rate of speech, the volume and the precision of pronunciation can differ from one situation to another.

Above all, learners have to find enough opportunities to practice speaking before increasingly larger groups in order to reduce speaking fears.

## **2. Teaching Speaking:**

To start with, we assume that a good teacher of speaking should be a good speaker. What he wants to teach should be reflected in his own speaking. The following notions and techniques of speaking should enhance, first, our own mastery of speaking English as teachers, before thinking to apply them in teaching.

EFL learners usually define fluency as the ability to converse with others, much more than the ability to read, write, or understand oral language. They regard speaking as the most important skill they can acquire, and they assess their progress in terms of their accomplishments in spoken communication.

### **2.1. Input/output in Teaching Speaking**

Teaching speaking skills is an efficient communicative goal. Learners must be prepared to make themselves understood, using their existing aptitude to the maximum. They will avoid

confusion in the message owing to faulty pronunciation, grammar, or vocabulary, and to observe the social and cultural rules that concern each communication situation.

Teachers can use an approach that combines language input, structured output, and communicative output to help students develop communicative efficiency in speaking.

**Language input** can be done in the form of teacher talk, listening, or reading passages. It allows learners to begin producing language themselves.

We can have a content oriented or form oriented language input.

- Content-oriented input centres on information (from a simple weather report to an extended lecture on an academic topic). It may also include descriptions of learning strategies and examples of their use.

- Form-oriented input centres on ways of using the language: guidance from the teacher or another source on vocabulary, pronunciation, and grammar (linguistic competence). It also includes appropriate

things to say in specific contexts (discourse competence); expectations for rate of speech, pause length, turn-taking, and other social aspects of language use (sociolinguistic competence); and direct instruction in phrases to use to ask for clarification and repair miscommunication (strategic competence).

The teacher can combine content-oriented and form-oriented input.

**Structured output** its focus is correct form. The teacher introduces a specific form or structure that learners have to respond to.

Structured output aims to make learners comfortable while producing the specific language items introduced, sometimes in combination with previously learned items. Structured output exercises are used as a transition between the presentation stage and the practice stage of a lesson plan.

**Communicative output** means that the learners' main purpose is to complete a task, such as obtaining or inquiring information, developing a plan, or creating a video. They may use the language that has just been presented, but they also can use any other vocabulary, grammar, and communication strategies that they know. In communicative output activities, the criterion of success is that the learner conveys the message successfully.

Communicative output activities involve a real information gap where learners must reduce or eliminate that information gap. Here, language is a tool, not an end in itself.

The teacher can use a variety of activities from these different categories of input and output.

## **2.2. Teaching Strategies**

Before learners embark on conversation practice, they must be familiar with some grammar patterns and vocabulary words (their pronunciation and combination to form meaningful utterances). These patterns were probably taught through the cognitive-code learning. There are other language teaching methods in use today, but they usually contain varied forms of cognitive learning strategies. The main implications of this approach are the following:

- A language is a rule-governed system. Students need to learn the rules through analysis for an effective language use.
- Language learning/teaching is a creative process, and then the learners need authentic communicative situations to be active in their assigned work.
- The student's creative involvement in the learning process is considered as more important than the avoiding of errors.

- Reading/writing/listening/speaking skills are taught at early stages.
- The use of the learner's native language for explaining new grammar, and vocabulary that really poses problems after trying context, textual reference, inference, is not regarded as heresy!

At the end of this section, there is a list of conversation techniques that are useful at different levels: elementary/intermediate/advanced, but the way in which they are used will depend on the abilities of the learners. For example, in an elementary class one may use a picture showing a teaching class scene and have students make simple sentences about the situation shown in the picture. For an advanced class, learners can give an account of the situation and discuss the teaching approach used, and in which ways it differs in their country from the setting in the picture.

Another important element in the art of conversation is conversation dynamics. Conversation can be defined as the informal interaction of thoughts and information by spoken words. Playwrights, novelists, and dialogue writers may produce conversation in written form, but this material often lacks some of the characteristics of real conversation.

Live conversation is a spontaneous creation and has a dynamism which no writer can duplicate exactly as it is necessarily authentic conversation. As the conversation teacher or leader, you should not speak very slowly. If you do, the students will be unprepared for the normal pace of native speakers outside the classroom. Remember also not to distort features of pronunciation, stress, and intonation.

Another important aspect of English conversation is standard versus non-standard language. Linguists identify three major forms of English: Standard Formal, Standard Informal, and Non-Standard. These are defined as follows:

- Standard Formal English: The English most often used in diplomatic letters, literary works, newspapers, on formal occasions. It contains many 'learned' words.
- Standard Informal English: The English most often used in normal conversations and personal letters. It is often heard on the radio, on television, and in movies. It contains few slang words and colloquialisms.
- Non-Standard English: Varieties of English limited to certain groups of people. These people may be uneducated speakers, speakers of special dialects, members of an age group such as teenagers, or members of a vocational group (jazz musicians...). Grammar forms such as 'he don't and ain't' are in this category, slang words and colloquialisms too.

Educated native speakers of English function mainly in Standard Informal English, Standard Formal English used on certain occasions only. So EFL learners must be encouraged to learn and practise this form. They should learn common idioms such as look forward to, by the way, go on with, learn by heart, do one's best, and make an effort.... Idioms are very good conversation class material. As an example, you can take a set of English idioms as **spend time**, waste time, make time for, lose time, and time is money, and discuss them in relation to attitudes about the notion of time in Algeria.

Another element in speaking practice is the importance of listening as all conversation is made up of these two activities. If the interlocutor listens carefully to the speaker, he can make a coherent response to the speaker's utterances. Through eye contact, facial expression, posture, and occasional rejoinders, he expresses his interest in what the

speaker says. Listening, far from being a 'passive' activity is actually hard work. Hence the important focus on listening because the learners may not have developed appropriate listening skills in their own language which makes them poorer listeners. The poor listener is hardly interested in the subject, does not identify the main ideas, is distracted by the speaker's delivery, appearance, and becomes emotional when certain subjects are raised, or is too eager to talk.

During directed conversation activities the teacher can help the student improve his listening skills by providing a good listening environment (reduced background noise and distractions to a minimum), encouraging speakers to talk loudly enough for everyone to hear, choosing topics that interest the learners, using special activities to develop listening skills. One useful exercise is this: Describe a process such as getting ready to go to work, drive a car, and have students listen

carefully, then ask one of them to repeat the procedures you have just described. If he cannot remember all the steps or the order, other students can help him out. Therefore, success in speaking depends on how well one listens, whether in one's mother tongue or foreign language.

In planning speaking activities for an oral English course it is important to determine what kinds of speaking skills the course will focus on. Is it the three genres described above or will some receive greater attention than others. For inspectors, the third type is more important. However, informal needs analysis is the starting point, and procedures include observation of learners carrying out different types of communicative tasks, interviews. It is also necessary to identify teaching strategies to 'teach' each kind of talk.

Talk as interaction is probably the most difficult skill to teach since it is a very complex and subtle process that takes place under the control of 'unspoken' rules. The best way is to provide naturalistic situations and dialogues as model features such as opening and closing conversations, making small talk, recounting personal experiences, and reacting to what other say.

As an example of reacting to others, learners can be provided with a dialogue in which listener's reactions such as "really", "is that right", "wow", "sounds interesting" have been omitted. Participants work in pairs or group to complete the dialogue, practice it, and then they practice a different dialogue, this time adding their own reactions. Another strategy to practice using conversation starters and personal recounts consists of giving conversation starters and students respond to by asking one or two follow-up questions. As examples, there are: "I didn't write my report

yesterday”. “Look! This tree is wonderful!”. “Your watch is beautiful”. “I don’t feel well today”...

Talk as transaction can be more easily planned since current communicative materials are a rich source of group activities, information-gap activities, role -plays can provide a good practice to use talk for sharing and getting information and for carrying out real-world transactions. Group discussion activities can be organized with students working in groups to prepare a short list of controversial statements for others to think about. Groups exchange statements and discuss them. For example; “Schools should do away with exams”. “Mobiles should be forbidden in schools”. “Space exploration is a waste of money”. Role-play activities are another technique for a good practice of real world transactions and involve this sequence of activities:

- Preparation: review vocabulary, real world knowledge related to content and context (e.g. assessing a poor student’s performance/ returning a faulty computer to a store...)

- Modelling/eliciting: demonstrate the different stages involved in the transaction, elicit suggestions for each stage, and teach the functional language need for each stage
- Practice and review: participants are assigned roles and practise a role-play using cue cards to provide language and other support

Talk as performance requires a different teaching strategy. Teacher trainers can provide examples or models of speeches, oral presentations, stories... through video or audio recordings or written examples. These are analyzed or 'deconstructed' in order to understand how such texts function and what their linguistic and organizational features are. The following questions can be a useful guide in this process:

- What is the speaker's purpose?
- Who is the audience?
- What sort of information is expected by the audience?

- What are the opening, development, and ending?  
What stages are involved?
- Is any special language used?

Participants can then work in group, planning their own texts and present them to the class.

Teachers can find interesting differences between how learners manage these three kinds of conversation. They can be good at talk as transaction and performance but not at talk as interaction. Some learners can feel more comfortable with talk as interaction and just the opposite with the other types. This matter is probably linked to the participant's styles and personality.

### **2.3. Problems Facing Teachers of Speaking:**

#### **2.3. 1. Students do not Use English:**

There are several reasons why students do not use English in the classroom. The first reason may be that students do not talk because they are scared that other students or the teacher might judge their English. Losing face publicly seems to be one of

the most difficult situations they can face during class. Students prefer silence even if the teacher makes it clear that oral participation is graded. The second reason is related to middle and secondary schools. English classes, though compulsory are not part of the pupils' main attention. There is a lack of motivation for performing well in English, let alone for discussion participation where critical thinking in English is implicated. The third reason is that learners are not motivated to interact because they are not equally interested in the same subjects discussed. For this reason, they do not look for information to prepare themselves to participate in discussions.

**Using minimal responses:**

The teacher can encourage reluctant learners to participate by helping them build up a collection of minimal responses that they can use in different types of exchanges. Such responses can be especially useful for beginners.

Minimal responses are predictable, often idiomatic phrases that conversation participants use to indicate understanding, agreement, doubt, and other responses to what another speaker is saying. Having a collection of such responses enables a learner to focus on what the other participant is saying, without having to simultaneously plan a response.

### **Using language for clarification**

Language learners are often too embarrassed or shy to say anything when they do not understand another speaker or when the latter has not understood them. Such learners can overcome this shyness by assuring them that misunderstanding and the need for clarification often occur in any type of interaction, whatever the participants' language skill levels. Teachers can also give them strategies and phrases to use for clarification and comprehension check.

By encouraging learners to use clarification phrases in class when misunderstanding occurs and by responding positively when they do, teachers can generate an authentic practice environment within the classroom itself. In this way, learners will gain confidence in their ability to manage the various communication situations that they may encounter outside the classroom.

### **2.3.2. Speaking in Large Classrooms**

One of our particular teaching problems in Algeria is the large classroom. Teaching English conversation to a large class of students is not ideal for teaching. Based on Long's Interaction Hypothesis, a variety of methods will be presented to help teachers overcome the belief that large classrooms cannot be fruitful ground for increasing students' conversation skills.

When developing a conversation course regardless of the class size, taking the view of developing students' conversation skills through negotiated interaction is an advisable point of departure. Now generally known as negotiated interaction or negotiation of meaning, this process has been defined by Long as:

The process in which, in an effort to communicate, learners and competent speakers provide and interpret signals of their own and their interlocutor's perceived comprehension, thus provoking adjustments to linguistic form, conversational structure, message content, or all three, until an acceptable level of understanding is achieved.

### **Group Work**

It is possible to arrange the students in groups of four or five at the beginning of each class as the first step towards developing students' conversation abilities and effectively managing large classes.

This must be set during the first week of classes in a year as learners need to understand that the first

two or three minutes of each class will be used to set up groups. Group work will serve to make monitoring the class a more efficient process for the teacher. However, the dynamics of the group work must also be effective to facilitate Second Language Acquisition. Each week a group member is designated as leader to facilitate activities.

### **Student Leaders for a longer period**

There should be a careful selection of student leaders who will help the teacher. Small groups can be formed under their leadership for an extended period of time: a semester or the whole year. However, it is advisable, if possible, that all students will have the opportunity of leadership at least once. The significance of the leader's role is that it relieves the teacher from some of the burden of facilitating activities and interaction, and in effect allows the teacher more opportunity to address the actual interaction that occurs within the group.

Student leaders will be rewarded according to how well they perform. Performance features when assigning a student leader's grade are the following:

- The group stays on task and completes their activities.
- Active participation by all group members.
- Predominant use of the L2 within the group.
- Small talk if students finish an activity earlier than expected.

If a leader facilitates the group work effectively, they will be awarded full marks for that particular class. If the group fails to stay on task, if there is overuse of the L1, or if the group appears to be inactive then the leader will be held partly accountable for this by receiving a lower leader grade. However, if the leader is making an effort to address any weak areas within the group he will not be fully rewarded.

## **Homework Assignment**

Another important means to manage large classroom conversation is a set of activities that address and develop the students' English conversation skills. This can be accomplished by putting together a list of tasks that the students must complete on a weekly basis, and that for the most part include some type of interaction. This will save time and facilitate the student leader's task. Also, teachers should try to include a variety of interaction methods, such as face-to-face meetings with the teacher, three-way discussions between a pair of students and the teacher, and if possible e-mail correspondence with the teacher.

### **3. Speaking Activities**

#### **3.1. Generating ideas through Brainstorming**

Brainstorming is an activity used to generate ideas in small groups. The objective is to generate as many ideas as possible within a specific time-period. These ideas are evaluated at the end and a

wide range of ideas is often produced. Each idea produced does not need to be usable. Instead, initial ideas can be viewed as a starting point for more workable ideas. The principle of brainstorming is: lots of ideas to get good ideas.

Brainstorming has a large variety of applications. Since 1930, it has been used successfully in business for invention and innovation. Activities such as free-association and word-mapping are often included as part of the pre-writing or warm-up phase.

**Benefits of Brainstorming:**

It Encourages Better Learning. Brainstorming helps good learning through the organization of information about language. A warm-up activity can remind our learners of previous knowledge and direct their minds towards ideas that they will meet in the main activity.

Brainstorming can help learners to take charge of their own learning. Learners start to examine their existing resources and identify gaps in their knowledge. The lack of self-initiative is usually more of a problem than lack of ability in conversation classes.

Brainstorming can help students to learn to take risks. Learners' fear of teacher correction often makes many students afraid of using language unless they are sure that it is totally correct. This slows down learning.

Brainstorming allows the students to create a context for the following speaking task. Relevant existing knowledge can be called up from memory and can provide a context which supports comprehension and production in the successive speaking task.

### **3.2. Some Practical cases of Brainstorming**

#### **Lists of Simple Words**

1. List words to describe people's appearance.
2. Make a list of a room furniture.

#### **Lists Based on a Principle**

1. Write down a food that begins with each letter of the alphabet.
2. Make a list of animals starting with the smallest animal and getting bigger.

#### **Finding Alternatives for a Blank in a Sentence.**

1. The man got off his \_\_\_\_\_ and walked away.  
(answers could include: horse/ bicycle/ letter/ backside)
2. Peter lived in a \_\_\_\_\_ (answers could include : caravan/house/fantasy world/apartment)
3. I don't like her because she is \_\_\_\_\_  
(answers could include : too talkative/the teacher's pet/boring)

#### **Brainstorming on a Picture**

1. List the objects in the picture.
2. Write four words to describe this person.

## Word-mapping or Phrase-mapping



## Listing Different Ways of Expressing a Particular Language Function

Example : Ask Someone to Move his Car.

1. Please move your car.
2. I'd appreciate if you could move your car.
3. Get your car out of my way.

## Group Storytelling

**Example:**

Ali was late for school because

1. Student A : he missed the bus
2. Student B : and there wasn't another for 20 minutes
3. Student C : so he went to a shopping center
4. Student D : but he lost his wallet

### **3.2. Speaking Activities**

In contrast traditional classroom speaking practice (answer/question), the purpose of real communication is to accomplish a task, such as conveying a telephone message, obtaining information, or expressing an opinion. In real communication, participants must manage uncertainty about what the other person will say. Authentic communication involves an information gap; each participant has information that the other does not have. In addition, to achieve their purpose, learners may have to clarify their meaning or ask for confirmation of their own understanding.

To create classroom speaking activities that will develop communicative competence, there is a need to incorporate a purpose and an information gap and allow for multiple forms of expression. However, there is also a need to combine structured output activities, which allow for error correction and increased accuracy, with communicative output

activities that give students opportunities to practice language use more freely.

### **Structured Output Activities**

Two current kinds of structured output activities are called **information gap** and **jigsaw** activities. In these types of activities, students complete a task by obtaining missing information. However, information gap and jigsaw activities also set up practice on specific items of language.

### **Information Gap Activities**

- Filling the gaps in a schedule or timetable: Partner A holds an airline timetable with some of the arrival and departure times missing. Partner B has the same timetable but with different blank spaces. The two partners are not permitted to see each other's timetables and must fill in the blanks by asking each other appropriate questions. The features of language that are practiced would include questions beginning with "when" or "at what time." Answers would be limited mostly to time expressions like "at 8:15" or "at ten in the evening."

- Completing the picture: The two partners have similar pictures, each with different missing details, and they cooperate to find all the missing details. In another variation, no items are missing, but similar items differ in appearance. For example, in one picture, a man walking along the street may be wearing an overcoat, while in the other the man is wearing a jacket. The features of grammar and vocabulary that are practiced are determined by the content of the pictures and the items that are missing or different. Differences in the activities depicted lead to practice of different verbs. Differences in number, size, and shape lead to adjective practice.

In these activities the partners will practice more than just grammatical and lexical features. The activity can have a social dimension through role playing.

## **Jigsaw Activities**

They are more elaborate information gap activities that can be done with several partners. In this type of activity, each partner has one or a few pieces of the "puzzle," and the partners must cooperate to fit all the pieces into a whole picture. The puzzle piece may be one panel from a comic strip, one photo from a set that tells a story, or one sentence from a written narrative.

### **- Example:**

Learners can work in groups of three or four. Each student in the group receives one panel from a comic strip. Partners may not show each other their panels. Together the three or four panels present this narrative:

a man takes a piece of cake from a box; he then eats several others; he sits in front of the TV eating his cakes; he returns with the empty plate to the kitchen and finds that he left the box of cakes open, now the cat eating them, on the kitchen counter.

These pictures have a clear narrative line and the partners are not likely to disagree about the appropriate sequencing. The task can be made more demanding, however, by using pictures that lend themselves to other sequences, so that the partners have to negotiate among themselves to agree on a satisfactory succession.

With information gap and jigsaw activities, teachers need to be aware of the language demands they place on their students. If an activity needs language your students have not already practiced, you can brainstorm with them when setting up the activity to preview the language they will need, eliciting what they already know and adding what they can produce themselves.

### **Communicative Output Activities**

In communicative output activities learners practice and use all of the language they know in situations that resemble real settings. In these activities, they must work together to develop a

plan, resolve a problem, or complete a task. The most common types of communicative output activity are **role plays** and **discussions**.

In role plays, learners play roles and are put into situations that resemble others outside the classroom. Because role plays imitate life, the range of language functions that may be used expands considerably. Also, the role relationships among the learners develop their sociolinguistic competence. They will have to use appropriate language according to the situation they are assigned to, and to the characters.

Learners usually find role playing enjoyable, but students who lack self-confidence or have lower proficiency levels may find them intimidating at first. For more effectiveness in role plays the following are important:

- Describe the situation and make sure that all the learners understand it

- Set a goal: the teacher must make sure his learners understand what the product of the role play should be (a plan, a trip, a schedule, a group opinion, or some other product)
- Use role cards: the teacher gives each participant a card that describes the person or role to be played. For lower-level ones, the cards can include words or expressions that they might use.
- Brainstorm: the teacher allows learners to brainstorm to predict what vocabulary, grammar, and idiomatic expressions they might need
- Be present as a resource, not just a teacher: the teacher must be ready to answer learners' questions.
- Allow students to work according to their own levels: Each student has individual language skills, a personal approach to working in groups, and a specific role to play in the activity. Do topical follow-up: Have students report to the class on the outcome of their role plays.

- After the role play is over, the teacher gives feedback on grammar or pronunciation problems he has heard. This can wait until another class period when the teacher plans to review pronunciation or grammar anyway.

Discussions, like role plays, are successful only when the trainer has prepared students first. For successful discussions:

- Prepare the learners: give them input (topical information and language forms) so that they can start conversation with the language they need to say it.
- Let learners suggest the topic for discussion or choose from several options. They are likely to be more motivated to participate if the topic is television programs, plans for a vacation, or news about mutual friends. Heavy topics like pollution are not as engaging and place heavy strain on learners' linguistic competence.
- Set a goal or outcome through a group product, such as a letter to the editor, or individual reports on the views of others in the group.

- Give participants a defined period of time ( 6-10 minutes are enough) for discussion. Allow them to stop sooner if they run out of things to say.
- Allow students to participate in their own way: Do not expect every one to share equally in conversation.
- Do topical follow-up: Have students report to the class on the results of their discussion.
- Do linguistic follow-up: After the end of discussion, give feedback on grammar, pronunciation or any other problems heard. Like role plays, this can wait until another class period when the teacher plans to review pronunciation or grammar anyway.

#### **4. Selected Themes and Activities for Practice:**

The aim here is to develop oral fluency by focusing on topics which are personally relevant to the learners as they can draw on their personal experience, emotions and cultural knowledge.

## **Theme 1: Personal appearance, changes made**

### **Area of communication:**

Discussing appearance, comparing reactions and opinions; explaining Likes /dislikes

Questionnaire; making/justifying choices in group work; interviewing;

pair work discussion.

### **Activity 1**

Work with a partner. Fill in this questionnaire for yourself, by circling the right letter. Then, without asking your partner, fill in it for him/her, by putting a tick next to the appropriate letter. Then, compare your answers.

1. A close friend invites you for coffee. You:

- a) go as you are
- b) wash and tidy yourself up and go
- c) wash, tidy yourself up, change your clothes and go

2. Your boss asks you to go to an important meeting. You:

- a) wash and tidy yourself up but don't wear anything special

- b) wear your best clothes
- c) go out and buy expensive clothes

3. You're about to go to your English class. You notice a food stain on your clothes. You:

- a) put your jacket over it to hide it
- b) try to get rid of it by scrubbing
- c) change your clothes

Talk about your answers in groups. How much effort should be put into appearance? Is it important to make this effort? When and why?

### **Activity 2**

Some of these elements may be important for appearance. Work in group and add any others you think are important.

Clean hair- clean clothes- shining shoes- new clothes- fashionable clothes- casual clothes- formal clothes- bright jewellery- one piece of jewellery- expensive jewellery- a large smile- a friendly expression- a serious expression- a relaxed attitude- a tough attitude.....

In a group work, select the three most important elements for these people. You can add other kinds of people to the list.

A teacher	..... ....	..... ....	..... .....
An inspector of EFL	..... .....	..... ....	..... .....
A student	..... ....	..... .....	..... .....
A politician	..... ....	..... ....	..... .....
A..... ....	..... .....	..... .....	..... .....
A..... .....	..... .....	..... ....	..... .....

Compare your choices with other pairs. Justify your choices.

### **Activity 3**

With your partner, list the possible ways of changing your appearance. Then select two or three and write notes about them using the following points: reason for change, effects on personality, is it useful or harmful?

Talk about your choices and ideas about them to the class.

### **Activity 4**

What appearances do you dislike? Choose one of the comments and one of your own. Interview your classmates about their dislikes and tell them about your own. Do your classmates share the same hates as you do?

I can't stand women with heavy makeup

It can sound unreasonable but bald people make me feel sick!

I can't get used to men with long hair

Well, personally, I hate redheads

No, I hate moustaches

People who are very fat (or thin) just aren't for me

(Add your own).....

Or practise the following pattern (clauses containing "it" with adverbial clauses):

I can't stand it when people are bald

It bothers me when men are wearing earrings

.....

Or use relative pronouns as subjects:

I don't like women who put heavy makeup

I can't stand people who have read heads

.....

**Theme 2:**

Being helped and helping others in particular situations, help for the underprivileged, help in learning English.

**Area of communication:**

Talking about problems, personal preferences/ summarizing discussions/ answering queries/analyzing learning strategies.

Ranking of problems and reporting to others; questionnaire; preparing a spoken report (pair/ group work).

### **Activity 1**

Do you prefer to solve your own problems rather than ask for help?

Do your friends usually give you help when you need it or do you prefer to ask someone in your family?

In a group, share your views on these questions.

### **Activity 2**

Look at the following list of situations. In which of these situations would you find it easy to offer help, and in which ones would you find it difficult? Rate each situation from 1 to 5.

(Easy for me) 1.....2 (not very easy).....3 (difficult)  
.....4 (very difficult).....5(impossible for me)

- an illiterate person
- an EFL learner with bad scores
- an injured person
- a child who is lost
- teaching/learning English

Compare your scores with your classmates. Talk about the differences between you and the reasons for those differences. Which of these statements best describes you?

I am:

- Too helpful for my own good
- Reasonably helpful
- Too cautious to be very helpful
- Too scared to help in most situations
- I've never had to give help so I just don't know

Would you like to be more, or less helpful? What would help you to change? Report your ideas to the class and discuss them.

### **Activity 3**

With a partner, think about our Algerian society. Which kinds of people in this list deserve the most help in our country? Talk about this, then choose one or two groups from the list as your top priorities or add others of your own.

Children the homeless the sick the uneducated

The poor the elderly the rich the unemployed.

In groups, prepare a short spoken report on your discussions. Say which categories you have chosen and why. Present your report to the class. Answer their questions and respond to their comments.

#### **Activity 4**

You are learning English. Some of your learning takes place in the classroom, but you do some of your learning on your own, without the teacher's help. Think about your current situation and make a list of the aspects of English you need to improve. How can a teacher help with anyone of these items? In what ways can you help yourself? Discuss your views with your teacher.

#### **Theme 3: Oral presentations, public speaking.**

##### **Area of communication:**

Building a profile of a good speaker; preparing, practising and assessing a talk; overcoming nervousness.

Completing a diagram; choosing and discussing options; giving unprepared talks in groups.

### **Activity 1**

A good speaker?

What makes a speaker interesting and worth listening to? With your partner, complete this table showing the qualities of a good speaker.

#### **Qualities of a Good Speaker**


Compare your table with another pair of students. Choose the three or four most important qualities. If you can, try to watch a talk or a panel discussion on T.V or video. Assess the speaker(s) according to your three or four criteria.

### **Activity 3.2**

A good preparation is often the key to success in giving a talk. Here are some steps which can be used in preparing yourself to give a talk. With a classmate choose the most useful steps for someone who is going to give:

- a formal presentation in a language class or a seminar presentation on an academic course
- an informal talk, e.g. telling a group of students about the
- course advantages

Some steps are useful for both kinds of talks.

1)Do your research; get the facts you need	2)Structure your ideas; have clear divisions and sub-divisions	3)Write down the main ideas
4)Write a first draft	5) Read your draft aloud slowly and time yourself	6) Edit and revise your draft, make sure the timing is right
7)Extract the key ideas or words and write each one on a separate card	8) Add whatever notes you need on the cards, i.e. indications of examples or illustrations you'll use	9) Write the main headings of your talk on an overhead transparency
----- ----→	10)Prepare interesting visual materials: posters slides...to illustrate your talk	--<----- -----

Compare your ideas with your classmates.

### **Activity 3.3**

Here are rules on how to become a rotten speaker

1. Stand or sit with your head down. Remember to keep looking at the ceiling
2. If you use a microphone, turn it up to produce a high-pitched whine. Blow into it vigorously. That should keep the audience awake.
3. Read from the written text rapidly
4. If you use an OHP (overhead projector), make sure you stand in front of it.

In groups, discuss the advice you would give on how to be a good speaker. According to you, what is the most important condition?

### **Activity 3.4**

Think of a controversial topic, and write down two questions about the topic on a card.

Here are three examples:

1. Is it absolutely necessary for all lessons or courses to be teacher-centred or learner-centred?
2. Do we not spend too much time on theory rather than practice?
3. Should teaching/learning EFL take place in a collaborative setting or not?

In small groups (5 to 6), put your topic cards face down on the table. In turn, take a card from the pile, read the questions, and speak on the topic for about one minute. Be sure to use the look up and say technique (to make eye contact at least once with every member of the group as you speak).

The other students listen and add a comment of their own or disagree politely.

### **Activity 3.5**

As a feedback, the class discusses the mini-presentation exercises just heard. Students talk about their reactions by emphasizing the positive. It will probably be more useful for speakers to build on their strengths first, then try to do something to reduce or compensate for their weak points.

Don't forget to share any experience you have had in overcoming nervousness. Here are some. Do they work for you?

1. Relaxation exercises (muscles, shrugging shoulders...)
2. Deep breathing before the talk
3. Role play, e.g. pretend to yourself that you are a famous teacher whom everyone is impatient to hear
4. Focus on the audience: see them as individuals and speak to each one of them
5. Ignore the audience: imagine what you see is just a lot of palm-trees rather than people

**THEME 4:**

**Stress in life and language learning; ways of reducing stress**

**Area of communication:**

Gist reading and discussion; comparing experiences; choosing, trying and assessing stress-reducing methods

**Activities:**

Discussing an article in pairs, then groups; group experiment and assessment

**Activity 4.1**

Read this newspaper article, in two parts, about stress. The first part of the article deals generally with stress. Read it as quickly as you can. Help each other with any difficulties met.

**STRESS**

Stress in modern life and in the language classroom

### **Stress: is your life a blur?**

In America they call it hurry sickness. Britain caught a bad dose of it in the 1990's. As diseases go, it's lethal: in the West, it may be the biggest killer of modern times. But it pursues its victims by stealth. You are probably suffering from it now, as you read this. What's that itch at the back of your mind, telling you all the things you should be doing? Shouldn't you be getting out, getting on, getting ahead?

The itch has a name- stress- and the world is suffering an epidemic of it. Work stress is increasingly everywhere, says the International Labour Organization, because of competition and change. Surveys have found that a third of American workers seriously considered leaving their jobs last year because of it, and that one in four chief executives of European companies are so worried about stress that they have thought of a different career.

But you don't leave stress behind at the office. It lurks in traffic jams, crowded tubes and cancelled trains. It roars at you from motor bikes and heavy lorries, chatters at you through the letter box and over the phone, whines at you from children, barks at you from an irritable spouse. It is implicated, increasingly, in the two great 'diseases of civilisation'- cancer and heart disease- which have risen inexorably for most of this century. Stress- defined as environmental overload on an organism- works by damaging or weakening the circulatory and immune systems. Dr Audrey Livingstone Booth, of the Stress Foundation, believes that more than half of all illness reported to GPs is stress related. Gary Cooper, Professor of Organisational Psychology at the University of Manchester Institute of Science and Technology, estimates that work stress alone could cost Britain up to 10 per cent of gross national product. Yet for a disease

that is so costly in economic and human terms, we have taken a long time to wake up to its dangers.

With a partner, discuss these comments. Do you agree with any of them? In groups compare your ideas:

1. The extract discusses stress as though it were a disease. This is not right. It would be more helpful to consider stress as a social condition, rather than a medical condition.
2. The excerpt implies that ambition is not a healthy thing. But what is wrong with it? If people don't want to be successful, they might as well be something else.
3. By using words like 'roars', 'chatters', 'whines' and 'barks', the excerpt links stress with the noise of modern life. But the generation of loud rock music, usually young, loves noise, so how can noise be stressful?
4. The extract makes a link between stress and two dangerous diseases, cancer and heart disease. The link is not proven. In fact the diseases are more likely to be linked to 'diet'.

5. This extract may be appropriate for Britain or the USA, but it doesn't apply to Algeria.

The second part of the article gives some tips to help people cope with stress in modern life. Read it as quickly as you can.

**How to avoid hurry sickness and lead a better life**

1. Simplify your life. Avoid machines of all kinds. Buy fewer things.
2. Throw away unnecessary documents.
3. Get regular fresh air.
4. Don't use a car. Take public transport.
5. Go for country walks. Nature is the most neglected therapy of all.
6. Avoid long-distance. Work and shop near your home.
7. Go home from work earlier. Long hours don't make you more efficient.
8. Get more sleep. Lack of it lowers your resistance to disease.
9. Stop watching your watch.

10. Take all your holidays.

11. Exercise regularly. Eat sensibly. Don't smoke.

12. Laugh. Don't bottle things up. Talk to someone

Have you or anyone you know ever suffered from 'hurry sickness'? Do you think it might be a problem in the future?

Choose, with your partner, the three tips which you think are most appropriate and helpful. Have you ever tried them? Did they work?

### **Activity 4.2**

Stress in language learning.

In recent years, psychologist and linguists have become interested in the stress involved in language learning. Talk, with your partner, about these questions:

- You have now been learning/teaching English for some time. Have you found it stressful?

- What do you think are the main causes of stress in language learning? Compare your experiences and state as many causes as possible.

- What practical solutions can you propose for this particular form of stress? Are any of the tips you discussed of any use? What is your particular advice for learners/teachers?

### **Activity 4.3**

Remedies for stress in language learning/teaching:

Some of these methods have been proposed to help reduce the stress caused by language learning/teaching. With a partner, read and discuss them.

1. Listening to music (10 minutes at least) before the class begins
2. Relaxing exercises (head rolls and turning; stretch and rotate head and shoulder; flex arm muscles, then relax; take a deep breath, hold it for five seconds, then relax.....)
3. An organised 'free discussion': set aside at least 10 to 15 minutes every week at the end of the language period. Work in groups (3 to 4) and encourage everyone to speak openly about the week language class: were they interesting?

Boring or frustrating? What did everyone least enjoy? What did they find most difficult? The teacher or inspector of EFL can listen if the group allows, but never interferes. This can be done on a regular basis (a period of 4 weeks)

Try one of these methods in your class, and then meet in groups (3 to 4) to talk about the results. Do you feel the method was successful? Will you continue it or try another one?

### **THEME 5: Politeness and rudeness**

#### **Area of communication:**

Discussing cultural views; relating experiences; seeking and sharing information and opinion

#### **Activities:**

Small group discussion; organising a survey in class and community

#### **Activity 1**

In your country, which of the following things are considered rude? Add one or two items to the list. Label each item a) very rude, b) a bit rude, c) not rude at all.

- watching people while they are eating
- using a handkerchief in public
- eating with your fingers
- keeping your shoes on in a person's house
- smoking in a person's home without asking for permission
- using a person's first name when you've just met her/him
- not answering an invitation
- letting a door swing in someone's face
- asking a person's age
- making remarks about a person's appearance or accent
- .....
- .....

In groups, compare your ideas. How important do you think that any of the above items are? Mention one that is not important for you.

Are there different codes of politeness: for children and for adults? For men and for women? Are codes of politeness in a society important or not? Why?

## **5. Improving Speaking**

### **5.1. Removing Unnecessary “fillers” from Speaking**

Fillers are basically repeated utterances that are unnecessary but incredibly commonplace, especially in casual conversations. Though fillers are forgivable in a social setting, as a public speaker, it is important to remove them in order to sound more professional and exacting.

Listen to almost anyone speak casually in English and you will certainly hear them use a constant flow of gap fillers, hesitations, pausing and discourse markers that stall their speech or conversation.

In order to exorcise such vocabulary words as “well.., so.., and...but...let me see...” and vocal intonations such as “uhhh”, “ummm”, and “errr”, it is important to take a few very critical steps; otherwise, your fillers will make it difficult for audience members to enjoy your talk as much as possible.

While some discourse markers have a true place in oral discourse of many different types, most often they are unconsciously inserted as fillers or hesitations and do not serve to enhance speaking, but rather detract from what is being said. Fillers may also be inserted when the speaker is thinking or searching mentally for the correct lexis and vocabulary.

Here are five simple steps that can be taken to cut out speech fillers and help learners improve their speaking abilities in English.

- Record yourself and others speaking in English
- Note what “fillers” you use, how and when
- Repeat short oral discourse practising without using the fillers
- Have a teacher or a peer listen to you speak and ask them your use of “fillers” and unwanted discourse markers
- Watch, record and imitate experienced speakers to improve your working with these techniques to

help you cut out speech “fillers” and improve your English language speaking skills in a very short time.

## **5.2. Common English Rejoinders**

### **Reassurance that the speaker is being listened to**

Yes, yeah, uh-huh, or hmhhh (at periodic intervals)

### **Politeness**

Thank you.

Excuse me.

You're welcome.

Certainly.

Not at all.

Of course.

Don't mention it.

Surely.

Think nothing of it.

Would you like a piece of cake? May I have a piece of cake?

Yes, thank you.

Certainly.

Yes, thanks.

Surely.

No, thank you.

Yes, of course.

No, thanks

Go right ahead.

Thanks, I would.

Help yourself.

Yes, please.

No, thanks, I wouldn't.

### **Interest**

I'm going to buy a new car.

Really?

How nice!

Oh, how nice!

You don't say!

### **Enthusiasm**

I'm writing a novel.

Great!

That's great!

Wonderful!

Fantastic!

Marvelous!

Terrific!

### **Surprise**

I've just won a thousand dollars!

Oh, really?

You did?

You did? You won a thousand dollars?

### **Disbelief**

She's nearly eighty five years old.

No kidding!

I don't believe it!

I can't believe it!

Impossible!

Incredible!

That's incredible!

I don't believe a word you say!

You must be joking!

Nonsense!

### **Regret**

I won't be able to come to the conference tomorrow.

I'm sorry to hear that!

That's too bad.

### **Sympathy**

Ali had a car accident yesterday.

Oh, that's too bad!

What a shame!

That's a shame!

I'm sorry to hear that!

Oh, I'm so sorry!

### **Horror**

Leila had a heart attack.

Oh, how awful!

That's terrible!

How horrible!

That's dreadful!

### **Agreement**

This is a good film.

Right.

You're right.

It is.

Yes, it is, isn't it?

It certainly is.

It surely is.

You remember Farid, don't you?    Yes, of course.

Of course, I do.

Why, of course.

Certainly.

Surely.

### **Concurrence**

I want a drink.      I do too.

So do I.

I don't know when he comes back home. Neither do I.

I don't either

Shall we go walking?

Yes, let's.

Yes, let's go.

Why not.

Sure, why not.

### **Lack of concurrence**

Shall we tell her now?

No, let's not.

### **Disagreement**

I liked the book. You didn't read the book, did you?

I didn't.

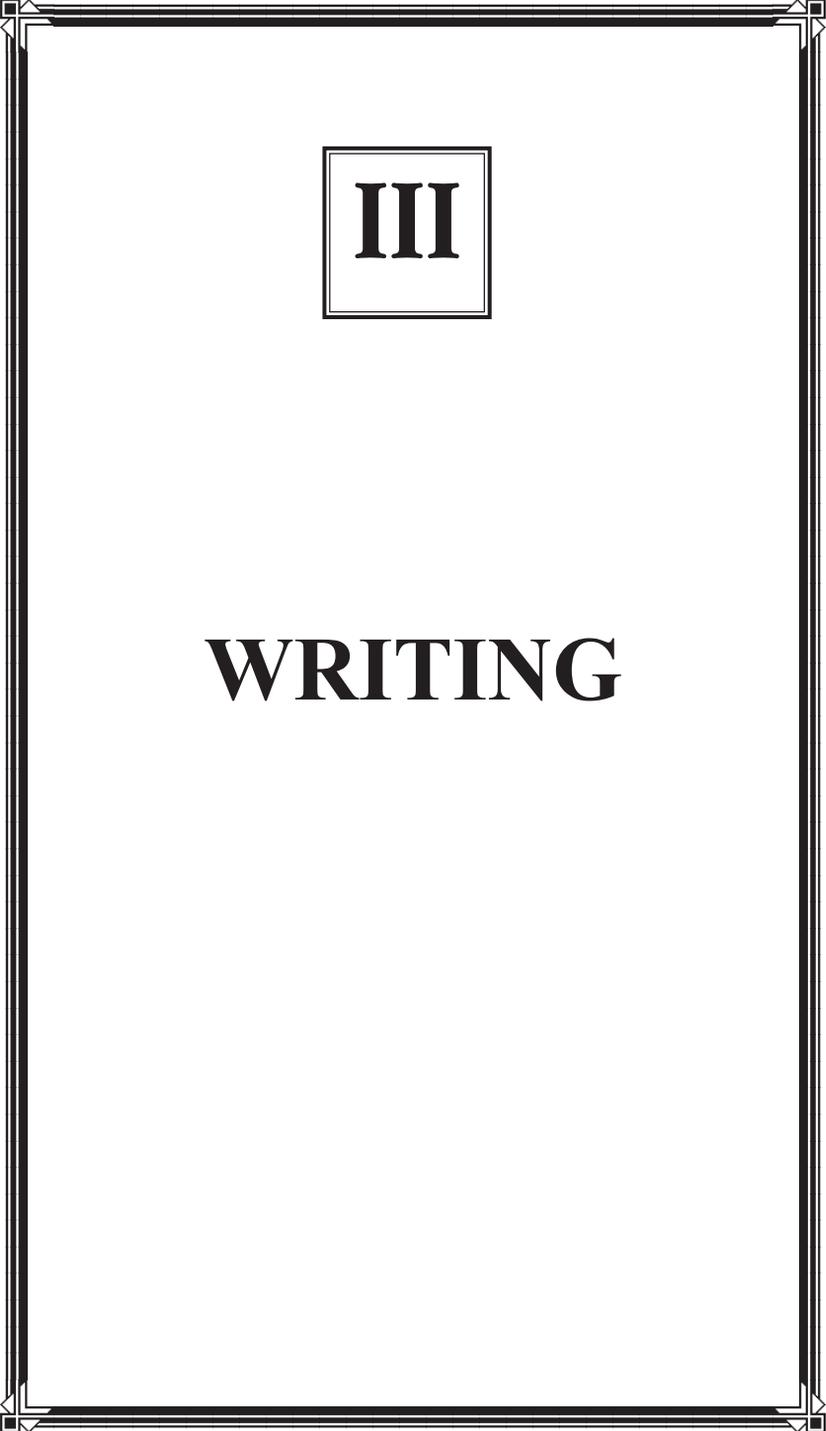
Oh, yes, I did!

### **Emphatic disagreement**

You should forgive her.

No, never!

Never!



**III**

**WRITING**

## **Part three: writing**

Writing is regarded as the basic language skill that attests for a mastery of language.

### **1- Speaking and Writing**

Traditionally, writing was regarded as the primary skill, and informal speech was seen as a casual or incorrect version of the written form. Speech was estimated as a less adequate form of writing. We naturally learn to speak before we learn to read and write. We learn to speak within the home, while we learn to read and write usually with the beginning of formal schooling. Therefore, learning writing appears to be difficult if not preceded by learning speaking. However, this is much about the native language. Hence, what about the relationship between speaking and writing a second language?

Contrary to native speakers, learners of a foreign language may face written texts before spoken language. Often we find people able to write in English but they find much difficulty to speak it. Thus, learners of English may learn speaking after learning writing. Priority is difficult to establish, for experts insist that writing is not more difficult than speaking as thought by people. Each has its own complexities that should be taken into consideration by teachers of foreign languages.

Differences between the processes of speaking and writing are many. Some times, speaking may be very different from writing if we consider the disparity between formal written texts and very informal conversation. Formal spoken language is often pre-planned, but most spoken language is spontaneous and the speaker thinks on the spot. Writing is not simply speech put down on paper, and learning to write is not a natural extension of learning to speak. Everyone can speak because

speaking is universal, but not every one can learn to write. Writing requires methodical instruction and practice, but speech does not. Written texts are lasting: if the reader can not get the meaning the first time, he can read and reread. It is not the case with speech, which is brief and ephemeral. With the exception of personal letters and some computer based communication such as e-mail, direct interaction is not usually a feature of writing.

Speaking and writing are syntactically different. Spoken language has the tone group as its basic unit, while the basic unit of written language is the sentence. Some constructions probably occur only in writing and others only in speaking. Speech uses tone groups, and a tone group can convey only one idea. Writing uses sentences, and a sentence can contain several ideas. The tone groups in the spoken version are sometimes complete clauses but almost always very simple ones. Often, the tone groups are a mixture of clauses and clause

fragments that add more information to the clause. In writing, the sentence does not present one idea at a time but several ones. Written language is more restricted and generally follows a standardised form of grammar, structure, organization, and vocabulary. Repetition is characteristic of speech, while writing avoids it and writers try to find synonyms rather than repeating the same words and phrases.

Example for practice: compare between following two text samples from the same person who tells about the same incident.

Transcript of a recording:

*um, well it was something that happened / when I was living in Western Samoa / um, I rented a house / and, er, my bedroom / my bedroom was actually separate / separate from the rest of the house*

*and, one night / um, it was quite late / I was lying in bed / I was awake / and, er, my flatmate / was away at the airport / meeting some relatives / and so I was all alone / and I started hearing noises / on the roof / of my bedroom / it was a tin roof / and um, I heard footsteps / and creaking sounds / on the the tin / you know / and an, another noise / I couldn't quite / tell what it was / but it but it was something strange / and I was scared / really scared*

*um, and my problem was / that I / I couldn't / get to a phone / without / unlocking my bedroom door / walking across the lawn / unlocking the front door / and going into the house / the thought of doing this / while there was somebody on the roof / [laughs] er, w-was not very, er /possible*

*so / there I am / lying there / thinking / what on earth will I do / and I finally / figured that / probably the person there / thought there was no one home / and was just trying to break in / trying*

*to rob the place / so I had a brainwave / [laughs]*

*and immediately the person ran / across the  
roof / and jumped off / er, and landed on the lawn /  
I heard a thud / um, so then I unlocked the door /  
and went across to the house / and phoned the  
police / well they were / they were there / really  
quickly / I'd say within a couple of minutes /*

**A written account of the incident by the same person:**

When I lived in Western Samoa I shared a rented house with a flatmate.

Late one night when he was away meeting some relatives at the airport, I heard strange noises like footsteps on the tin roof of my bedroom, which was separate from the rest of the house.

In order to get to a phone, I would have had to walk over to the main part of the house and unlock the front door.

I decided against this course of action, switching the light on instead, and this had the desired effect of driving away the intruder, who obviously had been thinking there was no one home.

Whoever it was ran across the roof and jumped off, landing with an audible thud on the lawn before running away. The police arrived very soon after I had called them.

## **2. Notions on Writing Teaching**

Students coming to learn English at university face immense difficulties in writing. Consequently most of them fail to produce acceptable pieces of writing to answer examination questions, particularly in civilization and literature topics. Although they have more than enough time allotted for writing sessions along three years of study, students always suffer. In addition to possible reasons related to the university environment, it is common agreement that students enter university with poor writing capabilities. Intriguing is the fact that some students may have excellent command of the language but with little writing abilities. Writing is a skill that should not be linked only to a particular foreign language, but

one that should develop from an early age. Since English is being taught at an early stage we have to seriously think about the importance of writing in English as a basic skill from which all other learning springs.

Writing is has always been an effective tool of learning, and a tool of communication as well as a tool of learning. Tomas Edison has written about five million and a half pages that are still being studied by scholars. The developed world has adopted an approach in teaching that stresses using writing to communicate knowledge in all disciplines and across disciplines (Writing Across the Curriculum). The latter has become a strategy to improve the student's confidence and ability to communicate effectively. Teachers include writing not merely to help students develop communication skills but to promote learning and thinking. We are, hence, in a great need to understand that writing is

the basis of any intellectual, literary or scientific awakening: the basis of civilizations

The aim of this section is to help create an overview of the task of writing teaching. True is that the present national curricula in the middle and secondary schools do not allow extensive time for writing sessions; however, writing teachers, including teachers of English, should embrace the basic notions of the writing task.

### **2.1 Writing as Part of an Integrated Approach**

Basically the teaching of English in the Middle and secondary schools follows the Mode Integrated Approach which is a combination of listening, speaking, reading, and writing in classroom activities. This aims to imitate real world language use and develop students' communicative abilities. Writing has a considerable place in the approach yet the teacher seemingly does not have enough time space to effect writing activities that can have profound results. The teacher of English can be

creative, though, when he transfers the results of learning the other skills into the writing area. The technique of mini-lessons that is employed in separate writing classrooms can be applied in other forms: Grammar or syntax is provides a practical vehicle for teaching usage and mechanics within the context of writing, reading is useful in promoting students' input, speaking and listening helps a great deal students to brain storm and generate ideas. The mini-lesson in this way adapted as

This integrated approach also means to bring content into the language curriculum from fields near to students' study. Students in general often find it helpful to read, discuss, and write about material whose content they already know, because their knowledge of the topic helps them understand and use the language. They are able to build on existing knowledge as they increase their language proficiency. Although restricted by established

curriculum guidelines, teachers can adapt the topics into ones attractive to students.

If we want the learning experience to be valuable, it is very important that pupils or students should be personally involved in writing activities. We need to encourage the learner to participate in the exercise, while at the same time we look at refining and expanding writing skills. The teacher has to be clear on what skills he/she is willing to build up. The teacher needs then to fix on which type of activity can facilitate learning of the target area. This should be followed by a focus on the topic that can be employed to make sure student will actively participate. Above all, the teacher should be looking to both enthusiasm and effective learning by pragmatically combining these objectives.

### **2.1.1 Defining purpose:**

We can help determine the purpose (**or** the target area) through the following points: the level of students, the average age of the students, students' learning objectives, specific future intentions for the writing (school tests, job application letters, professional writing etc.). Now to determine the purpose the teacher fixes what he wants his students to be able to produce at the end (a well written expository composition, an academic essay, a business letter...etc.), and the focus of the activity (structure, tense usage, creative writing).

### **2.1.1 Organize the writing task:**

Having decided on the target area, the teacher should focus on the means to achieve this type of learning. Organizing the task of writing teaching Teachers have to choose the most appropriate method for a given writing area. There are a variety of approaches to teaching writing depending on the teacher's goals. But teachers can draw on their

experience, on their understanding of their students, and on professional literature to select an approach that will be effective. Teachers in the middle or secondary schools might, for example, decide to use a multigenre approach or an approach based on immersion in literature.

The following are the most common ones:

- a- The Controlled-to-Free Approach .....
- b- The Free-Writing Approach .....
- c- The Paragraph-Pattern Approach .....
- d- The Grammar-Syntax-Organization Approach.....
- e- The Communicative Approach .....
- f- The Process Approach.....

Teachers have to be flexible to help their students and meet instructional goals, but they also must follow an organized pattern for writing. This includes the curriculum planning, as well as the classroom activities and practices that develop students' writing skills. A teacher should always be

innovative although some common ways of organization already exist. Among these:

### **The writing workshop**

The basis of this technique is that student writers are engaged in developing their writing skills and are guided by a mature writer—the teacher. Teachers organize their task through a writing workshop structure, where students are involved frequently in the writing process. In fact the teacher's creativity can make many kinds of activities that can help the writing work shop function successfully. Here are some guidelines proposed by writing experts for writing teachers:

- The teacher reserves time for reading and response to reading
- He gives directions or a brief review of some important points
- He makes available some time designated for planning, drafting, revising, editing, and sharing writing

- He chooses selected mini-lessons according to curriculum, assessment, and students' needs
- The teacher gives importance to responses to students' writing by the teacher, classmates, and others
- The teacher guides his students to use appropriate resources for writing and learning
- He urges students to do research work through interviews, TV programs, excursions ...etc, with synthesis in the classroom
- The teacher must be aware of ongoing and assessment

The workshop does not mean to restrict the teacher; he remains flexible to meet the needs of students. During the workshop, the teacher organizes the work, provides lessons and resources, guides and responds to students, models and facilitates. The teacher decides on the amount of time devoted to writing workshop depending on the teaching environment. Some use the workshop

daily, others weekly, others at the end of a unit of study, etc. The main condition is that students should be regularly engaged in developing their writing skills. This means that they usually should develop as readers and as learners in a study area.

### **The writer's notebook**

Beside the writing workshop, a writer's notebook is very useful in organizing for writing. It may contain whatever the teacher and students think helpful. The contents can be samples of the student's writing done at different times on different topics. Other samples can serve as examples of kinds of writing or of specific skills and strategies. It may also include a number of key notions about writing techniques or sentence combining exercises etc. The teacher may also keep his own writer's notebook and share excerpts from it when appropriate. Ideally, writing teachers are practicing writers.

### **Looking for appropriate activities:**

Selecting a meaningful activity helps the task of writing teaching. Here is a sampling of other approaches:

- Inquiry-based writing to help students rely on their research abilities
- Writing relevant to a theme, issue, or problem to help them go to the point
- Writing on selected genres (personal narrative, poem, editorial)
- Writing based on thinking processes (comparison, evaluation, analysis, problem-solving)
- Students choose their topic

Working within the selected approach, students complete one or more pieces of writing. Whatever the approach taken, the teacher's chooses the approach on the basis of what might be meaningful to students.

### **Reading and writing:**

To gain familiarity with the ways writers work, the teacher should arrange for reading, responding to, and using a variety of texts written for a variety of purposes and audiences. Reading is an important goal in itself and can help students develop as writers.

The learners will use reading materials as models of writing or examples of genres, as a means of discussing writing strategies and techniques, as a means of stimulating their interest and thinking about an issue or topic, and as resources to help students complete a task. Teachers should encourage pupils or students to apply the techniques and characteristics of materials they read. They can help them identify in the reading material important features for that purpose.

### **2.1.3 Motivating and involving the learner in the process:**

After fixing the target area and the appropriate activity, the teacher ought to think of involving the learner in the learning experience. Some questions have always to arise in his mind: What will interest my students? How can I drive them to realize the pragmatic importance of the activity selected? What does experience show in matters of motivation? What has been effective in the past?

A useful way to make sure students will integrate in the learning experience is to guess their concerns, ambitions, and expectations through the class feedback, or brainstorming sessions. For example, by choosing a topic that interests the students the teacher is providing a context within which effective learning on the target area can be undertaken.

Here are some possible ways to create motivation:

**Meaningful-to-students reasons to write:**

Students must have a “will” to write in order to develop as writers. Hence, teachers must think carefully about making the students guess that they are writing for meaningful purposes. Teachers should endeavor to improve the chances that all students will be engaged and interested in writing.

**Student choice:**

To engage students as writers, teachers should frequently give choice to students, and help them to draw on their own experience, interests, inquiry ... etc. When students write about issues, needs, problems, or subjects they find important and relevant to their lives, we improve their sense of engagement, and will do their best to write well. Students deal with matters that interest them, and generate ideas and questions, and analyze problems and issues under the teacher’s guidance. Focus is to be made on personal experience, community issues,

current themes, present-day issues and problems ... etc. Students develop writing to communicate their ideas for different purposes and audiences and in different structures.

### **Authentic writing and publishing**

Students will be more engaged as writers recognize when they are writing for authentic purposes and readers, when their writing is not simply confined to school environment, when their writing is like that done in the “real world,” and when their writing will “go public” in some way. Students should understand that they are not merely preparing for the routine test or just to receive a grade. They have to feel a more powerful objective that goes beyond that.

Teachers can easily provide opportunities for publishing by posting student work on the wall, sharing finished writing with the class, presentations for other teachers, and even parents and families, emailing selected samples to foreign

addressees, creating a class publication, posting writing on the Web... etc. The publication of students' works gives them a meaningful reason for revising and correcting.

### **An inviting positive atmosphere in the classroom**

In any classroom, there must be a sensible order for the sake of good organization, but not one that is oppressive or unreasonably rigid. It is important in teaching writing for teachers to create a positive environment for writing, an atmosphere of mutual respect, positive regard, and safety. To help students develop as writers, teachers must take steps to establish and maintain a positive atmosphere, a sense of community. Teachers often arrange furniture to facilitate discussion and collaboration, as well as easy use of resources. Teachers should strive to make the room an inviting place to learn. Students' attention senses and emotions should be engaged through, for example, a colorful room, or artwork, to make them

feel comfortable. Students like to talk with each other, and they need to talk, so providing them a constructive means of doing so in a writing workshop helps engage them. Middle school students for instance should occasionally be allowed to talk with each other and move from their seats to participate in an appropriate task or project. Students should feel they are a part of a community of people supporting each other in developing as writers, readers, and thinkers.

A positive environment can be enhanced by respect for students, their ideas, emotions, interests, concerns ... etc. They are encouraged to offer their own ideas and responses and so they collaborate. Teachers and students alike should respect diversity in opinions and ideas.

#### **2.1.4. Assessment:**

It is of utmost importance to consider the type of correction that will facilitate useful writing. The teacher needs to rethink about the overall target area of the exercise. If there is an immediate task at hand, such as a test, perhaps teacher guided correction is the most effective solution. However, in the normal event ongoing response is suitable.

Students need to have frequent response to their writing on the part of the teacher, classmates and others in order to develop the student writer. Response normally occurs throughout the writing task, and can focus on any relevant point. It may be offered in different ways by different people. However, teachers should know that not every piece of writing needs to be revised.

### **Achieving teaching goals:**

Responding to student writing has an important goal: to encourage students as writers, validate the writer and writing as important. Teachers will play the role of a fellow writer and reader to lead the student writer to talk, think, and make effective decisions. They should constructively comment on the student's work, and ask questions about ideas, organization, style and meaning. They should also offer suggestions or preference, and propose useful strategies and techniques. At a certain level they can name helpful resources the student could use. They can also refer to language lessons.

### **Meeting the needs of student writers:**

Teachers obviously focus on to curricular goals but also on the needs of their students as writers. They might focus on sentence use, punctuation, organization, and support. They might also have a view to strategies for revision,

characteristics of different genres. Other important techniques for persuasion, comparing, evaluating causes, defining ... etc, are also important. Teachers can know about their students' needs through observing and listening to them, asking them to discuss their writing, and reading, as much as possible, samples of students' writing.

### **Selective responses**

Teachers or students responding to other students' writing should not cover everything. They can be effective by being selective. They also should avoid focus on error alone when they respond to students' work. In fact, error may be seen as a positive indication of risk-taking that is needed in writing.

### **Responding throughout the writing process**

Teachers should avoid the traditional method of responding only after the writing is completed, often focusing only on errors, and providing a grade before the next assignment. Modern today

writing assessment urges teachers to provide response at any time during the writing process: thinking, planning, drafting, revising, editing and publishing. It can occur casually as the teacher moves around, or in an informal conversation outside the learning session.

### **Using a variety of techniques for response**

Teachers have developed a variety of techniques in arranging for response:

- Students reading their paragraphs or compositions followed by the teacher's comments
- Teacher responding through written notes to the student,
- Students' response the one to the other under the teacher's guidance
- Group response under the teacher's guidance
- Whole-class response to a sample of writing
- Self-response notes in a writer's notebook,
- Real readers responding to selected student compositions

### **3. The Basics of Writing:**

Learning to write in an L2 can be different from learning to write in an L1. Native speaker writers already have highly developed (native) language proficiency in English, whereas most non-native speakers must dedicate years to learning it as a second language at a later age\_ from the age of 11 or 12 in the middle school. It is still believed by many experts that only a minority of non-native speaker students can succeed in attaining native-like English proficiency even after years of concentrated study with exposure to English-language interaction, text, and discourse. Awareness of these difficulties is necessary for an effective design of writing courses in our schools and universities.

Academic writing requires more distinctive structures and patterns of organization than speaking. This imposes on the learner of writing to find escapes to some problems. He must be aware

that writing actually involves a level of language and another of ideas. In order to write he must command the rules of the language as well as the logics of thinking. In order to put forward clear, correct and coherent ideas he needs correct grammatical structures that convey meaning. One may have fine ideas but is unable to express them in a given language. This is a handicap. Another may know the language but can not produce adequate pieces if writing. That is why mastery of the language rules is prerequisite for a successful writing. Learning to write involves learning the art of thinking and interacting with readers. As Gunther Kress has written in *Learning to Write*, writing as a whole involves "learning new forms of syntactical and textural structure, new genre, and new ways of relating to unknown addressees". Success in writing is based on knowledge of these points: subject, audience, purpose, strategy and style.

### **3.1. Subject:**

It is not easy to say which is first the subject or audience. The audience often determines the nature and the boundaries of the subject, but we often think of the subject first and then determine the audience. Certainly, however, they go together hand in hand. The subject choice depends on the situation surrounding the act of writing. It may be imposed as in university examinations and tests, secondary inspection reports, or job applications ...etc. In other situations, there are fewer restrictions like students term projects, memoirs or post graduate theses. Journalists, literary critics, and others find even greater freedom in the choice of the subject.

The writer needs to explore for topics in order to determine the precise aspects to be discussed. The analysis of the subject allows him to discover the relationships between its different components, and make adequate choices. Some questions should

not quit the writer's mind while exploring for topics: how can the subject be defined? What does it imply? Can be divided into categories or even sub-categories, which examples can be given? And so on.

### **3.2. Audience:**

The writer feels more relaxed as he is solitary compared to the speaker who faces audiences. But the absence of the reader poses a problem for beginners learning writing, who often have difficulty imagining their audience. They do not usually write with their readers present and often assume that their readers bring a shared understanding to the text. The speaker helps himself with intonation, stress and body language; but the writer should learn to produce a text without prompts and responses from the reader. The listeners may help the speaker, but the writer has to create and sustain his own belief in what he is doing. He ought to use graphic cues such as punctuation, paragraphing, bold print, and diagrams

to help make his meaning clear. However, the writer is advantageous because he has time to think and rethink as he writes, often revising and editing his work.

### **3.3. Purpose:**

Once the subject and audience are determined, the writer fixes a purpose. He asks inner questions, what do I want to say? Which precise message or messages do I want my readers to get? What do I want them to share with me? The purpose sometimes is overtly expressed at the beginning of the piece of writing, or delayed until the end. Often however, it is not mentioned at all and is sent with the structure of the piece of writing. Immediate objectives differ from long-term ones. At other levels, like thesis writing, the statement of purpose is part of the pre-writing phase. It is written for the supervisor or for one's self in order to highlight the goals of the writing.

### **3.4. Strategy:**

It is the means that allows the writer to reach his purpose. He should find the shortest and most effective ways of getting an easy understanding on the part of the reader. It is a task of reading the mind and psychology of the reader. This requires a careful selection of the topic aspects ie what should be said and what should not; the classification of events, facts, arguments or ideas; and the appropriate choice of the method of development and the organisational plan.

### **3.5. Style:**

It is the means to make the strategy work out. Usually style reflects the writer's personal skill to manipulate the world of words, phrases and sentences. It allows him to convey intelligently the exact points to the reader.

In order to have an effective style one should be equipped with the necessary tools of the language. A book is composed of chapters that are composed of several paragraphs. The latter are constructed of a number of sentences that cannot be built without words, phrases and clauses. A successful writer should command all those levels. He should start with the words, phrases and clauses to be able to build correct sentences. He must know the ways of putting these in an effective paragraph. He must be skilful to arrange the paragraphs to produce essays, reports, articles and ultimately books.

#### **4. Writing Sentences:**

Writing requires a mastery of two areas: language and the world of ideas. The latter usually receives the focus especially when teaching writing for native speakers. Learners should become skilful in producing, arranging and ordering ideas. On the other hand, a writer needs to have enough

knowledge of the rules of language in order to express ideas. Incorrect language means ambiguous ideas. The sentence which is the basic unit in writing follows clear rules of grammar and syntax. For non-native speakers language is another challenge. Before learners tackle the world of ideas they must learn how ideas can be expressed in the sentence.

#### **4.1. The Word:**

Though it is the area of grammar, knowledge of the word is the first step to succeed in writing. It is the basic unit in the composition of sentences. Words differ in nature, function and position. What grammarians call parts of speech fall into two categories: major (content) word classes and minor (function) word classes.

### **Major Word Classes:**

They are words that carry meanings in themselves: nouns, adjectives, verbs and adverbs. They are open categories as it is practically impossible to count the number of elements in each class. The writer needs to master the different rules governing the formation, position and meaning of these classes. He relies principally on these categories for the construction of ideas. Usually adjectives go hand in hand with nouns as they describe, modify or qualify them, while most of the time adverbs and verbs go together in the same way.

### **Minor word classes:**

They are words that have a specific function in the syntactic structure of sentences and clauses. They are limited categories and the writer uses them only with the major classes to help him construct understandable ideas. Grammarians may differ in categorizing the function words, but one

possible categorization is the following: pronouns, articles, auxiliaries, demonstratives, conjunctions, and prepositions.

#### **4.2. The Sentence:**

Words make up phrases and clauses that construct sentences. Sentences differ from fragments in that the former contains at least one conjugated verb (a normal tense, with modal auxiliaries or in the passive voice), while fragments do not have ones. A clause is a group of words which act as a single unit, and the clause is built round a verb.

There are three kinds of sentence: simple, compound and complex, and compound-complex sentences can be formed. Simple sentences are clauses standing independently, while compound and complex sentences must contain at least two clauses.

### 4.2.1. The Simple Sentence:

It contains one independent clause ie it has one subject and one verb, but either or both can be compound. Although simple sentences seem “simple”, yet they may be very powerful.

My students like living in the UK.

#### **Simple Sentence (or clause) patterns:**

Simple sentences and main clauses always have a **subject** and a **verb**, and sometimes have an **object**, a **complement** and an **adverbial**

**Subject:** it can be noun, pronoun, or noun phrase. It is the focus of the sentence and the matter of discussion.

**Verb:** it is the word that expresses an act or state of the doer. A verb stands alone or in a chain, and is tightly connected to other elements on either side.

**Object:** it can be a noun, a pronoun, a noun phrase, an -ing phrase, or an infinitive phrase. It receives the effect of the action.

**Complement:** It can be a noun, a pronoun, a noun phrase, an adjective, an adjective phrase, or a prepositional phrase that completes the basic meaning of a subject or an object.

**Adverbials:** they are adverbs, adverb phrases, preposition phrases, noun phrases that modify the verb's meaning by adding information about time, place, manner... etc, and this is their main role. Adverbials can be placed any where in the sentence and are most of the time optional.

**There are nine possible simple clause patterns:**

My father smokes. SV

Listening to the radio enriches our culture. SVO

Many university students feel unhappy. SVC

The boy is at home. SVA

The USA gave Israel sophisticated arms. SVOO

The mother put the plate on the table. SVOA

Some pupils make the teacher nervous. SVOC

There are nine pupils absent. with introductory subject **there**

It is nice to see you again. with introductory subject **it**

Adverbials are most of the time optional. However, in some cases it obligatory:

The Mother put the plate on the table. SVOA

#### **4.2.2- The Compound Sentence:**

It contains two or more independent clauses relatively equal in length and importance that can be joined in one of the following ways:

- With a coordinating conjunction: for, and, nor, but, or, yet, so

**My students like living in the UK, but I prefer staying in my own country.**

- With a semicolon (;)

**The car is unreliable; it never starts in the rain.**

- With a semicolon and connector (a conjunctive adverb):

**Grasshoppers eat clean plants; however, lobsters eat foul Materials.**

- With correlatives: neither...nor, either... or...  
both... and, not only...but also

**The headmaster neither listens to his teachers nor solves their problems.**

A compound sentence can't have any subordinate clauses.

#### **4.2.3. The Complex Sentence:**

It has one independent clause (main clause) and at least one dependent clause (subordinate clause). At least, one element in the sentence (noun, adjective or adverbial) is not simple ie it is a clause. These sentences use *subordinating conjunctions* to link ideas. The subordinating conjunctions include such words as: *because, as, as if, unless, provided that, if, even if...etc.*

**While many youth like living abroad, older people like better live in their own homeland.**

**Main clauses:** A main clause is complete on its own. It may be a complete sentence written with a capital letter and full stop (or ?!):

**Subordinate clauses:**

It is part of a larger clause and thus can not stand on its own. They are introduced by subordinators. Using subordinate clauses allows writers to vary speed and rhythm and to show the relative importance of different ideas. They can be at the beginning, in the middle, or at the end of a sentence:

***While he was paying for his petrol, his car was stolen.***

***The teacher who has this group is away today.***

***Where is the cup of tea that you promised to make?***

**Reduced (non-finite) clauses:** Non-finite clauses have a non-finite verb (i.e. an infinitive or a participle) as their head. They are reduced forms of the full subordinate clause. Non-finite clauses are always part of a larger clause:

**He struggled to escape the huge fire**

**Having finished the work, we watched the news.**

**Surprised by the flood, they all panicked.**

There are three different types of clauses:

**- The Complex Sentence with Noun Clauses:**

A noun clause fulfils the role of a noun in a sentence. It is introduced by the following: that, what, why, where...etc. Noun clauses, like nouns, pronouns and noun phrases, can act as:

**Object:** Every one knows **that Mohamed was absent yesterday.**

**Subject:** **Why I bought it** is my own business.

**Object of a preposition:** Don't judge the man by **what he says**

**Adjective Complement:** She was happy **that all of her children came.**

A noun phrase can be followed by a noun clause:

We evoked **the idea that no one had thought of the matter.**

We discussed **the fact that failure among student is very widespread.**

**- The Complex Sentence with Relative Clauses:**

Relative clauses are also called adjectival because, like adjectives, they modify nouns, but they come after the modified noun. Relative clauses usually start with the following: that, who, which, whom, whose, or a relative adverb (when, where, why). They are used in order to avoid repetition and link ideas.

**Ahmed is the one *who usually sits here*.**

**The bank *where she spent all her life* is closing.**

**This car, *which I usually use*, is faster.**

**Definite /indefinite:**

If the relative clause is necessary to determine the meaning of the modified noun it is defining:

**The students *who knew about the exam* delay did not come yesterday**

If the relative clause is not necessary to determine the meaning of the modified noun (usually separated with commas) it is non-defining:

**The students, who knew about the exam delay, did not come yesterday.**

Sometimes, the relative pronoun can be left out. When the noun that the clause refers to is the object of the relative clause and the relative pronoun would have been that, this pronoun can be omitted.

**The lesson *I hate most* is English.**

**The computer *I use at home* is faster.**

**-The Complex Sentence with Adverbial Clauses:**

An adverbial subordinate clause modifies the meaning of the main clause in much the same way as an adverb.

**- *Although he regretted it, he had to kill his dog.***  
(adverbial clause)

**- *Regrettably, he had to kill his dog.*** (adverb)

Adverbial clauses, like adverbs, can occur at the beginning of the sentence, in the middle or at the end. The following table indicates conjunctions for the construction of different types of adverbial clauses

after, <b>as</b> , as soon as, before, once, <b>since</b> , until, when and whenever, <b>while</b>	Time
where, wherever	Place
<b>as</b> , because, <b>since</b>	Reason
<b>as</b> , as if, as though, than	Comparison
as long as, if, in case, provided, provided that	Condition
if ... not, unless	Negative condition
although, <b>as long as</b> , even if, even though, though, whereas, <b>while</b>	Concession
to, in order to, <b>so that</b>	Purpose
<b>so that</b> , so... that, such... that	Result

Some conjunctions can be used in more than one type

**- Clauses within clauses**

Sentences can contain more than one subordinate clause:

- *While we were playing chess, the youngster who was sitting with us heard that his father had an accident.*

- *My friend said that he went to France because his woman is there.*

#### **4.2.4- Compound-complex Sentences:**

*A compound-complex sentence* has at least two independent clauses and at least one dependent clause. The dependent clause can be part of the independent clause.

- **When the drought comes, the reservoirs dry up, and residents know that water restrictions will be in effect.**

- **The teacher wanted to make himself clear, but he couldn't until his students helped him.**

#### **4.3. Types of Sentences (purpose):**

Sentences are classified according to purpose into four types.

#### **4.3.1. Declaratives (statements):**

The declarative sentence is also called a statement since it states facts, gives information ...etc. The subject usually comes before the verb.

**-Learning a language requires a lot of effort**

#### **4.3.2. Interrogatives (questions):**

Unlike the statement, a question demands information, facts, explanation, confirmation ...etc. They express a need for complementary information about subject, verb, object, complement or adverbial. The receiver is always expected to supply the needed information. The word order is also different; the subject always follows the auxiliary, which must be present, unless the subject is itself the interrogative word.

The general formula of a question is as follows:

**(Wh) Aux. + S + V-form + Rest of sentence**

There are different types of questions the writer may use according to the audience and purpose:

**- Yes/No questions:** they require a short answer in the form of yes or no

Do you know where the school is? Yes, I do.

Does this correspond to the stated address? No, it doesn't?

- **Tag Questions:** they are also short but which are used in order to orient the receiver and expect him to confirm a statement:

You have already prepared the lesson, haven't you?

They are not going to stay in this place, are they?

- **Alternative questions:** they are made in order to allow the receiver make a choice among two or more:

Do they want me to go or stay?

Which one do you prefer, blue, red or black?

- **Wh (or full) questions:** they require full information about the element interrogated about, which is always preceded by the appropriate wh-word (what, why, how, when, where...etc)

What do they mean by this?

Why do they get up so early every day?

- **Rhetorical questions:** they are ones that do not require immediate answers. They are used by the writer to show the complexity and importance of an issue or an idea.

How is the future of mankind going to be if the present day deforestation of the Amazon continues?

#### **4.3.3. Exclamations:**

They are used to show astonishment, shock, admiration, puzzlement, esteem ...etc. They can start either with what or how, which precede the exclamatory element (noun, adjective, or adverb)

What a friend you are!

What a kind man this teacher is!

How ugly this woman looks!

How fast years are passing!

**4.3.4. Imperatives (commands):** they are used to give orders, instructions and requests if preceded by **please**. The writer usually employs them in dialogues. The subject is usually hidden, but would otherwise be you. Sometimes the subject is

mentioned at the beginning or end but separated by a comma.

You, go out now!      Drink your milk, Tom!

Please **tell me the truth.**

**Take** 3 eggs. **Whisk** them in a large bowl.

Another possibility with let's:

Let's have fun tonight!

\* **Passives:** although they are often seen as declaratives, sometimes they are considered as the fifth type of sentences because their purpose is different. The information is the same in a statement but the focus is different. Many verbs can be either **active** or **passive**. It is called 'voice'. The passive voice is sometimes considered pompous and impersonal. But it can be used like in the following cases:

- In order to leave the actor unspecified, probably because the writer doesn't know the doer, or doesn't want to say, or he wants to leave the reader to decide:

e.g. Application forms must be returned.

We have been told about these stories.

- To focus attention on the actor, by adding the by phrase, normally at the end of the clause:

e.g. The best essay was written by the youngest pupil.

- To write science reports:

e.g. The substance was put into a test tube, which was held with forceps over a Bunsen burner until a red glow was seen.

#### **4.4. Improving Sentence Style:**

Constructing a beautiful and powerful sentence style is not easy even for the experienced writer. For sure it depends on audience and purpose, and relies on the writer's ability to express thought according to situations. Style can be determined by the following techniques:

- The presence of the writer through the use of "I" gives the impression that the writer is relying on personal experience and knowledge. It suits writing

on personal matters, auto biographies...etc. The absence of the writer in the prose makes it sound more objective.

Compare:

‘It is believed that atomic war will devastate life on earth’

“I believe that atomic war will devastate life on earth.”

- Speaking directly to the reader using “you” could mean that the writer wants to share his thought with him. But more objective is addressing him indirectly. The first of the following examples is more conversational and less formal while the second example is more objective and more formal.

Compare:

‘As you prepare for this course..’

‘In preparation for this course ‘

- **Sentence Variation:** the writer has to be careful about sentence length, structure, and variety. Again this depends on audience and purpose. A short

sentence can be an effective way to emphasize an idea, and a long sentence can produce a satisfying and convincing rhythm. For some audiences more specialized, complex words and grammar are necessary to ensure clarity.

#### **4.4.1. Sentence Styles**

##### **- The Segregating Style:**

It is grammatically simple, and expresses a single idea. It consists of fairly short, uncomplicated sentences.

**He writes, at most, 750 words a day. He writes and rewrites. He polishes and repolishes. He works in solitude. He works with agony. He works with sweat. And that is the only way to work at all.**

It is particularly useful in descriptive and narrative writing. It analyzes a complicated perception or action into its parts and arranges these in significant order. It is simple yet effective. It is less useful in exposition where you must combine ideas in subtle

gradations of logic and importance. Teachers can start with this style.

**- The Cumulative Sentence**

It is an initial independent clause followed by a number of subordinate constructions, which accumulate details about the person, place, event, or idea.

**She was then twenty one, a year out of Smith College, a dark, shy, quiet girl with a fine mind and a small but pure gift for her thoughts on paper.**

It can handle a series of events, and can act as a frame, enclosing the details. Details may precede or follow the main clause—using “these,” “those,” “this,” “that,” and “such” as preceding nouns. It is useful in description, and character sketches, for example. Students can be trained to use it gradually.

- **The Parallel Style:** it is composed of two or more words or constructions that stand in an identical grammatical relationship to the same thing. All subjects must be in the same form.

***In its energy, its lyrics, its advocacy of frustrated joys, rock is one long symphony of protest.***

This style is impressive and pleasing to hear. It is also economical—using one element to serve three or four others. It enriches meaning by emphasizing subtle connections between words. However, it suits only ideas that are logically parallel, and can sound formal for modern usage. It can be used in all forms of writing for emphasis or description—emotional or intellectual.

- **The Balanced Sentence:** the sentence consists of two parts, roughly equivalent in length. It may also be split on either side.

**In a few moments everything grew black, and the rain poured down like a cataract.**

**Visit either you like; they're both mad.**

**Children played about her, and she sang as she worked.**

The constructions may be balanced and parallel. It is used to create a formal and powerful style. It is also used in irony and comedy or just about anything else.

**- The Subordinating Style:**

It expresses the main clause and arranges points of lesser importance around it, in the form of phrases and independent clauses

**Loose Structure:** the main clause comes first. It puts things first like in speaking. It expresses a complete idea or perception. It is informal, and relaxed.

**We must always be weary of conclusions drawn from the ways of the social insects, since their evolutionary tract lies so far from ours.**

This style, however, may lack emphasis.

**Periodic Sentence:** the main clause follows subordinate parts. It is more formal and literal. It is emphatic as it delays the principle thought, and increases climax.

**Since there is no future for the black ghetto, the future of all Negroes is diminished.**

It may be too long of a delay and can be confusing.

**Convolutd Sentence:** the main clause is split in two, the subordinate parts interfering in the middle. It offers variety in style and emphasizes the words before and after comments.

**White men, at the bottom of their hearts, know this.**

It is demanding (interrupting elements grow longer and more complicated). It is used in formal writing and should be employed carefully.

**Centred Structure:**

The Main clause occupies the middle of the sentence

**Having wanted to walk on the sea like St. Peter, he had taken an involuntary bath, losing his mitre and the better part of his reputation.**

It is good in long sentences as it can order events or ideas. It is not as emphatic as the periodic or as informal as the loose. It is for long and complicated subjects to include event as well as grammatical order.

- **The Fragment:** phrase, or dependent clause standing alone as a sentence.

Remove the cold and stupid eyeball, it would bleat still, “Ahhhhh,” take off the head, shake out the sawdust, crack the back against the bras bed rail, it would bleat still. The gauze back would slit, and I could see the disk with six holes, the secret of the sound. **A mere metal roundness.**

Emphasis    Unsupported    fragments    become  
grammatical    errors—fixed    by    rejoining    the  
modifier with the sentence    Only use occasionally  
Formal and informal writing—for emphasis

**- The Freight Train Style:**

It uses multiple coordination with “and” to link coordinating clauses.

**It was a hot day and the sky was bright, and the road was white and dusty.**

Parataxis: independent clauses linked by semicolons

**The habits of the natives are disgusting; the women hawk on the floor; the forks are dirty; the trees are poor; the Pont Neuf is not a patch on the London Bridge; the cows are too skinny.**

Triadic Sentence: 3 clauses using MC or parataxis

**The soldiers moved forward against the enemy lines; cut the main ways of provisions; and destroyed much of their power.**

It can link a series of events, ideas, impressions, feelings, or perceptions as immediately as possible, without judging their relative value or imposing a logical structure on them. But it implies that all linked thoughts are equally significant. It cannot

show precise logical relationships (cause and effect for example). It is seen in children's writing, descriptions or stream of consciousness

#### **4.4.2. Avoiding Wordiness:**

It means to be concise (say what one wants to say in as few words as possible). Here are some techniques (**W**: wordy; **C**: concise)

- The following list of some words and phrases can often be cut away to make sentences clearer: kind of/sort of/type of/specific/really/basically/for all intents and purposes/ particular/ definitely/ actually/ generally

**W:** For all intents and purposes, American industrial productivity generally depends on certain factors that are really more psychological in kind than of any given technological aspect.

**C:** American industrial productivity depends more on psychological than on technological factors.

- Change phrases into single words:

**W:** John Benedict, our chief of consulting, suggested at our last board meeting the installation of microfilm equipment in the department of data processing.

**C:** At our last board meeting, Chief Consultant John Benedict suggested that we install microfilm equipment in the data processing department.

- Change unnecessary that, who, and which clauses into phrases

**W:** The article, which was published recently...

**C:** The recently published article...

- Do not overuse expletives at the beginning of sentences:

**W:** There was a big explosion, which shook the windows, and people ran into the street.

**C:** A big explosion shook the windows, and people ran into the street.

- Use active instead of passive verbs if not necessary:

**W:** Your papers were thrown away by the angry students.

**C:** The angry students threw away your papers.

- Use verbs instead of noun forms (nominalizations).

**W:** The function of this department is the collection of accounts.

**C:** This department collects accounts.

- Avoid unnecessary infinitive constructions:

**W:** The duty of a clerk is to check all incoming mail and to record it.

**C:** A clerk checks and records all incoming mail.

- Replace circumlocutions with direct expressions. Here are some common circumlocutions that can be compressed into just one word:

\* The reason for/for the reason that/due to the fact that/in light of the fact that/considering the fact that/on the grounds that/this is why = because, since, why

\* On the occasion of/in a situation in which/under circumstances in which = when

\* As regards/in reference to/with regard to/concerning the matter of = about

\* It is crucial that/it is necessary that/there is a need/necessity for/it is important that/cannot be avoided = must, should.

\* Is able to/has the opportunity to/has the capacity for/has the ability to = can

\* It is possible that/there is a chance that/it could happen that/the possibility exists for = may, might, could

**W:** It is possible that nothing will come of these preparations.

**C:** Nothing may come of these preparations.

- Neglect words that explain the obvious or provide unnecessary detail

**W:** Imagine a mental picture of someone engaged in the intellectual activity of trying to learn what the rules are for how to play the game of chess.

**C:** Imagine someone trying to learn the rules of chess.

- Do not use groups of words that imply each other:

Past memories, various differences, each individual, , true facts, important essentials, future plans, terrible tragedy, final outcome, free gift, past history, unexpected surprise, sudden crisis.

large in size, of a bright color, heavy in weight, period in time, round in shape, at an early time, economics field, of cheap quality, honest in character, in a confused state, extreme in degree.

## **5. Types of Writing**

Once the learner masters sentence writing he moves to learn how to construct different types of writing. Writing involves producing multiple kinds of pieces of writing. The writer may want to inform, persuade, entertain his readers, and this leads to different types of pieces of writing. Whatever we write, a paragraph, an essay, report...etc, it is descriptive, expository, narrative, or argumentative. It may also be a mixture of these.

### **5.1. Descriptive writing:**

It vividly portrays a person, place, or thing in such a way that the reader can visualize the topic and enter into the writer's experience. It is an elaborate use of sensory language. It is rich, vivid, and with lively detail. It uses figurative language such as simile, hyperbole, metaphor, symbolism and personification in order to show rather than tell through the use of active verbs and precise modifiers.

It is used almost in all writing especially in novels, character description, tourist brochures ...etc.

The principle of a description is to produce a vivid image of a person, place, or thing. It portrays people, places, things, moments and theories with enough lively detail to make a mental picture of the thing described. It relies on all the senses, but mainly on the visual.

A good description writer should consider an instance that he wants to describe, the importance of this particular instance, other things happening around him, and anything specific that stands out in his mind. He locates objects in relation to the setting he were in, and tells about sights, smells, sounds, and tastes that were in the air. He also expresses feelings that he want to share with readers, through the use of particular words, images and details able to convey that feeling.

Tow main techniques of description are the following:

**Appealing-to-the-Senses:** it allows the reader to see, smell, hear, taste, and feel.

**Spatial-Order:** it tells the reader where things are located from according to the writer's angle: from left to right for example, or from top to down.

## **5.2. Expository writing:**

It seeks to inform, explain, clarify, define or instruct. It focuses on topics that require logical supporting facts, details, explanations, and examples. It requires strong organization, clarity, unity and coherence, logical order, and smooth transitions. It is used in letters, newsletters, definitions, instructions, guidebooks, catalogues, newspaper articles, magazine articles, manuals, pamphlets, reports and research papers.

An expository composition may tell how to make or do something, report on an experience, or explore an idea. It conveys information to the reader by explaining a process or procedure. It relies on a number of methods of development

(cause/effect, comparison, analysis, classification... etc) to discuss topics objectively.

A good exposition writer should have a clear, central presentation of ideas, examples or definitions that add to the main focus to reach the reader's understanding. He should introduce facts, examples, and definitions that are objective and not depending on emotion. This does not mean that the writer's opinion does not have a place in exposition. On the contrary, it may be engaging, and reflective of the writer's underlying commitment to the topic.

### **5.3. Narrative writing:**

It tells a story or part of a story. It has a plot structure, introduction , rising action , climax , falling action , resolution , conflict , characterization , setting, theme , point of view , sequencing , transitions. It relies much on description. It is used in novels, short stories, biographies, autobiographies, historical accounts,

essays, poems, and plays. The principle of a narration is to recount a personal or fictional experience or to inform about a story based on a real or imagined event. There are characters, setting, and problem which are usually introduced in the beginning. The problem reaches its high point in the middle and is called the climax. The ending resolves that problem.

A good narration writer uses creativity, drama, suspense, humour, or fantasy to produce a central theme or feeling. To develop a particular story, the details all work together in one line that could be easily followed.

Among the advantages of narration writing is that it gives writers an opportunity to express and write about themselves. Most people have experiences blocked in their memories that they usually want to share with readers. The writer here must be able to select an incident and recollect the relevant events from among that cluster that

accumulates through time. Bringing details which will make the incident real for readers is another task that the writer has to accomplish successfully.

**Rules to Write a Narration:**

- Choose an incident according to purpose and audience

Involve readers in the story and recreate the incident for them. Do not only tell them about it.

- Round the story on an idea, a plot a message that concerns the writer, men, women, or children of various ages and backgrounds. Do this so that the story will take on meaning for readers.

- Include details that must be carefully selected to explain, and support.

- Use "I" or the third person ("he," "she," or "it")

- Rely on concrete, sensory details to convey your point. The details aim to generate a combined, strong effect, and a prevailing sense.

- Be sure to have a plot, setting and characters, a climax, and an ending.

#### **5.4. Persuasive (argumentative) writing:**

It intends to convince the reader of a stated opinion or belief. It has a clearly stated position or belief the writer would defend through arguments. It relies on factual supports, persuasive techniques, and logical argument. It is used in speeches, letters to the editor, editorials, advertisements, award nominations, pamphlets, petitions, scholarly writing, and opinion pieces.

Persuasive writing states an opinion and supports it convincingly. It takes account of the nature of the audience and organisation of evidence accordingly. This type of writing stands somewhere between objectivity and emotion. It may reflect feelings but ones that should be controlled with objective analysis to persuade the reader.

\* **Technical Writing** Some writing experts may add technical writing, although it may be a combination of the previous writing types, especially exposition. But technical writing is

specific in that it aims to clearly communicate a select piece of information to a targeted reader or group of readers for a particular purpose in such a way that the subject can willingly be understood. It is expository writing, but which requires a response from the reader. It has an objective point of view, clear, concise language, factual information, uncomplicated structure, logical order, and a clearly identified audience. It is used to write in the lab, accident or progress reports, directions to a destination, manuals, evaluation forms and questionnaires, business letters, presentations, descriptions of the design and features for new products, and technical instructions.

## **6. THE WRITING PROCESS**

Whether we describe someone, narrate, discuss an issue, or defend an opinion, we must go through a definite process. Writing is not the final product but a whole process. We may use that process to produce a paragraph, an academic or

philosophical essay, scholarly or journalistic articles, memoirs and theses ...etc. all these require a procedure that is crowned by the presentation of the final product. Generally, any successful writing should go through three stages: Prewriting, Drafting, and Revising/editing. Prewriting can be thought of as the stage during which the writer previews his text by planning and organizing what he will write. Drafting is the stage when he views his text and composes his ideas. Revising/editing involves reshaping, editing and revising the ideas and grammar in the text. Actually, the stages overwhelm and are not clear-cut. Each stage during the writing process is connected to the other and recursive in nature. Writing is a connected circle.

### **6.1. Pre-writing/thinking :**

How the writer prepares himself before he writes influences how effective his writing will be.

#### **Determining a precise topic:**

The list of topics should be limited only by the writer's creativity because identifying a topic is the start of writing a paper. The key to a good topic is one which fits the exact message we need to convey as well as our audience. This should automatically lead us to draft a first thesis statement or basic idea that clearly states the main idea of the entire paragraph, essay, article or term project.

#### **Collecting data:**

To write about a topic the writer needs to have data from which he selects the most appropriate one relevant to his purpose and strategy. This can be done through note taking in a lecture, or reading relevant references. He can write freely as much as he can on the topic, or create a web or map of the topic, starting from the main idea in the centre to the supporting

ones, extending to branches. Brainstorming through discussion, debate or an interview to produce several ideas is also a useful means.

**Outlining:**

It is a way of planning, which organises the relevant ideas, data and information in a logical organizational pattern. It helps the writer to determine the order of information and what content to include; it groups all related ideas together; it arranges material in subsections from general to specific or from abstract to concrete. It also determines the number and linkage of paragraphs or parts of the piece of writing. Usually writing starts with a broad outline that includes only the two to four main ideas organised in a logical way that allows the start, perhaps not necessarily written down. A scratch or informal outline may be used to start writing the first draft. This type of outline is subject to change and amelioration as the writer drafts and rewrites.

The final outline is well organised and formal, and comes with the final copy of the piece of writing.

## **6.2. Drafting**

Drafting is writing a first copy on the basis of the outline that includes the selected and arranged ideas and information, and making meaningful connections among them. It is a preliminary version that will be written with the intention of revising and editing several times before producing a final copy. Drafting aims at the transformation of ideas and information into written sentences organised in coherent paragraphs. The flow and link of ideas matters more than grammar or syntax in this stage. Writing should be done non stop as much as possible until the end. In case there is a blockage, the writer goes back reading from the beginning to move on with a greater force.

### **6.3. Revising and editing:**

Revising actually means reviewing, in the light of a reconsideration of the topic, audience, purpose, the ideas, organization, coherence and language of the first draft to produce a second draft, a third, a fourth and so on, until a satisfactory final copy appears.

Is the central idea well expressed through the topic sentence (or the thesis statement), or should it be ameliorated? Is it adequately supported? Is everything in the outline included, or should the outline be modified? Which ideas or information should be cut, and which one should be added? Is the organization and structure logical? Is there unity and coherence? Does the paper communicate the message precisely and logically? Are ideas expressed in an original personal style?

Checking grammar, spelling, word choice, sentence structure, and punctuation goes in parallel. Each of these must make a positive contribution to the whole paper.

The most common grammar errors include: word order, verb tense, word morphology (word form), it-deletion in cleft constructions, relative (adjective) clauses, subject-verb agreement, articles...etc.

Errors that have less impact on evaluations of student writing include: prepositions, comma splices, spelling

While revising the writer may use some useful strategies whatever the piece of writing is. He may read backward to separate words from their contexts and examine each word carefully for spelling errors (or typing mistakes). He can revise sentence structure by looking at the sentence heart: the verb. Strong verbs make good writing and the right verb choices can ensure that ideas are expressed strongly. Reading out of context aims to determine whether the sentences are complete or fragments. Some writers often ask friends or colleagues to do a first reading before the final correction.

## **7. METHODS OF DEVELOPMENT:**

A topic needs to be developed adequately according to its nature and the purpose of writing, and topic discussion may require more than just one method of development. Most commonly methods of development concern expository and persuasive writing. They concern paragraphs, essays, books and so on. Although writing experts differ in categorizing these methods, the most common one is the following:

### **7.1. Illustration:**

It is to give examples to support general or complex ideas, theories and concepts, and provides reasonable amounts of detail to explain a type, class, or group of objects or events. It largely relies on general-to-specific discourse organization flow. It is employed with many other methods. An example of such topics:

*Discuss with examples the possibility of applying Chomsky's theories at the primary level.*

### **7.2. Expanded definition:**

It provides explanations of exact meanings or significance of a phrase or term. It defines the term, list the class which the term belongs to, and specifies the features that distinguish it from others in its class. We may define by giving synonyms, metaphor, simile, or illustration. It is also used with others methods. For example: *What is transformational grammar?*

### **7.3. Classification:**

The writer determines what types of group members share particular features or characteristics. He is required to classify clusters or groups of objects, events, or situations according to their common attributes, create a system to classify objects or events, and list them on the basis of this classification. For example: *what are the different educational systems in Africa?*

#### **7.4. Cause-effect interpretation:**

It deals with causal relationships and reasoning. It discusses and explains a cause-effect relationship among, events or problems, identifies causes or effects, and presents problem solutions in the case of problem-solution tasks. We may classify causes alone, or effects alone or both at the same time. We may deal profoundly with causes or effects in terms of a series of factors or events one leading to another. We may use classification, definition and illustration as secondary methods. Here is an example: *Why is this great change in the pupils' attitudes towards learning?*

#### **7.5. Comparison/contrast:**

Writers here discuss or examine objects or domains of knowledge by identifying their characteristics/properties that make them similar or different. They aim at the identification of the specific points that make objects, events, or situations similar and/or different as well as explain

one in terms of the other. We may organize the discussion by analysing characteristics of item A and contrast with characteristics of item B. We may discuss the similarities and then the differences. Another possibility is to compare in terms of specific points of reference to see whether the items are similar or different. An example: *Compare and contrast children's attitudes towards learning in colonial times and nowadays.*

**7.6. Process (chronology):**

It follows the order of time sequence. It deals with how someone did/do something or how something was/will be done, including chronological details in a series of steps/operations/actions necessary to achieve a particular result or happening.

**For example:** what are the steps of cultivating the soil?

### **7.7. Analysis:**

Writers separate a whole into smaller elements or component parts and identify relationships among these parts. Unlike classification, it usually focuses on a specific idea, event or concept rather than many. Analysis also may apply theories or interpretive methods to the object of analysis, distinguish facts from theories, evaluate the validity of assumptions, identify logical fallacies in arguments, or discuss a writer's purpose, or point of view. For example: *how can you analyse the system of relationships inside Algerian schools?*

#### **\*Thesis support:**

Some writing experts do not see it as method of development, but a type of writing. However, we often face an exposition that includes an element of persuasion. Therefore, the rhetorical purpose of these writing tasks extends beyond the presentation, explanation, or discussion to convince the reader of a particular point of view. In

argumentation tasks, the writers are required to recognize that issues have at least two sides and present the facts or information to develop a reasoned and logical conclusion based on the presented evidence. Practically, all assignments, presentations of unsupported assertions are not considered to be argumentation

**For example:** is our religion in favour of women's work outside the home?

## **8- THE PARAGRAPH**

Paragraph writing is the start of any academic or professional writing. To write essays, articles, reports, and even books the writer should above all command the basics of paragraph writing.

### **What is a paragraph?**

A paragraph is a collection of related sentences dealing with a single topic. It can be an independent unit or part of a longer piece of writing such as an essay or article. The effective paragraph should contain each of the following:

**A topic sentence, adequate development, unity, and coherence.**

**8.1. A topic sentence:**

A topic sentence is a sentence that tells what the topic of the paragraph is. It indicates in a general way what idea or thesis the paragraph is going to deal with, and should be written in a way that makes the reader expects development to follow. It also notifies the writer's objective. Often it has two parts: a topic and a controlling idea limiting what is going to be said about the topic, or the precise aspects of topic to be covered.

e. g. *Divorce in Algeria has several causes.*

Topic controlling idea

The topic sentence can occur anywhere in the paragraph (the first sentence, the last sentence, or in the middle), but an easy way to make sure the reader understands the topic and purpose of the paragraph is to put the topic sentence near the beginning of the paragraph. Experienced writers

may have an implicit one without explicit statement; it is understood. It is possible to begin with an introductory sentence to fix the reader's mind on the topic rail before announcing the central idea, or directly state the latter right at the start.

## **8.2. Adequate development**

The topic (which is introduced by the topic sentence) should be discussed fully and adequately. This varies from paragraph to paragraph, depending on the author's purpose, but we should be careful with paragraphs; they should be enough long to express the topic but not too long. The paragraph should have number of supporting ideas that are often backed with supporting details. There are several methods to develop a paragraph:

Use examples and illustrations

Cite data (facts, statistics, evidence, details, and others)

Examine quotes and paraphrases

Use an anecdote, event or story

Define terms in the paragraph

Compare and contrast

Evaluate causes, reasons or effects

Paragraphs that stand independently often contain a concluding sentence that restates or emphasises the idea of the topic sentence, summarises the main ideas discussed, or presents the writer's own evaluation.

### **8.3. Paragraph Unity**

The paragraph should focus on a single concern (main topic). It begins with a one focus or major point of discussion, and should end with the same. It should not include another. The topic, supporting ideas, the detail sentences, and even the concluding sentence should turn around one central idea. If the paragraph contains a sentence or some sentences that do not relate to the major concern, the paragraph "lacks unity," and the sentence is irrelevant. To achieve unity every sentence in a paragraph should be closely related to the topic. A

successful paragraph should remove sentences help develop the paragraph's main idea.

The following paragraph looks fine, but do all sentences have a close relation to the main topic? Find out the irrelevant sentence:

**Each of the Russian manned space exploration projects had specific major goals. For example, the Vostok project was designed to test whether or not human beings could survive and function in outer space. For another example, the Voshkhod project was intended to find out whether people could work in the weightless environment of space. One Voshkhod cosmonaut experimented with weightlessness by taking a "spacewalk." That is, he floated in a spacesuit outside his Voshkhod spacecraft, connected to it by a tether. The cosmonaut to do this was Alexei Leonov. Several weeks later, Leonov's spacewalk was followed by**

**that of U.S. astronaut Ed White. Finally, the Soyuz project, with three cosmonauts, had goals of testing spacecraft and spaceflight skills so that people could fly long missions in Earth orbit.**

#### **8.4. Coherence:**

Coherence is what makes the paragraph easily understandable to a reader. It makes sentences, ideas and details fit together clearly and logically, and readers can follow the text more easily. It is the hidden glue that connects all the parts of a piece of text together smoothly. To achieve coherence in writing, these are some methods:

- The same idea of a topic is carried over from sentence to sentence. Successive sentences can be constructed in a parallel form (called logical bridges). It creates a logical, smooth, and natural flow from one idea to another.

- Repetition of key terms or phrases may avoid confusion

**Example:** The problem with contemporary art is that it is not easily understood by most people. **Modern art** is deliberately abstract, and that means that **contemporary art** leaves the viewer wondering what he/she is looking at.

Synonyms- words with identical or very similar meanings provide some variety in word choices while helping to connect important ideas.

**Example:** Myths narrate sacred history and explain sacred origins. **These traditional narratives** are, in short, a set of beliefs that are a very real force in the lives of people who tell them.

Pronoun reference: this, that, these, those, he, she, it, they and we- is useful for referring back to something previously mentioned.

Example: When scientific experiments do not work out as expected, **they** are often considered failures until some **other** scientist tries **them** again.

- Transition words can be used to link ideas from different sentences. The following table classifies transition words according to purpose:

<b>Purpose</b>	<b>Transitional words and expressions</b>
to add an idea or example	Also, too, in addition, furthermore, Moreover, and, besides, in fact
to supply an example, to support	For example, for instance, such as, including
to indicate order in which events occur or ideas are presented	First, next, last, before, after, earlier subsequently, later, while, until, initially,
to indicate the cause or reason for something	Because, since, for the reason is that
to indicate the effect or result	Therefore, so, thus, as a result, so that, consequently, accordingly

to indicate that one thing is different from or contrasts with another thing	But, however, nevertheless, on the contrary although, unlike, whereas, while, in contrast despite, yet, on the other hand
to indicate that one thing is similar to something already mentioned	Similarly, likewise, in the same manner, in the same way, along the same lines as, like
to indicate a condition	Unless, if, even if, or, provided that, as long as
to indicate that something continues	still
to indicate that something will be restated for clarity	in other words, that is, that is to say
to indicate the end of a thought or list	finally, at last, after all, in conclusion, to conclude, to sum up

**Example:**

My hometown is famous for several amazing natural features. *First*, it is noted for the Wheaton River, which is very wide and beautiful. On either side *of this* river, which is 175 feet wide, are many willow trees which have long branches that can move gracefully in the wind. In autumn the leaves of these trees fall and cover the riverbanks like golden snow. *Second*, on the other side of the town is Wheaton Hill, which is unusual because it is very steep. Even though it is steep, climbing *this* hill is not dangerous, because there are some firm rocks along the sides that can be used as stairs. There are no trees around *this hill*, so it stands clearly against the sky and can be seen from many miles away. *The third* amazing feature is the Big Old Tree. This tree stands two hundred feet tall and is probably about six hundred years old. *These three*

**landmarks are truly amazing and make my hometown a famous place.**

Major Connectors: **First, Second, and The third amazing feature.**

Minor Connectors: **these, this.**

**For practice:** in a full paragraph, analyse the characteristics of the following paragraph

**Firstly ESL students can go regularly to places where English is spoken. For example on the La Trobe campus students might sit in the coffee shops in the Agora or the Union and discreetly listen in on conversation other native speakers are having. By doing this they are not only being exposed to everyday vocabulary and conversational English, but they are also hearing Australian English pronunciation which may be new to them. Buses, trains or trams are other places to “eavesdrop” or listen in to conversations to help develop listening. A second thing students can do to improve their**

**listening skills is to tune into the radio news each day. Many stations provide hourly news bulletins which are often a repeat of the earlier broadcast. This means students get the chance to check what they heard the first time. To assist their comprehension students can also buy a copy of a daily newspaper and see if the news story is covered in print. At first radio news might seem quite difficult. However by listening regularly students will quickly find that they understand more and more. These two activities, if practiced regularly, should soon help newly arrived ESL students improve their ability to understand spoken English.**

## **9. THE ACADEMIC ESSAY:**

**What is an essay?**

Writing good paragraphs helps a lot writing good essays. Much of what is said on paragraph writing can be said about the essay. Essays can be seen as extensions of paragraphs in a number of ways. Like

paragraphs, academic essays have an opening, middle and closing, they require unity coherence and adequate development. Essays are in most composed following a similar format. They are at least five paragraphs long. The paragraphs can be divided into three basic kinds: (1) the **introduction** usually in one paragraph, (2) the **body paragraphs**, and (3) the **conclusion** usually in one paragraph. The basic structure of the body paragraphs follows the norms of a standard paragraph, while the introduction and conclusion are different.

The process of writing an essay goes, as mentioned earlier, through preparation to write, writing the first draft, and revising and editing. The essay writer begins by choosing the exact aspects of the topic to discuss according to his audience and purpose. He gathers data from different sources by note taking, brainstorming, mapping, or free writing. He should specify a strong thesis statement

and make a plan suitable to his purpose and writing strategy. He then relies on his outline, and the available data and ideas to produce a first draft which will be the basis of several revisions of grammar, style, sentence structure, the order and relevancy of ideas, coherence, punctuation...etc. This would be crowned by the production of the final essay.

### **9.1. The introduction (opening):**

The first paragraph of the academic essay is usually the most different from the basic paragraph that we know. A successful essay introduction should have a number of qualities.

- First, it must announce the subject that the essay deals with in clear terms, and clarifies or defines it if necessary.
- Second, it limits it into a clear topic adopting the general-to-specific method, or contextualization, which means to put the topic in its natural environment. We may have a political context, a

historical, literary, social ...etc. The result is a crystallization of a very precise **thesis statement**, which is most of the time the last sentence in the introduction. The thesis statement contains two blocs, a topic and controlling ideas. This sentence is the heart of the essay since all the rest of the essay should round about these controlling ideas.

- The introduction may simultaneously be able to attract the readers' attention through stressing the importance of the subject, arousing curiosity, introducing dazzling facts, amusing the reader with an anecdote, introducing a proverb related to the topic...etc.

- A successful essay introduction also enlightens the reader about the main steps that the essay will go through by having a general plan implicitly indicated through the controlling ideas in the thesis statement or explicitly stated in a separate sentence.

- Finally, it should help the reader follow a specific direction of thought that indicates the writer's own

view point. The introduction establishes a tone that is present in every part of the essay, and which makes the reader guess the writer's purpose.

Let's examine the following introduction:

**Throughout human history, the physical universe has often presented dangers to explorers. For example, when primitive humans left their tribal villages to search for food and water, they risked death or injury from dangerous animals. Later, when people sailed the oceans in search of new lands for settlement or trade, many died in terrible storms. Similarly, the ocean of outer space has many dangers. However, it has several unique challenges for explorers, *especially vacuum, meteors and micro meteors, and difficulty to find life-sustaining water off the Earth***

The first sentence is a very general statement about the topic, which is dangers in exploration. The next two sentences give some supporting examples and are more specific. The first of these refers to dangers in older times, while the second refers to ones in the more recent time. The next sentence introduces a more specific up to date example of the general topic which is the risks encountered in the outer space. The final sentence then specifies the main topic **or thesis** of the entire essay; the rest of the essay will focus on this specific topic, which is the three unique challenges for explorers. This **main thesis** functions like the topic sentence of the basic paragraph. **It is the most important sentence of the essay.** The phrase, several unique challenges, raises a question in the reader's mind, namely: "What are these challenges?" He then gets the answer, and expects that the body will be organised into three

paragraphs each one dealing with one unique challenge. These are the controlling ideas.

### **9.2. Organising the body (the middle):**

The body portion of the essay is the largest. Typically, it has three paragraphs, but some times it might have two paragraphs and often it can have many more than three. Each of these paragraphs usually has a topic sentence and several supporting sentences, just like the basic standard paragraph. The paragraphs follow the controlling ideas, most commonly each paragraph dealing with one controlling idea. However, one controlling idea may be dealt with in more than one paragraph.

Here is an example of three body paragraphs that continue the essay:

**One of the challenges that are unique to space is the fact that space is a vacuum, which is a risk for various reasons. First, in a vacuum there is no atmosphere and therefore no air pressure. Without air pressure, the human**

**body has no oxygen to sustain itself. After too many minutes without oxygen, a person would lose consciousness and eventually die. Also, in a vacuum a person's blood will gradually begin to boil. Finally, without an atmosphere, the rays of the Sun can cause radiation poisoning.**

**Another difficulty that is unique to outer space is the presence of meteors and micro meteors. These are pieces of rock and metal that are left over from the formation of the solar system. Many of these objects travel at very high speeds. Under the Earth's blanket of air, people are usually protected from meteor impacts. However, in space, people and spaceships are vulnerable to collisions with meteors. It is true that the chance of meteor impacts is relatively small, but if even a small micro meteor happens to collide with a spacecraft, it could cause serious damage.**

**A third special challenge involved with the environment of space involves the fact that it is very difficult to find life-sustaining water off the Earth. For example, the planet Mercury, which is closest to the Sun, is too hot to have water, so space travellers must take water from Earth if they want to visit Mercury. A similar situation exists on the planet Venus, second from the Sun. This planet is likewise too hot for water to exist. Similarly, the fourth planet, Mars, is too cold and dry, although there may be some water frozen at the north and south poles of the planet.**

The body of the essay is organized according to the challenges that are mentioned in the main thesis. The first body paragraph discusses the dangers of space vacuum, the second body paragraph gives information about meteors and the danger they pose, and the third paragraph mentions the fact that water is very difficult to find on other planets.

### **9.3. The Conclusion:**

The concluding paragraph does not always appear in an academic essay. Its role is to remind the reader of the aim of the topic analysis and the points the writer wants to highlight. It may be the right place to uncover the lessons a writer wishes to convey. The most common ways to write conclusions are:

- to summarize the main points of the preceding body paragraphs,
- to stress the main findings or to interpret them,
- provide an analogy or comparison,
- suggest a specific plan of action,
- speculate about the future,
- refer to relevant research,
- or open a new related topic.

Often writers include in a conclusion more than one of these techniques

Here is the conclusion:

**There are other difficulties involved with space exploration, but these are three of the most important ones. In summary, without adequate air pressure, the unprotected human body may be seriously harmed in a vacuum. In addition, meteors can threaten human life and damage spacecraft. Finally, the lack of water in space means that human life may have a difficult time surviving on other planets. As one can see, the challenges of space travel are rather different from terrestrial dangers**

#### **9.4. Essay Unity and Coherence:**

The essay should discuss one topic limited by the thesis statement. Every body paragraph should deal with one aspect of the topic. The essay should have a unity of purpose, i.e. it focuses on the topic and avoids irrelevant information or ideas. Even in the introduction, the writer should not go beyond the topic general areas. Every sentence is linked to the main topic, though in general terms.

Coherence is to stick together the different parts of an essay, and there are several ways to achieve it. First, the three parts introduction, body and conclusion, should be linked together. The introduction should be linked to the body through the controlling ideas of the thesis statement. These are usually expressed in the topic sentences of the body paragraphs. The latter themselves are extensions of the thesis statement. The conclusion summarizes the body or stresses the main ideas of the topic, and hence is linked to the body.

Second, coherence between the different body paragraphs can be created by the use of different techniques:

\* **Repetition of ideas** at the end of one paragraph and at the beginning of the next:

e.g. The president realized that most people were behind him.

With the people behind him he decided to go ahead with his controversial project.

\* **Question/answer** either both at the beginning of the next paragraph or the question at the end of the previous and the answer at the beginning of the next.

e.g. What is then the vision of the minister out of the proposed reforms?

The answer can be found in the analysis of his former speeches.

\* **Summarizing** the idea of the previous paragraph at the beginning of the next:

e.g.

These were the main natural causes that led to the disaster, but what about officials' responsibility?

\* **Transition devices** such as: however, moreover, meanwhile, the next reason, ... is still another factor... etc.

Finally, coherence in an essay also relies on the coherence of every paragraph in it. The

introduction should contain a series of related sentences that lead directly to the thesis statement. The body paragraphs should be coherent through the common techniques of repetition of keys words, synonyms, pronouns, and major/minor connectors.

**For practice:** write to the ministry officials explaining your own view of why there is such a horrible rate of failure among present day pupils.

### **10. REPORT WRITING:**

Several people may need to write reports for a boss in a company, for a minister, or a sub-division administrator. Inspectors make frequent reports about the conduct of education in their respective areas. Although the language used in the writing of reports is usually not English this section may be useful in general terms. A report has a different structure and arrangement to an essay because a report is used for reference and is often quite a long document. It is designed to provide information which will be acted on, rather than to be read by

people interested in the ideas for their own sake.

We may distinguish between two kinds of report

**Practical Reports:** they convey information and (sometimes) recommendations from a researcher who has investigated a topic in detail. It is written after being requested by people (government departments, associations, companies...etc) who need the information for a specific purpose. The reporter must look at the instructions.

**Academic Reports:**

It may be similar to the practical one being requested for a specific purpose. In an academic report, however, theoretical ideas will be more to the front than in a practical one because it is primarily produced for assessment. A report may serve academic and practical purposes at the same time.

### **10.1. Stages of Report Production:**

The report writer has to decide what to put in the report and what style to write it in. He must clearly identify his audience: what they want to know, what they already know, what they need to know. Report writing goes through a similar process of writing and usually takes a considerable long time. However, focus should be made on the gathering of information because it is the heart matter of the report.

#### **Report Planning:**

Unlike the essay, the plan here is often given by the ones who asked for the report. But sometimes the report writer receives just the general guidelines that serve as a broad outline. He must then decide on the detailed plan according to the report requirements. In any case, the headings are to be determined according to the aims and requirements of a report. The plan should be carefully made and the material gathered and any

supporting information should be placed under the appropriate headings. It has also to be clearly structured to quickly find the information wanted.

**Gathering data:**

The sources used will depend on the aims and scope of the report. The writer may gather data himself, for example through carrying out interviews or experiments. He will also be looking for relevant secondary data, information that someone else has gathered or produced, for example, in books, journals, newspapers, and other reports. The writer has to do a preliminary selection of the relevant information (and ideas) while gathering information, and place them under the appropriate headings.

**Writing the first draft:**

After he finishes collecting data, the writer moves to writing the first draft to produce a whole copy of the report. The aim is to establish a picture of the report and see the shortcomings. What

information is lacking? Are ideas adequately expressed? How are the interpretations made? Does the structure of the report reflect the requirements of those who asked for it? And hence forth.

**Revising:**

The writer has to assess his work in three areas: content, structure, and style. He must read again through the headings and decide whether to keep or reject any information or point. He has to be sure whether the headings should be arranged into a logical sequence. The analysis should be done objectively together with the recommendations. The writer should also be careful with language problems like grammar, sentence structure...etc. In addition, he must pay attention that the report should avoid the use of subjective or personal language like adjectives beautiful, amazing...etc.

## **10.2. Structure of a Report:**

Most often the structure of a report looks like this:

### **Title Page:**

This should contain some or all of the following: full title of the report; name; the name of the unit of which the project is a part; the name of the institution; the date.

### **Acknowledgements:**

A thank you to the people who helped the writer like "I would like to thank ... for the valuable advice and support....I would also like to thank Mrs.\_\_\_\_\_ and Mr.\_\_\_\_\_ for their encouragement and guidance. My deepest thanks go to ....

### **Table of Contents:**

It includes headings and subheadings used in the report with their page numbers. We should use a consistent system in dividing the report into parts. The simplest may be to use chapters for each major part and subdivide these into sections and

subsections. 1, 2, 3, etc, can be used as the numbers for each chapter. The sections for chapter 3 (for example) would be 3.1, 3.2, 3.3, and so on.

**Abstract:**

This is the complete summary of key information and an overview of the whole report. It should let the reader see, in advance, what is in it. This includes what we set out to do, how reviewing literature focused and narrowed our research, the relation of the methodology we chose to our aims, a summary of the findings after analysis. It should have an appropriate length, 150-250 words. For longer reports, 1/2-1 page single-spaced.

**Introduction:**

It gives the context and scope of the report. It should state the objectives clearly, define the limits of the report, and outline the method of enquiry. It gives a brief general background to the subject of the report through a review of the literature already available about the topic i.e. a description and

analysis of relevant books and other sources that have already dealt with it. The aim is to show the particularity of the writer's new contribution.

**Methodology:**

It deals with the methods and principles used in the research. The writer explains the methods used for the research and why he has chosen these rather than others. He indicates, for example, whether he did documentary research, collected himself the data, or did experiments. The methods of data collection, materials used, subjects interviewed, or places visited should be made clear to the reader.

**Results or Findings:**

It introduces the results of the research. It may use tables, graphs, charts, diagrams... etc. The main headings should indicate equal level of importance, and all subheadings should be related to the main ones. Here, the writer should acknowledge all sources, including material

referred to indirectly, direct quotations, copied diagrams, tables, statistics.

**Analysis and Discussion:**

Here the writer analyses and interprets the results drawn from the information collected, and explains its significance. He identifies the important issues and suggests explanations. He may compare with findings in other research works on the same topic. Any problems encountered or deficiencies should be outlined and discussed.

**Conclusions:**

It means what the writer concluded. It can be one paragraph, or more; or takes the form of a series of separately stated points. This section summarizes briefly the main points discussed in the findings, and answers some or all of the questions which were raised earlier. But the writer must draw only conclusions which are backed up by evidence; they should be convincing.

**Recommendations:**

They are not all the time required. But if required, they should be drawn logically from the conclusions. Simply they are what should be done and what should not. They may be positive or negative suggestions for either action or further research.

**Appendix:**

It includes any relevant material not produced by the writer which he sees can deepen the understanding of the content of the report. It may comprise a blank copy of the questionnaire used, useful data or calculations not used in the body. There may be maps, drawings, photographs or plans.

**Bibliography:**

It is the list of all the sources referred to in the body of the report (books, articles, net sources, archives...etc). These will be referenced in the body of the text using the appropriate method.

**For practice:**

the institution you are being trained in requires data from the ground. Report briefly on how things were going on in the middle school you came from, and bring conclusions and recommendations.

**11. LETTER WRITING:**

Letters remain hugely important in our everyday lives. We may write personal letters to friends, relatives, parents or someone we have known. But often we need to write business letters applying for a job, seeking an appointment or requesting information. Business letters are more formal and need to be carefully organised.

**11.1. Preparing to write:**

Writing a letter requires the identification of a precise motive and aim to be achieved (job, blame, request...etc). This requires a thinking of the best way to achieve the objectives of the letter. We should think of what information and arguments to provide: dates, advertisement, addresses, names, reference or account numbers...etc.

## **11.2. Starting to write:**

Although one may face differences in letter structure according to their kind, on the whole a letter contains:

**A block** on the upper right-hand corner of the page reserved for the address of the sender, city and state, and the date.

**A block** separated with three to four lines on the left side of the page reserved for the name, address, city and state of the receiver.

**A greeting** such as Dear Mr./Mrs./Sir, which ends with a colon

### **The first paragraph:**

The first paragraph of the letter should introduce the subject matter and either state or imply our purpose in writing. Letters often begin directly with stating the purpose like: I am writing to you to.... If required, it gives more details about the aims of the writer. A letter can be short with only one paragraph. Here one or two sentences are sufficient to introduce the subject and purpose.

**The body of the letter:**

The body of the letter consists of one or more paragraphs. It should develop clearly and logically the argument and facts of the case. Following paragraph norms, each body paragraph should focus on a separate aspect of the subject matter, and should have unity and coherence.

**The final paragraph:**

The final paragraph should leave the reader convinced and attached to the subject of the letter. We can make clear what we would like to see happen, but we should end the paragraph by thanking the receiver with some expressions like *thank you for your time and attention*.

**A closing** around the middle of the page like *sincerely, sincerely yours, very truly yours, respectfully, respectfully yours*, followed with a comma, ending with the name of the sender and his signature.

### **11.3. Producing the final copy of a letter:**

When we write letters we may not know the reader, yet it is important to achieve a suitable tone in writing and not to be too informal or too formal. That's why we should as much as possible avoid Jargon, use shorter sentences, avoid using the passive ('We sent you that letter by mistake', instead of the more pompous, 'Our letter was sent in error'). We should control our feelings and try not to be too clever. We should be clear and to the point. We should adopt a letter layout that is clear and consistent. For example, we either indent all the paragraphs or leave a space between the one and the other, without indentation. If we write to someone whose name and title we do not know, we should write to whom it may concern, or use the greeting Dear Sir or Madam, and the closing Yours faithfully, signing with initials and surname. If we write to a named person, we should address him as Dear Mr/Mrs/Miss/Ms, and close Yours sincerely, followed by the first name and surname. The letter

also should not break the conventions of the language, and hence the writer is required to revise this area.

**For practice:**

Suppose after finishing your training you find a job of teaching children in a country you like living in Arabic or French. Try to convince that you are the best choice.

**12. PRÉCIS/SUMMARY WRITING**

**12.1. Précis writing**

Précis writing is required by students and professionals (the abstract of a report is an example of a précis). Précis writing involves summarising a document to extract the maximum amount of information, then conveying this information to a reader in the minimum number of words. In reducing the number of words, it is usually necessary to paraphrase from the original document. Paraphrasing simply means the expressing of ideas from the original document in one's own words. When we paraphrase, we should try to write as concisely as possible, but we must always be very careful not to lose or distort the original meaning.

### **12.1.1. Identifying audience and purpose of the précis:**

This determines how much detail should be included and how formal the précis needs to be. For instance, the précis we make of a textbook for study purposes is not like the executive summary of an important formal report.

### **12.1.2. Reading the original text, article...etc:**

It means to skim-read the text to get an overview, and repeat the reading again to identify the main themes and to distinguish the key ideas and concepts. The key ideas and concepts should be underlined or circled. Normally, each paragraph contains one key topic, which the rest of the paragraph clarifies, supports and develops.

### **12.1.3. Starting to write:**

This means to write a note-form summary of each paragraph using the words of the original document, and omitting all irrelevant material. Then move to paraphrase to express the summarised points more concisely and to develop them into coherent

sentences, expressing all important points in a generalised form. We should eliminate any repetitions or irrelevant details.

#### **12.1.4. Reviewing and editing:**

This means to compare the written précis with the original document and make sure that it emphasises the same points. Ensure that the précis is clear, concise and coherent.

#### **Example of précis writing:**

##### **Original document**

Because the ability to communicate effectively plays an important part in an accountant's success on the job, many employers screen prospective accountants for adequate skills in oral and written communication. In fact, one study shows communication skills to be the most important factor in decisions to hire. Employers view the ability to write and speak effectively as even more important than a prospective employee's academic results.

(66 words)

### **Key words, ideas and note-form summary**

- ability to communicate effectively  
important to accountant's success
- important factor in decision to hire
- employers value communication skills  
even more than academic results

### **Précis:**

Employers recognise the importance of oral and written communication in accounting, and therefore prefer to hire graduates with effective communication skills. (21 words)

### **12.2. SUMMARY WRITING:**

Summary writing resembles précis writing. However, the former is a way of condensing a text to remember key points and making use of the summarised material for some other purpose, such as essay writing or note making. Summaries can be undertaken in the following way:

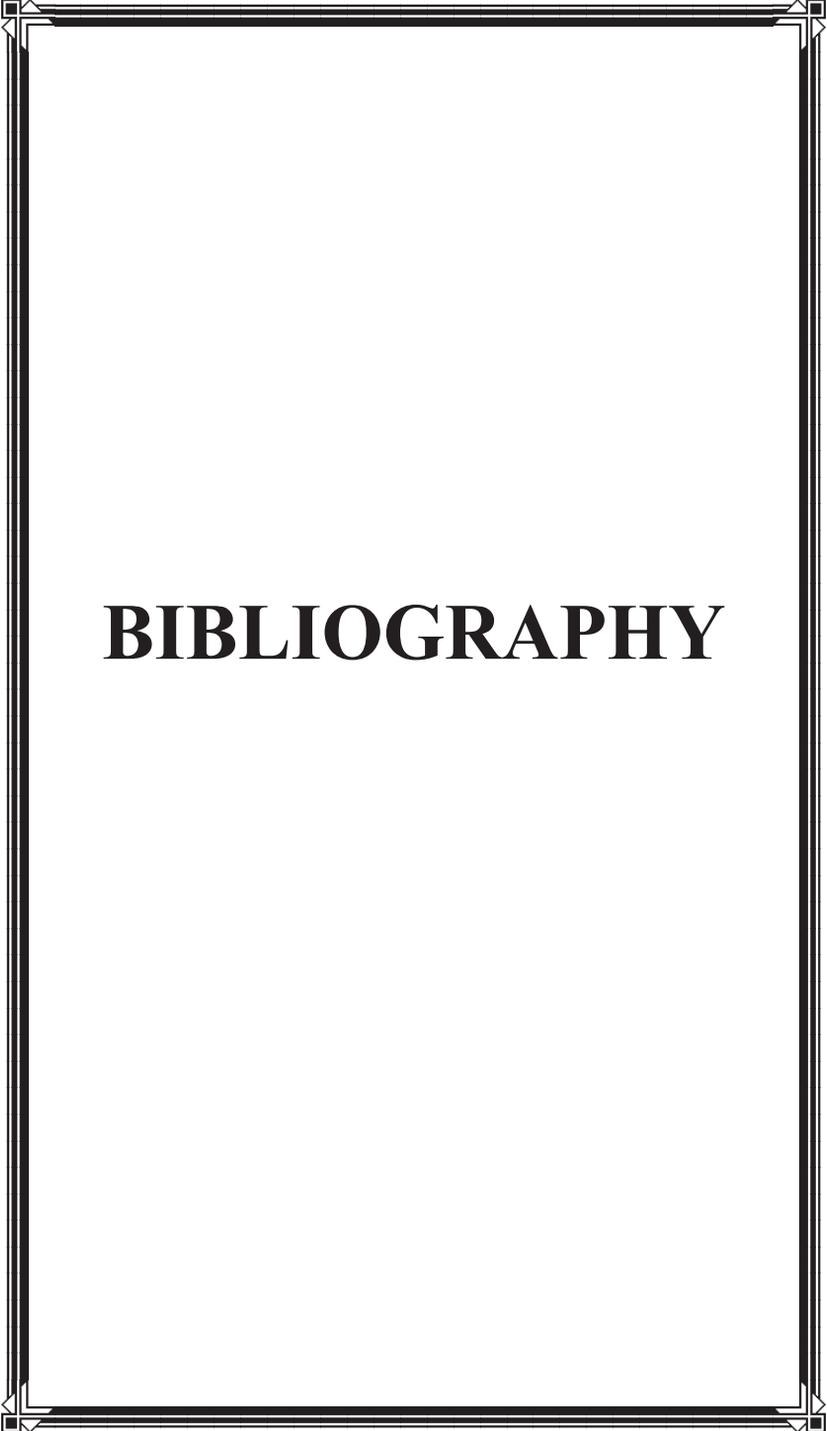
**1-** We read through the original text to obtain the general idea or an impression of the content, and

we underline or highlight the most important points. We use these key ideas to generate our own notes using our own words. We may also produce a scratch outline of the text. It contains only the main ideas with the most important supporting material, and should not be necessarily formal.

2- We draw on our notes or outline to write our first draft focusing on the main idea and the supporting material. We include only the most important supporting information. We may modify the chain of the points according to purpose or audience. If required it is possible to clarify some ambiguous points.

3- We revise our summary in terms of language, clarity and check it for good organization.

**For practice:** select an article on teaching English as foreign language. See how successful you are able to pick up the most useful ideas and information for another colleague who does not have access to the article.



# **BIBLIOGRAPHY**

## **Bibliography**

### **Part one:**

- Fletcheær, Clare .Pronunciation Dictionary.  
Longman .1990
- Jones, Daniel. The Pronunciation of English.  
Cambridge University Press.2002
- Kenworthy, Joanne. Teach English Pronunciation.  
Longman. 1988
- Ladefoged, Peter. Vowels & Consonants: an  
introduction to the sounds of languages. Blackwell  
Publishers .2001
- Odden, David. Introducing Phonology.  
Cambridge University Press. 2005
- Roach , Peter . English Phonetics & Phonology .  
Cambridge University Press. 1998
- Yates , Jean . Pronounce it Perfectly in English .  
Barron's Educational Series .2005

**Part Two:**

Brown, Gillian and George Yule. Teaching the Spoken Language. Cambridge: CUP. 1983

Burns, Anne. Teaching Speaking. Annual Review of Applied Linguistics, 1998, pp: 102-123.

Jones, Pauline . Planning an Oral Language Program. In Pauline Jones (ed). Talking to Learn. Melbourne: PETA 1996, pp: 12-26

Luoma, Sari. Assessing Speaking. Cambridge: CUP. 2004

McCarthy, M. and R. Carter . Language as Discourse: Perspectives for Language Teaching. London: Longman. 1997

Richards, Jack C. Conversationally Speaking: Approaches to the Teaching of Conversation. In Jack C Richards. The Language Teaching Matrix. New York: CUP. 1990, pp: 67-85

Tsang; W. K. and M. Wong (). Conversational English: An Interactive Collaborative and Reflective Approach. In Jack C Richards and Willy

Rendandya (eds). Methodology in Language Teaching. New York: CUP. 2002; pp: 212-224

Long, M. Linguistic and conversational adjustments to non-native speakers. Studies in Second Language Acquisition, 5, 1983. pp: 177-193.

Long, M. The role of linguistic environment in second language acquisition. In W.C. Ritchie and T.K. Bhatia (Eds.), Handbook of second language acquisition, 413 - 468. Sand Diego, CA: Academic Press. 1996

Pica, T. Research on negotiation: what does it reveal about second-language learning conditions, processes, and outcomes? 1994

<http://www.nclrc.org/index.html>

Richards, Jack C. Conversationally speaking: approaches to the teaching of conversation. The Language Teaching Matrix. New York: CUP. 1990

Brown, Gillian and George Yule. Teaching the spoken language. Cambridge: CUP. 1983

Burns, Anne. Teaching speaking. Annual review of Applied Linguistics, 18. 1998

Jones, Pauline. Planning an oral language program. In Pauline Jones (ed). Talking to learn. Melbourne: PETA. 1996

Tsang, W.K. and M. Wong. Conversational English: an interactive, collaborative and reflective approach. Methodology in language teaching. New York: CUP. 2002

Collie, Joanne and Stephen Slater. Speaking 3. UK: CUP. 1992

Collie, Joanne.....Speaking 4. UK: CUP. 1993.

**Part Three:**

**A- Books:**

Brookes, Arthur and Grundy, Peter. Writing For Study Purposes. New York, Melbourne: Cambridge University Press, 1991.

Hogue, Ann. First Steps in Academic Writing. Longman: 1996

Kane, S. Thomas. The New Oxford Guide to writing. New York, Oxford: Oxford University Press, 1988.

Kral, Thomas (ed.). Teacher Development: Making the Right Move. Washinton, D.C.: office of Language programs, 1999.

Krol, Barbara (ed.). Second Language Writing. New York, Cambridge University Press, 1993.

Reid, Joy M. The Process of Composition. U.S.A.: Prentice Hall, inc., 1988.

Swan, Michael. Practical English usage. Oxford: Oxford University Press, 1997.

Zoubir, Abdelhamid. A Workbook for Basic Writing Composition. Algiers: Office des publications Universitaire, 2007.

**B- Net Sources:**

- Eli Hinkel. **Report Writing:** 2004 Mahwah, New Jersey London

<http://elc.polyu.edu.hk/CiLL/reports>

-Rudd, David, Report Writing: a guide to organisation and style university of Bolton 2005

[www.bolton.ac.uk/learning/helpguides/studyskills/harvard.pdf](http://www.bolton.ac.uk/learning/helpguides/studyskills/harvard.pdf)

- **Process of Writing.....**University of Pennsylvania Suite 300,

<http://www.vpul.upenn.edu/lrc>

- Speaking versus writing.

[http://www2.wmin.ac.uk/eic/learning-skills/literacy/sp\\_vs\\_writ\\_dif.shtml](http://www2.wmin.ac.uk/eic/learning-skills/literacy/sp_vs_writ_dif.shtml)